

50 MPH: EPISODE 43

“THE MOST DISAPPOINTING SEQUELS EVER”

(with Jacqueline Coley)

Transcript (01:12:46)



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

Alright, *Speedsters*, welcome back. And congrats for surviving the account of the calamitous *Speed 2: Cruise Control* last week, truly one of the worst and certainly one of the most disappointing sequels of all time, given the beloved original property it was following up. I thought today we’d have a little fun with that concept and chart some of the other most disappointing sequels ever, and I have invited awards editor of *Rotten Tomatoes* and *The Awards Tour Podcast*, the wonderful Jacqueline Coley to help me run through all of this nonsense with you. So, first and foremost, Jacqueline, thanks for coming on and agreeing to beat up some movies with me.

JACQUELINE COLEY

A little bit. I mean, I’m going to say, I’m not going to come with too much hatred. Because all of these I loved at some point, not the sequels, but things that they were originally from. So, I’m just going to say this is a morning of profound disappointment and questionable decisions by a lot of movie execs. I just have questions. I have so many questions.

KRIS TAPLEY

That sounds like the morning of an Oscar nominations announcement.

JACQUELINE COLEY

It does sound like the morning of an Oscar nominations announcement. I’ve been doing this job too long.

KRIS TAPLEY

Oh, man. Well, you know. I know about that. So, yeah, I mean, I thought about saying, “Oh, the top 10 worst sequels of all time,” and I thought I would just put that on it, the moniker of “disappointing,” because that’s what a bad sequel really is, most of the time, I think, is just a letdown.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And so, Jacqueline and I are going to bandy about our top 10s, and I'm going to let Jacqueline lead off the fray here with her number 10. So, let's hear it.

JACQUELINE COLEY

I put this on at number 10, too, because I knew we needed to get it out of the way, because I feel your head might explode. Because this is a sequel of a movie that not a lot of people can say they have disappointment around, because they didn't have any, like, love to the original. But I did. And that's *365 Days: This Day*, which, if you don't know what they're *365 Days* is, it is the soft-core, like, *Red Shoe Diaries*-esque Netflix adaptation, that starred a male model and a Polish actress and he kidnaps her for 365 Days because he has dreamed that they're supposed to be together, but, like, he legit could kidnaps her. Like, this is not a, like, "Well, just come hang out with me." No, he abducts her. He's in the mafia. He has, like, armed men guarding her, and he's, like, "In *365 Days*, I know you'll fall in love with me." And as trashy and stupid as that sounds, I am a romance novel enthusiast and I lived for the original. It's an awful movie. It's terrible. Absolutely terrible. Like, rotten on the Tomato Meter. Critics eviscerated it. But it was also one of the most popular movies on Netflix often. And this is the crazy thing about it. It, like, charted in the top 10, left the top 10 and came back. Like, I have national news hits that I did talking about, like, the staying power of this. Now, whether or not people were just going to that one scene that is very graphic and rewinding, I don't know, but it was, like, one of those pandemic movies that just, like, hit at a certain time, and the sequel is terrible. It's so bad. Like, for every trope that the first one did to, like, romance-novel perfection. This one, it was just, like, they just they did too much. I was, like, "Y'all were the perfect level of too much in the first one and then you tried to up the ante and the second one it just – it went into the ridiculous factor." Like, the hot guy, it's, like, he's too hot. Like, he's hotter than the original dude. Like, you wouldn't – nobody's leaving that new, like, bodyguard dude for the original dude. And that's saying something. Like, they found an even more ridiculously handsome male model, to the point where, like, this dude is too pretty. Like, he's not believable.

KRIS TAPLEY

I'm just letting you go because I have no context on this one. But I do remember the TikToks.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

I think I saw TikToks around that time about that movie. So, you're just saying that it just doesn't even live up to the badness of the first one in the way that the badness was good.

JACQUELINE COLEY

It's, like, imagine a sequel of *The Room* where they didn't understand what people liked about *The Room*, and so, they just tried to give more of what they thought people liked rather than, like – no, we liked this for the campy goodness. We liked this for the fact that it felt like a romance novel adaptation in the sense that, like, if you're one of the people like me that reads these unhinged romance novels, you will not only feel at home in this movie, you will feel like you're being welcomed by an old friend. The sequel feels like this person thinks that they're your friend, but they're really not, and so they're doing that, like, "You like this, girl. We know you do." And it's, like, no, you don't.

KRIS TAPLEY

Well, there you go. *365 Days: This Day*.

JACQUELINE COLEY

Yeah, it's bad.

KRIS TAPLEY

New directors on that, right?

JACQUELINE COLEY

Yeah, new directors on it. It was, like, again, they really did not live up to the original. But I will also say that it is based off of a three-book series, and the second book is trash, too. So, it's sort of, like, the source material – if you could even say it is source material. Like, one of the best lines from this one is, like, as he kidnaps her and she wakes up from a coma, he's, like, "Are you lost, baby girl?" Like, that's, like, a line. And that's, like, a bar in it. This is what people are, like, saying if you're into this. And it's insane.

KRIS TAPLEY

Wow. Well, there you go.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

Just to say, by the way, as I do, I have my guest and I cook up the lists separately, and then we shared them, and we only had two-

JACQUELINE COLEY

Yep.

KRIS TAPLEY

-shared entries, and my number 10 is one of those shared entries. I went with *Blair Witch 2: Book of Shadows*.

JACQUELINE COLEY

I agree.

KRIS TAPLEY

Which followed up, obviously, 1999's – the year before – *The Blair Witch Project*, which was a massive, huge, out-of-nowhere hit. Started at Sundance, released in the summer and just one of the biggest box office stories, really, of all time.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And I will caveat this by saying I found *The Blair Witch Project* to be a disappointment as well.

JACQUELINE COLEY

I figured that. Yeah. I would think you're not a big *Blair Witcher*.

KRIS TAPLEY

It's just one of those things, it was so hyped up that by the time you get to, like, what everyone was responding to, and the ending just didn't really do it for me. But nevertheless, what the movie was and what the movie meant was a big deal, and had a lore and sort of an internal mythos to build upon, and *Blair Witch 2* totally just shat the bed in that regard. Directed by Joe Berlinger, too, which was interesting. The documentary filmmaker.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

So, there was promise there, and it really just feels like something that you find at the bottom of a Walmart. DVD bin.

JACQUELINE COLEY

It does, doesn't it?

KRIS TAPLEY

It's just utterly bad. So, where is it on your list and what do you have to say about it?

JACQUELINE COLEY

Yeah, I actually have this one at seven, and I actually was a fan of *The Blair Witch [Project]*. This was one of those first movies where, like, you're in class, and someone's, like, "Oh, you've got to go see the *Blair* movie." Like, it was before I was even really on, like, movie message forums. I wasn't really, like, into the zeitgeist. But I remember I was in US History and I was with my friend, Eric Martinez, and he was, like, "We've got to go see this." And I was, like, "OK, like, let's go." And I didn't know what I was getting into, and I was not about horror movies at that time. And so, I didn't know it was a horror movie. And everyone kept lying to me. They're, like, "They're lost in the woods," you

know? And I'm a very anxious movie watcher. It's one of the reasons why I find my second time watching movies always my favorite, because the first time I'm just, literally, so tense, of, like, "What's going to happen? What's going to happen? What's going to happen? You know what I mean?"

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

And so, this movie lives in that at, like, 10 levels. And so, yeah, I loved the first one. I thought it was really great. And then the second one felt like a bad rip-off of *The Craft*. Like, it felt like *The Craft* but make it horror, and I think that also had something to do with that. Like, the timing of that one was also sort of in that very, like, alt-goth, you know, girls-and-their-spells-type vibe, and I feel it just kind of abandoned what the first one was, because they didn't even understand what the first one was. This was not a movie that was, like, developed in house, where everyone bought into the lore. This was a random thing they bought at Sundance, that ended up being a huge hit. And not random. They obviously knew that it was going to be successful, but they never expected it would be as successful as it was. And so, it's sort of, like, when you buy a house versus when you build one. Like, if you built it, you're really going to understand exactly what people love about it, and I feel with this one, they were, like, "Well, the kids just like spooky shit."

KRIS TAPLEY

Yeah. And I'm trying to remember, too. I mean, some of these I just remember the pain of disappointment more than I remember the details, but it was, like, the characters were fans of the movie, right?

JACQUELINE COLEY

Yes.

KRIS TAPLEY

And they go into the town. And regarding all the goth stuff, that's also so passé by 2000, you know? Like, it just felt like a relic instantly.

JACQUELINE COLEY

Yep.

KRIS TAPLEY

And to come off of this movie that, you know, *The Blair Witch Project* was the inception of the genre, you know?

