

Note: This show periodically replaces their ad breaks with new promotional clips. Because of this, both the transcription for the clips and the timestamps after them may be inaccurate at the time of viewing this transcript.

00:00:00	Music	Music	Gentle, inspirational music plays as Adam speaks.
00:00:02	Adam Pranica	Host	<p><i>Mongol</i> was the <u>last</u> war film we watched that was directed by a Russian, but with an Asian cast speaking an Asian language. Curiously, it is not the only example of that kind of film. Take today's as another example.</p> <p>Aleksandr Sokurov is a Russian director with a particular interest in powerful men, and today's film is about two such men.</p> <p>Our protagonist, such as he is, is the emperor, now known as Hirohito, a man who renounced his godhood at the end of World War II as Japan surrendered to the United States.</p> <p>Sokurov is explicitly disinterested with the specificity of historical fact, and much more focused on presenting a real man, in whom we can imagine the actual internal struggle of having lived through World War II as the infallible deity-emperor of a now-defeated empire.</p>
00:00:54	Adam	Host	<p>Hirohito is small, and lives a life that is stunningly quotidian. We open on him receiving his breakfast from his majordomo, and you almost <u>don't realize</u> that he's supposed to be the emperor.</p> <p>He meets with his military brass, who promise to continue the fight, but the atom bombs have already fallen on Hiroshima and Nagasaki. The war is coming to an end <u>and</u> everybody knows it.</p> <p>This is a film that spends almost all of its time in the ivory tower, so when Hirohito is picked up by American GIs to go to meet with Douglas MacArthur, it's at first shocking to see them walking casually through the extreme formality of the palace grounds, and further shocking to see the burning wasteland of Tokyo that they drive through to attend the meeting.</p> <p><i>Downfall</i> is Hitler's bunker movie, and <i>The Sun</i> is Hirohito's. Japan's participation in World War II led to massive amounts of suffering all over East Asia and the Pacific Islands, not to mention within Japan.</p>
00:01:53	Adam	Host	<p>But this head of state is not a raving madman. He's disconnected from reality, and seemingly kept oblivious to the breadth and scope of the havoc of the war by servants and generals who consider him to be a deity who needs to be kept above the fray and separated from the vagaries of human conflict.</p> <p>This is a <u>really weird</u> art film, and one that is <u>very</u> distinct from the other films we watch for this show. It depicts no combat, and very little violence. But it is most definitely a war movie. It digs deeply into the psyche of this strange man who has a lot of responsibility for what Japan did in World War II.</p> <p>If you don't return your debts little by little, you <u>will</u> risk losing everything later. Today on <i>Friendly Fire: The Sun</i>.</p>

00:02:45	Music	Music	<p>Music changes to “War,” by Norman Whitfield and Barrett Strong, lead vocals by Edwin Starr.</p> <p><i>War!</i> <i>Huh!</i> <i>Yeah!</i> <i>What is it good for?!</i> <i>Absolutely—</i> <i>—nothing!</i> <i>Uh-huh!</i></p> <p><i>War!</i> <i>Huh!</i> <i>Yeah!</i> <i>What is it good for?!</i> <i>Absolutely—</i> <i>—nothing!</i></p> <p><i>Say it again, y’all!</i></p> <p><i>War!</i></p> <p><i>[The song continues at a lower volume as the hosts introduce themselves.]</i></p>
00:03:06	Ben Harrison	Host	<p>Welcome to <i>Friendly Fire</i>, the war movie podcast that will never be defeated as long as <u>one</u> of the hosts is left alive, even though their humanity is somewhat debatable.</p> <p><i>[Someone laughs quietly.]</i></p> <p>I’m Ben Harrison.</p>
00:03:18	Adam	Host	I’m Adam Pranica.
00:03:20	John Roderick	Host	<p>I will be the last one alive.</p> <p><i>[Ben laughs.]</i></p> <p>Even though you guys are both younger than me.</p> <p>My name’s John Roderick.</p>
00:03:27	Ben	Host	We’re also much more killable than you.
00:03:29	John	Host	Last man standing.
00:03:30	Adam	Host	That’s how it would go, huh?
00:03:31	John	Host	Sadly, yeah. You guys <u>should</u> live long, productive lives, but in fact—
00:03:37	Adam	Host	You’ll outlive us all.
00:03:38	John	Host	I’ll be feasting on your bones.
00:03:40	Adam	Host	<p>Not much to feast on here.</p> <p><i>[He and John laugh.]</i></p> <p>I’m all gristle and fat.</p>

00:03:46 Ben Host This movie is right in the *Friendly Fire* bullseye, which is it's a foreign film that's kind of a war film, but it's a Russian director making a film from a Japanese perspective, and it's super badly transferred to digital, so it's—you can tell it was a pretty film, *[laughing]* but it is not in the condition that we watched it.