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

The found footage thing, in so many ways.

JACQUELINE COLEY

The house that Blumhouse built is off of *Blair Witch*, really.

KRIS TAPLEY

There you go. The old Artisan days.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And to just kind of – I mean, I can see thinking that this idea of, “Oh, we’ll do a movie about fans of the movie.” And maybe they thought that they were doing something creative, but it just ultimately didn’t land like that.

JACQUELINE COLEY

You know what I think is really funny is in a different set of hands, the latest *Five Nights at Freddy’s* movie could have been very much like *Blair Witch: Book of Shadows*. Like, that is a film that I didn’t particularly find to be cinematic genius, but as someone that played the game, I was, like, if you played this video game and in any way got into that, like, YouTube lore part of that video game, this movie is so made for you. And they did make that movie and it ended up being a huge hit, and I think it – look, all of these movies are cautionary tales, but you can see the same stupid decision-making process in so many of them. And this was one of those ones where it’s, like, “Well, we want to make a movie for the fans, but we just don’t think that much of them.” You know what I mean? And, like, this is, like, a perfect example of that.

KRIS TAPLEY

Totally. Alright, number nine.

JACQUELINE COLEY

Yeah, I’m about this one. I think everyone would agree, especially when you don’t even name it in a way that people understand that it’s a sequel because of all kinds of reasons. That is, of course-

KRIS TAPLEY

Let me stop you before you say it. I just want to admit that I’ve never seen it.

JACQUELINE COLEY

You’ve never seen it? Oh, wow.

KRIS TAPLEY

No. So, here we go.

JACQUELINE COLEY

Yeah. This is the John Travolta follow-up to the seminal classic *Saturday Night Fever*. We just took the lines from the song, ladies and gentlemen: *Staying Alive*. The, like, details around how this got made were kind of crazy to begin with, because there was, like, a rights issue. That was also why they called it *Staying Alive*. And the idea that Tony Montana – how do you say his name? Tony – what was it? What was his name? Am I saying his name wrong?

KRIS TAPLEY

No, it's not Tony Montana.

JACQUELINE COLEY

I said to my Tony Montana, but it's-

KRIS TAPLEY

It is an M word.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

Because they made that movie about him.

JACQUELINE COLEY

Yes. Anyway, you'll look it up while I go ahead.

KRIS TAPLEY

I'm typing it up now so I can remember.

JACQUELINE COLEY

Yeah. Tony from *Saturday Night Fever*.

KRIS TAPLEY

Manero.

JACQUELINE COLEY

Manero, thank you. I was, like – Tony Manero. The idea that this uber-cool, exuding confidence and masculinity Italian guy in New York is now going to become this very, like, high-kick Broadway actor. It was just – and there's so many, like – the thing with *Saturday Night Fever* is the dance numbers were very much infused into the storyline because Tony was a dancer and it was how he became, like, the cool kid at that time. And you can really feel the absence of disco being the thing, because that was the thing about *Saturday Night Fever* is it was disco at the time that disco was still very much in the zeitgeist and in the mainstream. It's like Madonna doing "Vogue" in '92. It's, like, people are doing this as you're writing it, and there's an immediacy to how this feels, whereas in *Staying Alive*, it was, like, "Well, we know disco is dead. People like Fosse! Let's do that." It was so dumb.

KRIS TAPLEY

The fascinating note is the director, obviously, being Sylvester Stallone.

JACQUELINE COLEY

Yes.

KRIS TAPLEY

I mean, in the year of *Rocky III*, as well. I mean, just – the man had range.

JACQUELINE COLEY

The man had range, and it's also, I think one of the things that I think is really interesting with Sylvester Stallone is, given a different path, and if maybe he and Arnold had not been in this, like, war to see who was going to be the bigger swinging dick in action, if he would have just ceded the ground to Arnold in that respect, he maybe could have, like, improved his craft. Because the one thing I will say about *Staying Alive*, it's not a great movie, but it is a very watchable movie. It is not, like, horrible. It's just the fact that it's a sequel to *Saturday Night Fever* that makes it an abomination.

KRIS TAPLEY

Yeah, I guess I should watch it.

JACQUELINE COLEY

I mean, I don't know if you should watch it. It just has some – I'll put into this way it has *Showgirls* energy.

KRIS TAPLEY

Wow.

JACQUELINE COLEY

It has *Showgirls* energy, and that, I think, is a huge part of, like, what works about it, but also what doesn't work about it.

KRIS TAPLEY

And actually, I should note, *Rocky III* was the year before, but then he followed it up with *Rhinestone*, so, he kept on an odd kick for a while there.

JACQUELINE COLEY

He was trying to do his musicals, because it is kind of a musical adaptation in a lot of ways. But, yeah, the camp-ness and the costuming of it, like, this is a gay man fever dream. It really is.

KRIS TAPLEY

Well, my number nine, I had it higher originally, but I dropped it down a bit because I think I was being a little unfair in terms of hindsight being a thing. Although, I think

hindsight has ultimately been kind to some of these movies. I went with *Star Wars: Episode I - The Phantom Menace*.

JACQUELINE COLEY

Oh, yeah. Wow.

KRIS TAPLEY

And not because I went in there, like, with bells on. Because I wasn't a *Star Wars* kid, by the way. Like, I'm literally the guy that saw the *Star Wars* movies for the first time during the 1997 re-releases.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

Like, I saw them in bits and pieces, like, growing up, but as far as just seeing them all the way through. So, obviously, I was caught up in the hype of '99 and going to see *Phantom Menace*, and it just – I mean, all the complaints of the of the era, you know, are those that I had. I mean, Jar Jar was annoying, and it's this movie that's more about politics than it is, you know, anything else. And you've got this Darth Maul character that you're so hyped to see, and then he's barely in it.

JACQUELINE COLEY

That was the original sin of that movie, I think.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

Very much the original sin.

KRIS TAPLEY

Again, I think, for the most part, I think that the prequels kind of hold up for people today because of some of the stuff that went on when they kept making those movies, you know, years later, but I just, you know – and I've seen *Episode I* a number of times. Like, we just watched it again recently. My kid's in the middle of watching all of the *Star Wars* movies. And, yeah, it's just sort of flat compared to-

JACQUELINE COLEY

What did he think of it?

KRIS TAPLEY

He liked it a lot. And his favorite character is Jar Jar Binks.

JACQUELINE COLEY

Yeah, and that's the thing, I have to say, I've come, in my age, to appreciate, is that everyone should be given their *Star Wars*. Like, everyone should have theirs. Like, I was born, I think, the year that – I want to say the year that Return of the Jedi came out. I think it was the year I was born. Somewhere around that time. So, I'm young enough to where my dad definitely sat me down, like you're sitting your kid down now, and, like, made me watch a VHS of *Star Wars* and be, like, "This is an education. Sit down." You know what I mean?

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

He was a huge Trekkie fan, too. So, he did the same thing with, like, iconic Star Trek episodes. But Jar Jar is there for kids, just like the porgs are there for kids. And everybody needs their *Star Wars*. And even though I personally will say the last Star Wars sequel, the third one that J.J. did, I found to be disappointing beyond words.

KRIS TAPLEY

Yeah, I mean, I need to – I have a note here, actually, that, you know, I'd like to mention that as well. Because, yeah, like, truly, truly atrocious.

JACQUELINE COLEY

That one makes me warm towards this one.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

Way more. Because of how much it betrays everything that was sort of, like, set forth. But even that movie, I know, has people of a certain age who probably dig it and probably love it. And so, I try my hardest not to rage about how I think it is an abomination that should be scrapped from the entire *Star Wars* universe.

KRIS TAPLEY

And the funny thing is, my kid's always, like, "Let's watch the next one." And I'm, like, "Dude, you have to understand, like, we had 20 years between these trilogies. I can't just plow into the next – like, let's just give it a couple of weeks at least, OK? And then we'll move into the next set."

JACQUELINE COLEY

Wait a minute. That is just you being, like, "You don't deserve this! You know how long I had to wait?"

KRIS TAPLEY

No, no, no. It's just-

JACQUELINE COLEY

There's a little bit of that in there, because it would be in me. I know you're petty enough for that.

KRIS TAPLEY

I wasn't much of a *Star Wars* kid. Well, yeah. Yes, I'm very petty towards my child, yes.

JACQUELINE COLEY

Look, I know you're a petty enough person to where you feel that people need to learn the right lessons. And I'm not trying to say that you're going to be like that with your child to, like, punish him, like, "This is going to make you stronger." But there is a part of you that's, like, "I'm not going to say it's not going to be easy for you. Of course, you're going to see it, like, probably this year. But I'm going to make you wait a couple weeks. Like, you just need to," you know what I mean? Like, "You need to have at least a few weeks of this experience if that's all that you get." Does that make sense?

KRIS TAPLEY

Yes, it does, and this might be the first guest that's put me on the couch in that way, so, thank you.

JACQUELINE COLEY

I maybe I'm being – like, I've listened to enough of the episodes. A lot of these are friends of yours in some respect, but a lot of people it's, like, people in the industry or people that you're genuinely interviewing from a place of, like, "I'm learning more about you." Bitch, I know about you.

KRIS TAPLEY

Alright, alright. Let's move on to number eight, please.

JACQUELINE COLEY

This is one – I don't know if you've seen this one, too. *Carrie 2*.

KRIS TAPLEY

I have not.

JACQUELINE COLEY

Man, I feel like I'm getting you all the ones. First of all-

KRIS TAPLEY

Let's say the full title: *The Rage: Carrie 2*.

JACQUELINE COLEY

The Rage! The Rage: Carrie 2. I'm sorry. I can't. Oh, God. This is the worst piece of IP that's come out from the *Carrie* universe and I have seen a stage production of the musical. Which is not great, but I enjoy

KRIS TAPLEY

Wow.

JACQUELINE COLEY

The Rage: Carrie 2. Oh, so bad. The original *Carrie*, I was a Stephen King girly. So, I read *Different Seasons*, which is where you get *Apt Pupil* and *Stand by Me*, which is really *The Body*. I read a lot of his very, what I would consider, non-scary books. You know what I mean? Like, all of the Stephen King that is less frightening and more ethereal, like, you know, *Green Mile*-type situations, you know?

KRIS TAPLEY

Hearts in Atlantis.

JACQUELINE COLEY

Yes, like that. I eventually got to *Cujo* and *Carrie* and all of this, but *Carrie* was one of the first ones that I read that was in the quote unquote “scary” vein, and I lived for it. Obviously, as a teenage girl reading this, *Carrie* definitely hit the boxes that it was supposed to hit. When they made the sequel, I was young enough and naive enough to think it could be good. And this was the worst part about that, is everybody knew that it was not going to be good except for me. Like, I don’t know why. I was, like, “Well, you know, they wouldn’t do it if it wasn’t going to be good.” And that was dumb. That was the worst, like, decision ever. And to be completely honest, it kind of ruined the career of every single person involved.

KRIS TAPLEY

Wow.

JACQUELINE COLEY

I mean, like, I’m not saying that these people were all living their best lives as a part of being in this. But there were people that sort of were, like, on the way up like Emily. Or had, like, some sort of star power that they wanted to like keep going, like Amy Irving, and this film just really killed all that momentum. And you can see it in their filmography.

KRIS TAPLEY

Yeah, I had to look it up real quick. I’m, like, “Emily who?” Emily Bergl.

JACQUELINE COLEY

Yeah. But she was in a bunch of stuff.

KRIS TAPLEY

J. Smith-Cameron is in this?

JACQUELINE COLEY

Yes. J. Smith-Cameron. And it didn’t stick to her.

KRIS TAPLEY

Thank God.

JACQUELINE COLEY

But let's be real. She went to theater, I think, right after this. You know what I mean?

KRIS TAPLEY

What is it? Just briefly, like, where does it take the narrative? Where does it take the mythos?

JACQUELINE COLEY

So, this one is – it's a direct sequel, and although it is direct sequel from the 1976 one, it's more of, like, hey, this other girl comes to town and has a similar bead of it.

KRIS TAPLEY

Oh God.

JACQUELINE COLEY

She's more of, like, if the *Carrie* lore was passed down and the person could actually wield it for good. So, in this case, our Carrie gets her powers and she is sort of, like, trying to enact, I would say, revenge. And she's placed in foster care. She's a foster kid that is placed in there and she sort of realizes that the jocks and the popular girls are using sex and violence in the typical '90s, awful things that they do, as a way to exploit women, and Carrie becomes very Joan D'Arc, the avenging telekinetic.

KRIS TAPLEY

Wow.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

Did Stephen King ever comment on it?

JACQUELINE COLEY

Definitely not. I know that he's pretty much disavowed every adaptation of his horror movies.

KRIS TAPLEY

Oh, yeah, for sure.

JACQUELINE COLEY

And this was part of that. Like, I think it was the first one in years that he liked, and correct me if I'm wrong on that. But that one was the very first one where he was, like, "They kind of got it right."

KRIS TAPLEY

Yeah, I know that's always been a thing with him.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

Interesting. Well, my number eight is *Wonder Woman 1984*.

JACQUELINE COLEY

Oh, coming with the heat on this one.

KRIS TAPLEY

Well, look, I won't say that, you know, *Wonder Woman* was my favorite movie ever or anything. But I was very much a cheerleader for it. I was very much a cheerleader for Patty Jenkins. I, you know, had hope that, you know, with more resources, with more goodwill, that she would turn something special out. I was kind of interested in hyped for what the movie looked like it was going to be

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

The marketing, the era-specific elements of it all. And then I see the movie and it is utterly ill-conceived. All of that stuff that I was hoping to dig about it regarding the era, it just felt plastic. You know, they've got this guy played by Pedro Pascal, and he's very much doing a thing. And it just seemed like the guardrails were so off in the worst way. And it just – and it's not a unique opinion – it just utterly missed in the wake of something that was so special. So, yeah, I've got to go with that and I hate to say it.

JACQUELINE COLEY

That was a weird one, too. It's interesting, because *Wonder Woman 1984* – and this is, again, we'll talk about my employer a little bit in this regard – because I remember, it was not a great score by any of the imagination, but it was not as bad as you would think. OK, it's 58% on *Rotten Tomatoes*.

KRIS TAPLEY

I was about to look it up. OK.

JACQUELINE COLEY

Yeah, 58% on *Rotten Tomatoes*, which is definitely a fall. But I want to, like, remind you that, like, I think *Eternals* is something like 40%. Yeah, 46% That right there, I think, kind of tells you, in my opinion, the difference between that pandemic era, because as bad as this movie was, I don't think it got near the vitriol, because it was a movie that they were managing to get out in the pandemic, because this was one of those at-home premieres. Do you remember that?

KRIS TAPLEY

Yeah. They put the whole slate out.

JACQUELINE COLEY

Yeah, like, “We’re just going to do it.” And that, in so many ways, saved it. It saved it, in so many ways. Because it would have been, I think, an even, like, more rage-filled thing.

KRIS TAPLEY

Because you think people went easier on it, because-

JACQUELINE COLEY

I think people went easier on it, because they really liked *Wonder Woman*, because they wanted to see what Patty Jenkins was doing. And it was, like, the opposite of *Eternals*, where I felt like that movie, people felt betrayed by Chloe Zhao doing that movie before she even filmed in a minute of it. They felt in general that this was the harbinger of poor things, because Marvel just kept stealing very talented, independent directors. And whether you like this idea or not, the idea that they could just sort of farm talent and have it all worked out like it did with Ryan Coogler-

KRIS TAPLEY

Right.

JACQUELINE COLEY

-was, I think, misguided, because, like, that’s kind of the Netflix strategy. Like, they employed a little bit of the Netflix strategy of, like, well, this person is a big deal. But instead of employing it with stars, they employed it with filmmakers. I’m not saying Netflix doesn’t do it with filmmakers, too. But the Marvel strategy was, they already had their stars. So, they were way more invested in finding directors who could take this very talented team and coach them into greatness.

KRIS TAPLEY

And, again, I was just rooting for her, you know? When I was working at *Variety* at the time, she came on my podcast that I had for a long time there, and great conversation. Really fun person to talk to. Been in the business a long time. Like, was there, you know, next to the camera during the “Black or White” video, right? Like, she has cool stories.

JACQUELINE COLEY

Yeah, yeah, yeah.

KRIS TAPLEY

And I was really excited for her to do that *Star Wars* movie, too, that she’s no longer going to do.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

The *Rogue Squadron* thing. I thought that was kind of cool. But, you know, this thing just fell apart, and it's unfortunate. And I guess the less said the better, so, we'll move on.

JACQUELINE COLEY

We can definitely move on, but I just want to add one thing that was good in this and that is Kristen Wiig. She was, like, the brightest spot of that whole movie because she was giving, just – well, she's Kristen Wiig, so, she was doing exactly what she's known to do.

KRIS TAPLEY

Certainly, an unexpected choice for that kind of a role, too.

JACQUELINE COLEY

Exactly. And I thought that was one of the things that paid dividends, as opposed to most others.

KRIS TAPLEY

Yeah. Number seven. Your number seven is *Blair Witch 2*, which we've discussed. So, I'll just mosey on into my number seven, which is also a horror film, and also the second film in a franchise. They did make more *Blair Witches*, right?

JACQUELINE COLEY

Yeah. I think we have four total now.

KRIS TAPLEY

Yeah. I went with *A Nightmare on Elm Street 2: Freddy's Revenge*. 1985.

JACQUELINE COLEY

Yeah. I barely remember this movie.

KRIS TAPLEY

It's very impressive when they can just, like, put these things together and put the next one out the next year, by the way. It's, like Jesus. Which is probably why they suck. You know, this movie is sort of infamous because it's, like, Freddy's not really in it, and they thought they could just kind of carry on this idea of, you know, Freddy being, what? And this is where I'm getting into, I haven't seen it in a while because I hate it so much and the details might be fuzzy, but I just know that it was such a disappointment and within that franchise, just clearly the worst. Like, the movies that came after it are better, you know? And not just because they bring Freddy back. I mean, it's because they're just more creative and interesting movies.

JACQUELINE COLEY

And they take some time.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

They take more time, yeah.

KRIS TAPLEY

Yeah. But this one was just like, well, we'll kind of do this idea of the soul of Freddy, and this just – there's nothing to hold on to. Certainly, after the rush of the first movie and how inventive it was and really got under your skin. This one doesn't do anything like that, and it's just a drag as a result.

JACQUELINE COLEY

Yeah. I think – what did they say was the problem? Was it that Robert Ludlum wanted money? Because I remember there was a reason why he was-

KRIS TAPLEY

Robert Englund.

JACQUELINE COLEY

Robert Englund, sorry – wanting more money to do more stuff. And so, they kind of, like, you know, diminished his part as a way to, like, “Hey, let's not make this guy a bigger deal than he needs to be.”

KRIS TAPLEY

Is that it what it was?

JACQUELINE COLEY

I'd heard something like that, because he was, like – obviously, Robert Englund is Freddy and it's great, but he has some weird sort of – I think he has weird and conflicted feelings about the whole process, because I think not until, like, the later movies did he actually get paid.

KRIS TAPLEY

Oh, interesting.

JACQUELINE COLEY

Because if you look at the earlier ones, in particular, yeah, he comes up and he's just, like, he says, like, these one-liners. But it's not like he's acting a bunch in these movies. I mean, a lot of this stuff can be filmed in, like, two days.

KRIS TAPLEY

Yeah. True. Yeah.

JACQUELINE COLEY

And then it's a stunt guy in between that, and so, I think that his compensation reflected that for a long time.

KRIS TAPLEY

Interesting. Look at her coming with the real info and I'm just going off the top of the dome.

JACQUELINE COLEY

I think so. Because I've heard that on multiple occasions where, like, obviously, later on, he's getting his pay. He's the biggest draw. People want to see him. But the thing about him, he was, like, a well-known stage actor, and yeah.

KRIS TAPLEY

Yeah, a serious actor.

JACQUELINE COLEY

Oh, that's right. "New Line Cinema originally didn't ask Robert Englund to return as Freddy and refused to give him a pay rise. A stuntman was cast instead, and after two weeks of filming, they realized that the stuntman was terrible, fired the stuntman, brought him back and met his demands." But the problem with that was, they had already written the narrative around-

KRIS TAPLEY

They had a narrative in place.

JACQUELINE COLEY

I was right! I can't believe I remembered that. I'm a good girl.

KRIS TAPLEY

Well done.

JACQUELINE COLEY

I'm, like – I'm literally, like, shocked at myself. I'm, like, is this the weed talking or, like, did I really remember this.

KRIS TAPLEY

Oh, boy. Alright, number six. Another movie I haven't seen on your list.

JACQUELINE COLEY

Yeah, my number six is *Cruel Intentions 2*. I think we both had maybe a different strategy. You were much more, like, an academic purist, and you're just, like, "Bad sequel. I remember. This is why." But you did it even with movies that you didn't have, maybe, an affinity for the first one. My entire list was ones where it was, like, "Aww."

KRIS TAPLEY

You loved for first one.

JACQUELINE COLEY

“What are you doing to my thing?” Like, it’s that. Like, these are very personal to me and *Cruel Intentions 2* is one of those. My soul, like, dropped in my heart when Ryan Phillippe died in the first *Cruel Intentions*. I also loved *Dangerous Liaisons*. I love, sort of, like, French period pieces. I fell in love with those before I fell in love with English period pieces. And, yeah, I watched, you know, the John Malkovich version. Like, anyway, I loved it, and *Cruel Intentions 2* is terrible. It is so bad. It is so bad. It’s, like, it’s worse than, like, the worst sort of, like, high school adaptations in the sense that it, again, loses exactly what people loved about the first *Cruel Intentions*, which you’ve seen the first *Cruel Intentions*, right? I hope.

KRIS TAPLEY

Not since then, but I have, yes.

JACQUELINE COLEY

OK. And this one figured, you know, we can absolutely put in hot people and have it do it. I will also add, this was not released. This was direct to video.

KRIS TAPLEY

That’s what was going to ask, was it in theaters?

JACQUELINE COLEY

No, it was not.

KRIS TAPLEY

Because I didn’t recall that.

JACQUELINE COLEY

No, it was not in theaters, but I still loved it. I still wanted to watch it. I still watched it on TV. And it basically was an excuse for them to ratchet up a lot of the sex.

KRIS TAPLEY

Because they think that’s what was working in the first one.

JACQUELINE COLEY

And don’t get me wrong. There is sex in the first one. But come on. And also, one of the best parts about this one, I will go ahead and admit, is you will find a young Amy Adams playing Kathryn. That is the best part of this whole movie.

KRIS TAPLEY

She would probably like you to not mention that.

JACQUELINE COLEY

Absolutely.

KRIS TAPLEY

And also, by the way, this came out the year after the first one, too. So, another one they just rushed out there.

JACQUELINE COLEY

Yeah, absolutely rushed it out. But honestly, it is another one of those sort of, like, Alan Rickman in *Robin Hood*, where, like, I don't know what movie everybody else is in, but she is giving this. And they mostly, I think, cast Amy Adams because of her facial and, like, I think, look similarity to Sarah Michelle Gellar at that time. But they got a lot more than they would have bargained for, in my personal opinion.

KRIS TAPLEY

Interesting. I wonder what she got paid? Probably not enough. Not her 2023 quote, that's for sure. 2024 quote.

JACQUELINE COLEY

Well, the one thing I will say, though, too, about this one, is I think she did *Junebug* at Sundance, like, the next year or the year after that.

KRIS TAPLEY

Junebug was, like, '05 or something, or '07.

JACQUELINE COLEY

Was it '07? Was it that late?

KRIS TAPLEY

It was later, yeah, yeah.

JACQUELINE COLEY

She did something, then, pretty – because *Junebug* wasn't her first thing. She did something earlier than that, that kind of got her noticed, and I just have to think about what it is.

KRIS TAPLEY

Oh, *Catch Me If You Can*.

JACQUELINE COLEY

Thank you.

KRIS TAPLEY

That was it. Yeah.

JACQUELINE COLEY

I was, like, she did something, like, pretty closely after this that got her – yeah, so there you go. There you go. *Catch Me If You Can*. Thank you very much.

KRIS TAPLEY

Well, my number six – I have a story for this one – is *Scream 2*. And you have to understand, *Scream*, there might have been a moment in 1996, '97 that I would have told you *Scream* was the greatest movie ever made and was certainly my favorite movie. I watched the movie on VHS constantly, over and over again. I was just so blown away by that movie. It just hit me in the right spot at the right time. And *Scream 2*, I was super, super hype for. I mean, like, could not wait. I went to the movie theater in the afternoon of the night screening I was planning to go to in bought 17 tickets.

JACQUELINE COLEY

Shut up.

KRIS TAPLEY

Because I got a posse.

JACQUELINE COLEY

Really?

KRIS TAPLEY

And we were going to go see *Scream 2*.

JACQUELINE COLEY

Wow.

KRIS TAPLEY

And I have never done anything like that before or since where I got that many people on board and hype with me to go see a movie. We rolled up, sat down and watched that shit, and the disappoint for me, the disappointment for me is really in the reveal more than anything. I just did not think the reveal was all that, and-

JACQUELINE COLEY

Like it was telegraphed or you just felt-

KRIS TAPLEY

No, no, I just didn't think it was good. I didn't think it was interesting. And I don't know if anything would have lived up, either. But I just think that – the reveal being Timothy Olyphant is, like, you know, the killer and working in tandem with Billy's mom who's played by Laurie Metcalf – I just kind of sat there looking at the screen, like, "What?" It just didn't elevate me in the way that the first one did. And it's not even to say that the reveal and the first one is, like, you know, mind-blowing, but it was just better, and hit more.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And this one just didn't hit me as much. And, you know, I also was kind of pissed that they killed off Jamie Kennedy.

JACQUELINE COLEY

Yeah, a lot of people hated this one for that.

KRIS TAPLEY

That's where I'm at on *Scream 2*, and as I understand it, you like it?

JACQUELINE COLEY

I do. This is actually one of those ones where I definitely do not consider it a topping of the first one, but Omar Epps and Jada Pinkett Smith in that opening scene is every Black person that has watched a minute of horror, and I cannot slight this movie just for that scene. If you fade to black after that, bitch, I'm, like, "Give it all the Oscars." You know what I mean? But the other reason why I really loved it is I was, from the first time I saw this movie, screaming at Sidney to trust Jerry O'Connell. Like, I get it, your last boyfriend murdered you right after you had sex. You're going to have some trust issues. You're going to have some trust issues. But it was, like, this is the – this is Jerry O'Connell, and he sang to her in the cafeteria! Like, that is – like, I had just watched *10 Things I Hate About You*, and I was, like, give me a man singing to me in public and I am yours. The other thing about this, too, is I loved that scene so much I had, as the background of, I believe, my iMac – no, it wasn't that late. It was just my, like, desktop, like, back when I was getting on AOL. I spent so long to get a screenshot of him in that cafeteria, serenading her, where they're, like, looking at each other. Like, I still love me some Jerry O'Connell. I think he is – he's absolutely incredible. I think I saw a TikTok the other day talking about it, and someone was, like – talking about him and his wife – like, somebody was, like, trying to diss on him, like, "Jerry O'Connell is so corny. I can't believe that dude is married." He's, like, "Yeah, I'm married. I'm married to a fucking supermodel." Like, he literally did the, like, thing where it was, like, "Do you know what time it is? Like, I'm me. I'm him. Like, I know I be on *The Talk* now and you may think of me as just like, you know, a younger, goofier Matt Lauer, but let me tell you, dude. Like, I did things."

KRIS TAPLEY

That's hilarious

JACQUELINE COLEY

It was so good. But no, I was – I dug this movie. So, I'm sorry that you hated it so much.

KRIS TAPLEY

Yeah. Well, he's better than the third one. I'll say that much.

JACQUELINE COLEY

Yes. We can agree on that. I've loved him since *Sliders*. I watched *Sliders* on the Syfy network and I've loved him since *Stand by Me*, but *Sliders* was when I realized, as an adult, I was, like, "This kid's kind of cute. What's going on here?"

KRIS TAPLEY

And then, by the way, I'm a fan of the recent *Screams*, too.

JACQUELINE COLEY

Yes. I've watched all the recent ones, and it's a shame what's going to happen with them now. I don't know what's going to happen with them now. But they were seminal, and it just goes to show you what a lot of these movies didn't get, which is, get people who love the source material, who live for the source material, and then give them everything that they need to be successful. And that's a huge thing. It does a lot.

KRIS TAPLEY

Yeah. Alright, number five for you. And I almost put this one on my list, by the way, I wanted to say.

JACQUELINE COLEY

Yeah, another one – raised by a financial planner, which is not necessarily, like, a you know, Series 7 dude, but he's definitely somebody that pays attention to the stock market. So, I watched *Wall Street*, like, 12 or 13. I watched it a little bit late but, like, Michael Douglas, saying "Greed is good" was iconic. Him coming back to do this felt like a castration.

KRIS TAPLEY

Wall Street: Money Never Sleeps being the movie.

JACQUELINE COLEY

Yeah, *Wall Street: Money Never Sleeps*, and what Shia LaBeouf doing in so many of these movies? Like, I think when they're, like, "Let's mess up a beloved franchise," we call Shia.

KRIS TAPLEY

Oh, man. Foreshadowing.

JACQUELINE COLEY

Foreshadowing. But yeah, no, I did not dig this movie. Best part about it was Carey Mulligan, though.

KRIS TAPLEY

Yeah, I remember going to see the movie, and I don't remember the movie since. Donald Trump's in it, right?

JACQUELINE COLEY

Yes. Because they filmed in Trump Tower, which, that was his rule. If you filmed in Trump Tower, he had to be in the movie. Most people just cut him out, but this movie kept him in.

KRIS TAPLEY

Wow. Certainly, something that would have had a lot of promise, especially, you know, two years removed from the crisis of 2008 and things like that.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

I mean, like, you would hope that Oliver Stone would have had more meat on his bones for something like this. And, yeah, not a good movie, man. Didn't work. Completely disappointing.

JACQUELINE COLEY

Yeah. Felt like Oliver Stone needed some money. Also, I will say they did make a movie that was the perfect sequel to *Wall Street*, they just called a *Margin Call*, with Kevin Spacey, Paul Bettany and Stanley Tucci. That, to me is a perfect sequel. You just change Jeremy Irons' character for Gordon Gekko, and it's the same movie. That's the movie I would see.

KRIS TAPLEY

J.C. Chandor.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

A movie I love that's sort of in the *Wall Street* vein, by the way, *Boiler Room*.

JACQUELINE COLEY

Yeah, same. That's a great one.

KRIS TAPLEY

I've always loved that movie.

JACQUELINE COLEY

Had it on DVD. One of those DVDs you passed around. Alright, what do you got for number five? Oh, we already did your five. Four.

KRIS TAPLEY

No, no, no, I'm on to five, and this is a movie that is your number four. So, we'll just talk about it together.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

Independence Day: Resurgence.

JACQUELINE COLEY

Yeah. Oh, God.

KRIS TAPLEY

I mean, this – I was really stoked, because *Independence Day* was a big one for me. The trailers were, like, “What the hell is this movie? What is this giant fireball going through this city? What happens in this movie?” Like, the hype machine on that movie was so immaculate and obviously paid off-

JACQUELINE COLEY

And Jeff Goldblum being back, which to me felt – like, no offense to Will Smith. He’s obviously a huge part of this movie. But you need a new hero, probably. But Jeff Goldblum, he could still give us Jeff Goldblum.

KRIS TAPLEY

Yeah, it was a great pairing. And it was, you know, the box office opening weekend reflected the hype machine so well, and people kept going back. I saw it a couple of times opening weekend, straight up.

JACQUELINE COLEY

Same.

KRIS TAPLEY

I was a huge fan. So, this movie, while you, know – a little concerned given how things like the *Jurassics* had been going, I was, like, “You know? Maybe. Maybe.” And Roland Emmerich being back, you know, it’s not like they had another director.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And I didn’t see Will Smith not being in this as a red flag, personally. I was, like, you know, whatever. He makes choices.

JACQUELINE COLEY

And he’s busy.

KRIS TAPLEY

Yeah. And holy fuck. And it’s weird to me, too, because Roland Emmerich really just wants to up the scale with each movie, and somehow, he upped the scale of *2012* with

this movie in the most ridiculous ways, and it's, like, ridiculous ways that just – you can only ask somebody to, like, suspend their disbelief for so long. When they're saying shit like, "It's got its own gravity." What the fuck are you talking about? The movie was just an utter train wreck, and I was just so bummed because I loved the first one so much.

JACQUELINE COLEY

Yeah, it was a huge disappointment and as many plot-hole moments that are a part of that, the second one didn't even attempt to, like, make a coherent narrative or anything that you would believe, like, "Oh, this actually something, even in the wildest dreams of Roland Emmerich, could happen." But they blew shit up.

KRIS TAPLEY

They blew shit up.

JACQUELINE COLEY

They blew a lot of shit up.

KRIS TAPLEY

But it was a box office disappointment, certainly. I mean, when you come in the wake of that first one, and, you know – it lost a lot of the human element that makes the first movie really work. I mean, you really invest in those characters in the first movie. You don't give a shit about the characters in the second movie at all?

JACQUELINE COLEY

Not at all.

KRIS TAPLEY

That's part of the problem.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

So, that's my number five and you're number four, so, my number four-

JACQUELINE COLEY

Yes.

KRIS TAPLEY

-is – now, this is the third sequel in a franchise, but it was the first sequel to feature the original players and the original directors, and I was super pumped because I loved *Dumb and Dumber* so much.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And I thought Jim Carrey and Jeff Daniels being back for *Dumb and Dumber To*, t-o, great title – I was so into it. I was, like, “This is going to be great.” And it was not great. It was, like-

JACQUELINE COLEY

It was so not great.

KRIS TAPLEY

-they didn't feel like the characters anymore. It's one of those things where, like – this happens sometimes, where someone will saddle back up to a character, and it happens with *Speed 2: Cruise Control* And it's not even really Sandra's fault, but that does not feel like Annie in *Speed 2: Cruise Control*, and this doesn't really feel like Harry and Lloyd and *Dumb and Dumber To*, to me. It feels like the actors doing the *Saturday Night Live* sketch versions of Harry and Lloyd.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And it's just a shitty movie, unfortunately.

JACQUELINE COLEY

I don't think I've seen this one all the way through. I think this has been one of those ones where, like, somebody was watching it, and maybe I, like, jumped in on them watching it, type of situation. Or maybe, like, you know, leave the movie channel on and things just happen. The thing I remember about this one is it felt like both Jeff Daniels and Jim Carrey have done too much since that movie to ever go back to the type of commitment as actors.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

And I'm not saying they don't commit, but the type of commitment as actors who first approached those characters, because those characters have become so bigger than them at this point. You know what I mean?

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

It's, like, Jim can go give that for, you know, the new *Sonic* movie, where he's approaching something totally, totally different, and really feel lived-in and like who this person is, and, you know, Jeff Daniels can go and do, you know, *To Kill a Mockingbird* on Broadway and be a completely different embodiment of who you saw him as an

actor. But for them to go back to the actors that had to, like – like, they’ve lived too much life.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

You know what I mean? Like, you’ve lived too much to go back to being that person, because part of that was the fearlessness, and now you know. You know what it felt like? They were hearing footsteps. They were hearing footsteps of how many people probably wanted to see this and I think that affected them.

KRIS TAPLEY

And the immediate sequel to the first movie being so bad, that prequel that they did that was just truly awful.

JACQUELINE COLEY

When Harry Met Lloyd, yes.

KRIS TAPLEY

Yeah, yeah. But, and the thing, too, with Jeff Daniels, I mean, when he did the first movie he had – you know, prior to that, he had lived plenty of life too, by the way.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

He had done, you know, Woody Allen movies. He had done Jonathan Demi movies, and then he had reached this rut where he needed a gig, and that’s why he took *Speed* in the first place, and then he did *Dumb and Dumber* to kind of show range, and, you know, everyone who listens to the podcast has heard this, but, like, that sense of discovery for him in that moment was a big deal. You don’t have that sense of discovery for him 20 or whatever years later.

JACQUELINE COLEY

Yeah, I was just about to say – the only thing, I was, like, yeah, he lived life. I was just going to add in that moment, I was going to be, like, “But this was him starting over.” And you can feel that. Like, it’s almost like he felt like a young, you know – this guy is closer to the guy that was first taking auditions than the guy who had been in all the stuff in between.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

Like, that's what I felt like watching this, and you can see that in the commitment. You can't look at the bathroom scene and not see that.

KRIS TAPLEY

Totally.

JACQUELINE COLEY

You know what I mean?

KRIS TAPLEY

And that's the other thing. The sequel doesn't have any moment like that that you remember. I don't remember anything. There's nothing so funny that I can't remember him throwing a snowball right in her face. I just – there's nothing like that.

JACQUELINE COLEY

They recreated the most annoying sound. I remember that. That was the only thing that I can remember from that, and I just remember, that was the thing that I think of when I'm, like, "Oh, you know how this is supposed to land"

KRIS TAPLEY

Yeah. Alright, number three for you.

JACQUELINE COLEY

Number three for me. Oh, this one. I'm from Austin. Well, I'm not from Austin. I'm from Alabama. But I grew up and went to school in Austin. That is the only city that I have chosen to live in, and as a military brat, that is a big deal, when you are deciding where you live and not the government. Trust me when I say this. It's a big deal. And so, I have an affinity for Austin. I saw *El Mariachi* when I was, like, a freshman in college. And his movie, *From Dusk Till Dawn*, is one of my absolute favorites. And the sequel is just not good.

KRIS TAPLEY

From Dusk Till Dawn 2: Texas Blood Money.

JACQUELINE COLEY

Yeah. And, like, the other thing about this, too, that people forget, is *From Dusk Till Dawn* is not completely, but very much, pretty much, a Tarantino entire script, you know what I mean? Robert and him have talked about how that was definitely a collaboration, but the bones of that sort of dialogue to then be – I don't even want to know. Like, pushed through by what we end up getting with this, which is a direct-to-video abomination. Like, ugh, yeah.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

I can't begin to say about the disappointment of this one. It missed so much of the problems with it. Also, Robert Kurtzman, from *Walking Dead* fame, was a co-writer on this one as well. I think it was his original script, and then Tarantino wrote over it, and that's how they ended up with what we end up here at the end. It's also one of the reasons why the monsters are such a big part of this, because Kurtzman was thinking about this, like, "Hey, I'm going to get these heavy-duty makeup and props guys to be a part of this." And George Clooney giving everything he's got, and this time we get what's his name from *T2*.

KRIS TAPLEY

Yeah. I saw it. I don't remember it well. There was a third one, too, not long after.

JACQUELINE COLEY

And a TV series.

KRIS TAPLEY

You know, talk about a kind of property with lore that you could explore in interesting ways.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

It's just cheap. Just you know, cheap, flimsy.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

It's not good. Not good.

JACQUELINE COLEY

Robert Patrick, and the only person who returned again was Danny Trejo.

KRIS TAPLEY

Naturally.

JACQUELINE COLEY

I mean, look, I'm glad that he got work.

KRIS TAPLEY

He's, like, "I'll do it!"

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And it came out in '99.

JACQUELINE COLEY

Ninety-nine. So, not too much long after, but a completely different crew, and, again, this is part of that time when you could, you know – studios did this often where, like, you know, they go to the next one, and they're like, "We're just going to get somebody else to do this." I will say this person was also an actor, Spiegman. He was in *The Quick and the Dead*.

KRIS TAPLEY

Spiegman. Scott Spiegel?

JACQUELINE COLEY

Spiegel? Sorry, I said Spiegman. But he was an actor, too. And I just remember one of the things I was, like, the ridiculous guy in *The Quick and the Dead* directed *From Dusk Till Dawn 2*, and every time I would see that, I'd be, like, "This is – this is weird."

KRIS TAPLEY

Wow. Well, my number three – and this is maybe going to raise some eyebrows. I don't know. I think, obviously, when Heath Ledger died, Christopher Nolan had to reverse course on whatever his plan was to follow up *The Dark Knight*.

JACQUELINE COLEY

Yes.

KRIS TAPLEY

I was very intrigued by bringing in Bane. Bringing in Talia. Understand, I am the Batman guy in your life. OK? Whoever out there, I am the Batman guy. I'm that dude. I love Batman. I love all the mythos. And so, I loved *Batman Begins*. I loved *The Dark Knight*. And *The Dark Knight Rises* did not rise to those films, in my estimation. I was so disappointed with just the story he chose to tell. And, again, I try to cut some slack because I don't think it was the story he was going to tell, but the story he chose to tell was one that really sidelines Batman for so long, because Bruce Wayne is in a hole and it's just – I like the idea of bringing back things like the League of Shadows and stuff like this and really tying in *Batman Begins*, because I'm actually one of the guys that thinks that *Batman Begins* is the best film in the trilogy.

JACQUELINE COLEY

I think you've mentioned this before, yes.

KRIS TAPLEY

But *The Dark Knight Rises* just – you know, I liked Tom Hardy. I liked his rendition of Bane and all of this, and I liked a lot of stuff in it. I just didn't think that the movie really rose to the occasion of the other two films. And I guess, in some ways, that was its cross to bear, that it was following these two films. But it was a disappointment and

even the finale of the film, I was just, like, “Really? Bruce Wayne’s just off in the world now?” And I just – I didn’t like it.

JACQUELINE COLEY

It’s so funny. So, I didn’t watch this one until it came at home, and I was actually dating someone at the time. And it was one of those, like, couple couch watches, right? And I remember, though, when Batman blew up, I literally screamed, “They killed Batman?” Like, I was, just – I was shocked. And so, when he shows up later, I’m actually, like – because, I don’t know, he’s very James Bond in the sense of, like, I just don’t expect you to die. It was actually kind of anticlimactic with the last James Bond because you know Daniel Craig’s not coming back, so, you’re, like-

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

-somebody’s got to die. The whole movie is very much setting up, you know, his number is with somebody else and it’s very much telling you, like, “Yeah, this is it.”

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

It has the feeling of the last time at the rodeo. So, I didn’t have-

KRIS TAPLEY

It’s called *No Time to Die*.

JACQUELINE COLEY

Exactly. I didn’t have as many issues with parts of the movie, but I will admit it was such a disjointed narrative. Like, you could just tell there was things he was committed to, like Joseph Gordon-Levitt as Robin and Talia being the kid from the story. There’s just things that you could tell were probably part of that first narrative that then got deleted or wrote over. Again, he’s such a meticulous filmmaker. I think also, for part of him, he wanted the movie to be able to live outside of what Heath was doing.

KRIS TAPLEY

Yeah. What could have been, you know? I think that *The Dark Knight Rises* or whatever it would have been called with the Joker continuing on, I mean, I just – that’s one of the all-time what-could-have-beens, so, in any case.

JACQUELINE COLEY

Can I just add something, that Christopher Nolan has accepted more awards on camera for Heath Ledger than he has for himself.

KRIS TAPLEY

Wow.

JACQUELINE COLEY

Because he had to do the entire run.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

And he was the main person that did all of them.

KRIS TAPLEY

Yeah. Wow. Truly an awesome Oscar win, for sure.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

OK, we're in the homestretch. Your number two, which I've not seen as well.

JACQUELINE COLEY

Yeah, this one is good. I haven't seen this one in forever. And honestly, I thought about taking it off, but then I remembered how much I loved *Green Street Hooligans*, but *Green Street Hooligans* is definitely a movie that I loved when it came out, and when I watch it now, I have to suspend disbelief, because it has Elijah Wood as a dude that's beating people up. And I'm, like, he's 5' 2". And they also have Charlie Hunnam, who is, like, a taller individual and definitely someone that you're, like, OK, maybe not Jacob Elordi-level intimidating, but I could see you bulking up to, like, you know, beat people up. Yeah, it talks about soccer hooliganism. The first time I watched this movie was, like, two months after I'd read Nick Hornby's *Fever Pitch*, because I didn't even know that was a thing. Like, I didn't even know. I would be, like, "You beat people up because of soccer? Like, legit?" So, I was, like, fascinated by this, and the sequel is, gosh, so bad. I almost put *Point Break* in here, though.

KRIS TAPLEY

What, like, the remake?

JACQUELINE COLEY

Yeah, the remake almost, but then I was like-

KRIS TAPLEY

That would have violated the terms.

JACQUELINE COLEY

I know. You would have been, like – and that’s why I didn’t. But this has that same vibe where I’m, like, everything that made the first one good is also really trash, but, again, I’m not in any way trying to say that the first one was that great.

KRIS TAPLEY

It’s a pretty wack title, too. *Green Street 2: Stand Your Ground*. That sounds like, you know, *Drumline 2* or something like that.

JACQUELINE COLEY

No, *Breakin’ 2: Electric Boogaloo*.

KRIS TAPLEY

There you go. Yeah, so, I’ve never seen it. And I saw *Green Street Hooligans* a long time ago once and I don’t have anything to say.

JACQUELINE COLEY

Which is dumb, though, too, because the original title was just *Green Street*. And it makes it so much better, but people didn’t think that they would understand that or they didn’t think Americans would understand that. And so, they were, like, “No, we’re good.” I’m, like, “Jesus, God...”

KRIS TAPLEY

Yeah. My number two is – you know, I started with one film on this franchise, the fourth film, and then I decided, you know what.? The second and third film, as much as I know that there are a lot of fans of them, I was truly disappointed by them. So, I decided I would just say all three and lump them together. And I went with *The Matrix Reloaded*, *Revolutions* and *Resurrections*, especially. But let’s just talk about *Resurrections*. I mean, *Reloaded* and *Revolutions* were in 2003. Very hype coming off of that movie in 1999, which was such a landmark and these made a ton of money, but they – they just didn’t work for me and I don’t think they worked for a lot of people, as much as they’ve kind of got a revisionist love-fest going. *The Matrix Resurrections*, I hated it. And as I sat there watching that movie and watched the critics adore it, I couldn’t fathom what they had just seen.

JACQUELINE COLEY

Really?

KRIS TAPLEY

I mean, are you a big fan?

JACQUELINE COLEY

No, but I just – I don’t remember them being that loved.

KRIS TAPLEY

Maybe in certain circles. I don’t know. But I just feel like there was a certain contingent of critics who just really-

JACQUELINE COLEY

Oh, this last one. I see.

KRIS TAPLEY

Yeah, the last one.

JACQUELINE COLEY

The last one. Oh, see, now, the last one I didn't think was great, but I did have fun with it. That's the one I'm confusing it with. I'm, like, which one are you talking about? Yes. I thought you were talking about *Reloaded*. I'm, like, really? I don't remember that.

KRIS TAPLEY

Oh, no, no, no.

JACQUELINE COLEY

It's still 61.

KRIS TAPLEY

I just looked at it. Yeah, 63. It is lower than I – I just remember that there was so much fierce defense of that movie going on.

JACQUELINE COLEY

There was a lot of initial love. It did drop significantly, if I recall correctly. Like, it was a movie that, like, I think maybe a select group of critics got to see, and those critics had their own personal, like, attachments to it. Like, look, you can stack the deck with early screenings.

KRIS TAPLEY

Yeah, I'll say you're being diplomatic. Let's say it, what it is.

JACQUELINE COLEY

I'm not-

KRIS TAPLEY

Warner Bros. did their thing.

JACQUELINE COLEY

I'm not saying that at all.

KRIS TAPLEY

And they got the, you know, the people that are always on board in there and got their blurbs and their tweets. And then, you know.

JACQUELINE COLEY

Listen. I'll put it to you this way. If you are a *Matrix* fan and you've made that well known, I would totally understand why there may be some of the first people that got to see it. There was a lot of fan screenings. And I think for a lot of people, they really dug the cast composition. And look, some people were signed up the minute you saw Carrie-Anne Moss and Keanu Reeves together. I think a lot of people would be, like-

KRIS TAPLEY

I was one of those people. By the way, I was, like – this is, like, a letdown that was not on the heels of, like, “I hope this doesn't suck.” It was on the heels of, “This is going to fucking rock,” because I loved the trailer. I loved what – I could tell that there was going to be something different in this movie, and I was on board for that. But I just – I didn't understand it, ultimately. I was just, like, “What are we doing? You're getting way too meta.” It's, like, that and *Space Jam 2* are paired together so well, in some in some sense.

JACQUELINE COLEY

I will add this. I think that the narrative gets a little lost, but there are some just banger scenes in this movie. Like, them touching for the first time, sort of explaining why they recreated the *Matrix*. I really dug the sort of, like, add a bit to the mythos around Trinity and Neo and how, like, now among the machines – that is also part of it. I don't know. I have more issues with the third of the first trilogy. I have more issues with *Resolutions* than I do with-

KRIS TAPLEY

Resolutions.

JACQUELINE COLEY

Resolutions.

KRIS TAPLEY

See? We don't even know what they're called anymore. It's just insane.

JACQUELINE COLEY

But I liked *Reloaded*. I dug *Reloaded*.

KRIS TAPLEY

Reloaded has great action in it, for sure.

JACQUELINE COLEY

Yeah. *Resolutions* I saw with some people who were literally, like, “OK, so, that was just the Bible.” Like, what do you want when you have a dude called The One? Like, the whole thing is kind of an allegory for that but, alright, enough *Matrix*.

KRIS TAPLEY

Monica Bellucci, though. Ooh. My God.

JACQUELINE COLEY

Yeah. Yeah.

KRIS TAPLEY

OK, number one. Let's hear it. Drumroll.

JACQUELINE COLEY

This is sticking to my roots. I love this movie. Anytime I'm on a plane, I watch it, and that's *The Sting*. And *The Sting II*, which had so many – and, like, again, I know you're, like, "Really, girl? You're going to bring a movie from 1983?"

KRIS TAPLEY

No. This is an infamous example. I just didn't include it on my list.

JACQUELINE COLEY

Yeah, like, 1983, the year I was born. But Jackie Gleason, Terri Garr, Karl Malden, Oliver Reed, like, listen to that cast, dude. You have *The Hustler*, a *Musketeer* Terri Garr, like, I mean, come on.

KRIS TAPLEY

And it's the same writer as the first movie, yeah?

JACQUELINE COLEY

The same writer as the first one, and it was just terrible. People really underestimated the chemistry of Robert Redford and Paul Newman. They thought people loved the world of con artists, which, yeah, to a certain extent, they did. But it was the chemistry between those two characters and the chemistry with their villain in that one that really made it.

KRIS TAPLEY

Did they try to get them at all? Like, what do you know of the history of that?

JACQUELINE COLEY

I don't know anything about the history. I don't think there was. I think this one was always assumed to be different people, because if you kind of look at these characters, they're not – it's not a young, old, kind of like that. You know what I mean? Like, I don't believe that this is *Hooker* in this one. This is just, like, a different group of guys. No, it is them. It is them. Never mind. No, it is.

KRIS TAPLEY

So, they're playing the characters?

JACQUELINE COLEY

They are playing the characters. Wow, that is so surprising.

KRIS TAPLEY

I never saw *The Sting II*, if it's not obvious.

JACQUELINE COLEY

I saw it, but I literally did not realize that they were the exact same characters. Gross.

KRIS TAPLEY

So, it makes it even worse. So, you're firmly in your number one positioning now.

JACQUELINE COLEY

Oh, God, this is – it is so bad. Yeah, and it's the same bad guy basically come back for retribution. But I thought, for some reason, it was just different guys that were on a revenge plot. But it's literally from the same one. Ugh, so gross.

KRIS TAPLEY

That's definitely an infamous example. It's always on these lists.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And I don't think that my number one is on a lot of lists, because I think there's a lot of revisionism around this as well.

JACQUELINE COLEY

I agree with you on that, on this one, that people love this movie.

KRIS TAPLEY

And I saw this movie in London. I lived in London in the summer of 2008.

JACQUELINE COLEY

Wow.

KRIS TAPLEY

And I saw a couple movies in London. I saw, like, *The Incredible Hulk, Wanted* and this film. And this film completely shattered my childhood in two and a half hours or whatever it was: *Indiana Jones and the Kingdom of the Crystal Skull*. Which, you know, we just had an *Indiana Jones* movie that really got completely demolished by critics, and in a lot of ways deserved it.

JACQUELINE COLEY

I think undeservingly. I think undeservingly.

KRIS TAPLEY

Let me – let me pause. In a lot of ways deserved. I think you can lose the entire first act of that movie and save \$100 million and not have, just, grotesque CGI running around. But the people that said that it was worse than *Crystal Skull* can take a hike. Because

Kingdom of the Crystal Skull – and I watched it again to be sure. It is terrible. I'm sorry. It's terrible. And Steven Spielberg being back for it gives you the sense that this movie is going to be at least a certain level of good.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And it doesn't even rise to that.

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And I think there's something about, like – I don't know, like, Cate Blanchett being a villain, like, you know, this recognizable face. Like, back in the day, like, *Temple of Doom* and *Last Crusade*, the villains were just kind of actors. They weren't stars. So, there's a certain element of that involved. I feel like, obviously, just the plot. I just think that it loses itself in so many ways. And I actually don't even throw the nuking the fridge into this. I think that's kind of a fun, interesting, cool scene. But there is something to be said about tying "nuking the fridge" to "jumping the shark," because that's what this movie did in a lot of ways. And I'm sitting there in the theater in London in 2008, and I'm just, like, man, you ruined it. You ruined it. In my opinion, *Indiana Jones* is a trilogy.

JACQUELINE COLEY

Ooh, wow. I liked the last one. I actually dug the last one. I did see it at Cannes, where it did get eviscerated. And I feel like that was the mistake with it. Because the last time I checked, I think the movie's, like, at 68%. The last one. And it debuted at 47. Like, I'll never forget that. I was, like, shocked. And that's the hubris of that movie. Like – oh, it's at 70. That movie's at 70%.

KRIS TAPLEY

Oh, it's creeping up.

JACQUELINE COLEY

Yeah. And that was the hubris of that movie. If they had not sent that movie to Cannes, and I think that was Mangold feeling his *Ford and Ferrari* juices, thinking that, you know-

KRIS TAPLEY

Yeah?

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

And by the way, I want to say, James Mangold, great filmmaker. I'm a fan.

JACQUELINE COLEY

Right. I'm a huge fan of his. I can't wait to see – he's doing the movie with Chalamet coming up, with Dylan, I think.

KRIS TAPLEY

Yeah.

JACQUELINE COLEY

And I really dig him. But that is not the crowd for that movie. In fact, I know of a couple people at a studio, and I won't say which one, but they have a rule about not sending their big-budget action movies over there, because they've seen how – like, yes, there are examples like *Mad Max: Fury Road* that are amazing. And there's examples like-

KRIS TAPLEY

And Pixar movies, sometimes-

JACQUELINE COLEY

And Pixar movies.

KRIS TAPLEY

-when they'll bring a populist movie.

JACQUELINE COLEY

And *Top Gun* did very well when it was there. But again, the risk is high with a European audience, and they're going to have the very first vote on what could be, sometimes, a very American story. A very, like, this is big for us, you know, type of thing. I don't know if *Indiana Jones* rates as highly.

KRIS TAPLEY

And at the very least, screen tandem with people here, so that you've got something to offset it. Because you would have had people in pocket here, certainly.

JACQUELINE COLEY

You would think, and I don't think that they did. I think it was all at Cannes and I think, like, they had later reviews. Like, a couple of days later is when they gave it to the LA press, but I just remember, like I said, 47 off the get, I felt that was so unfair. And now it's at 70 and I just think the entire reception of that film would have been so much different.

KRIS TAPLEY

Point being, it's a better movie than *Crystal Skull*.

JACQUELINE COLEY

It is a better movie than *Crystal Skull*, yes.

KRIS TAPLEY

I mean, *Crystal Skull*, again, to me, it's the worst – not worst, most disappointing, because there is craft involved in these movies. And there's good craft here and there. This is the most disappointing sequel that I can recall. And I go back to it every now and then to make sure because it has this revisionism, and I think that on *Rotten Tomatoes*, it's in the 80s or something. And I'm like-

JACQUELINE COLEY

Really?

KRIS TAPLEY

I have no idea what you're talking about.

JACQUELINE COLEY

Oh, yeah, but it came out that way and it went down. So, like-

KRIS TAPLEY

And that went to Cannes, too, by the way.

JACQUELINE COLEY

Yep. That one did go to Cannes, and I think that was also – yeah, man. Maybe this was them coming back on the fact that, like, look-

KRIS TAPLEY

I think that they thought they were going to get the same reaction, because it did well at Cannes and I feel like it's never – like, people don't want to say that it's terrible. And it's, like, you can say it. Say the thing. It sucks and it's just a massive disappointment, to me. And it never works. Every time I go back to it, it just never works. So, again, to me, that's a trilogy from the '80s.

JACQUELINE COLEY

Yeah, I will also say I believe the third one is the best, and I'm, like, one of the few people that think that. Everyone's, like, either *Temple of Doom* or-

KRIS TAPLEY

No, people are either, like, *Raiders* or *Last Crusade*. I'm the guy that thinks *Temple of Doom* is the best.

JACQUELINE COLEY

I have a lot of people say *Temple of Doom* to me.

KRIS TAPLEY

Really?

JACQUELINE COLEY

Yeah.

KRIS TAPLEY

I just think it's the most "Indiana Jones" *Indiana Jones* movie. It's super adventure-y in ways that I dig, and, so, I don't really care what anyone has to say about my opinion of the best *Indiana Jones* movie.

JACQUELINE COLEY

Alright.

KRIS TAPLEY

In any case, that is me and Jacqueline telling you about some bad movies. I just wanted to throw, briefly, a couple in here that I had considered: *Batman and Robin*, *Batman v Superman: Dawn of Justice*, *Iron Man 2*, *Men in Black II*, *Quantum of Solace*, *Star Wars: The Rise of Skywalker*, which we talked about. And, also, I purposely kept off *Speed 2: Cruise Control*, but it would absolutely be on this list.

JACQUELINE COLEY

It would.

KRIS TAPLEY

Talk about a disappointment in the wake of something like *Speed*. But you had to know what they were getting into when you don't have Keanu and you've got Jason Patric. God bless him, but, didn't work.

JACQUELINE COLEY

God bless him.

KRIS TAPLEY

So, Jacqueline, thank you so much for coming on here and doing this with me. I really appreciate you taking some time to bad-mouth some movies.

JACQUELINE COLEY

Not bad-mouth. It's express disappointment like a parent. Thanks for having me, Tapley. Any time.

KRIS TAPLEY

You got it. That is Jacqueline Coley.

[OUTRO MUSIC]

KRIS TAPLEY

Next week on *50 MPH*...

KRIS TAPLEY

As we move into the homestretch, how about one more grab bag of material? I even roped *Speed's* craft service guy into the mix!

MICHAEL KEHOE

Oh, we did, you know, big salads, brown rice, you know? I did Szechuan, you know? And then, you know, a lot of times we had to go out and go get things.

KRIS TAPLEY

And with sequels in mind, we might as well follow up a 7-year-old's take on *Speed* with a 7-year-old's take on *Speed 2: Cruise Control*.

FOSTER TAPLEY

It's just a bad guy that's trying to make a boat run into another boat. It's barely even like *Speed*.

KRIS TAPLEY

We also go off-roading with a bit of *Speed*-adjacent material, like the adventures of Eddie Van Halen on *Twister*.

MARK MANCINA

Well, Eddie, that won't work, because the whole idea of this is that people know the song, so, when they hear the orchestra, they're going to go, 'I recognize this but I don't know what it is,' and then when they see the tornado and the power chords come in, they all know what it is. But if it's a brand-new song that nobody knows, it's not going to do that. But he did not understand that concept.

KRIS TAPLEY

Plus, more listener emails and reviews!

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.