00:04:09 Adam Host Yeah, it really seems like a Criterion cry for help type presentation, huh?

[Ben laughs.]

00:04:15 John Host Why would that have been? Why—why is the tra—it's a recent movie!

00:04:19 Ben Host It is! It doesn't make any sense to me that this is not—the—there doesn't appear to be an HD copy of this, anywhere, in the world. *[Makes "I don't know" noise.]*

00:04:29 John Host I thought it was intentional! I had—I—it never occurred to me that this was just—that this was just a bad transfer.

I was like, "This is really interesting, the choices they made!"

00:04:37 Adam Host You thought you just dragged your phone in bacon grease?

00:04:39 John Host *[Laughing]* I—I didn't know what!

00:04:42 Ben Host *[Laughs.]* The director has kind of a rep as being, like, one of the more visually interesting directors. And, uh... And... boy, it was tough to watch this.

Just—it looked like—it looked like, you know, YouTube the year it came out. You know? Like, that level of compression.

00:05:01 Adam Host I mean, obviously I agree. The compression made it difficult to watch, but it also, if—you know, it would have been worse if it were a brighter, more contrasty film to begin with.

But because it was so naturally desaturated, and because its original presentation was supposed to be so muted in so many ways, I didn't feel like it was as big of a strike against it as it could have been, had it been a different film.

00:05:31 Ben Host So one thing that the main character, the emperor—played by Issei Ogata—like, Ogata makes this choice that is, like, a big and weird choice, which is that his mouth is always moving, and slightly open.

So there were many times where I couldn't tell who was speaking, because there would be—it was like, degraded enough, and there are two characters on screen, and one of 'em's, like, facing away from camera, and he's facing toward camera and his mouth is moving.

But it's not him speaking. *[Laughs.]* You know?

00:06:04 Adam Host He really had Bubba lip from *Forrest Gump*, right?

[Ben laughs.]

And especially when he went on that long jag of like, uh, "Green

tea... Black tea..."

[Ben laughs.]

"Oolong tea... Sleepy time tea..."

[Ben keeps laughing, Adam also laughs.]

"Bubble tea."

00:06:22 Ben Host "I guess that's all the different kinds of tea."

[Adam laughs.]

I have heard that there's a big tea franchise that will be opening nationwide soon—

00:06:30 Adam Host Yeah.

00:06:31 Ben Host —based on the smashing success of that scene.

00:06:33 John Host Hirohito's Tea?

00:06:34 Ben Host *[Laughing]* Uh-huh.

00:06:35 Adam Host You're not wrong about that—that depiction, because we've seen Hirohito before in war films, and his depiction has been—uh, not like this.

00:06:45 John Host Well, you're not supposed to depict Hirohito at all.

00:06:50 Adam Host Yeah.

00:06:51 John Host According to conservative Japanese.

00:06:54 Adam Host It's a real Muhammad situation, right?

00:06:56 John Host Yeah, sort of.

But certainly not depict him in a way that is—what I don't know is what Hirohito is like, because it's very hard to find footage of him just padding around in his pajamas.

So I don't know where that portrayal came from. It seemed—I mean, obviously, very intentional, but it also seemed like a characterization that had to be based in something.

00:07:21 Adam Host Yeah.

00:07:22 John Host It's not just—*[laughing]* it's not just an actor saying, "I'm gonna give him a limp!"

00:07:27 Crosstalk Crosstalk **John:** Like, it's a—

Ben: *[Laughing]* Right.

00:07:28 John Host It's a pretty dramatic characterization. And I mean, looking at pic—still pictures of Hirohito, which is kind of all I've ever seen, it's not in evidence.

00:07:40 Ben Host Right.

00:07:41 John Host You know, this movie's never been released in Japan. The suspicion would be that this portrayal of the emperor would incite riots, actual

riots.

00:07:50 Adam Host Was the implication that the loss of the war was the thing that generated these neuroses, or were these in him throughout his life?

00:08:01 John Host Nooo idea.

00:08:03 Adam Host Does the film make a case one way or the other? I don't think it does.

00:08:06 Ben Host What I read is that the director is not presenting this as a historically accurate depiction of something that really happened, so much as kind of a—an impressionistic, like—like, taking the idea that the emperor renounced his divinity at the end of the war.

Like, what might that look like in a very intimate way? And it doesn't seem like he was super preoccupied, in setting out to make this movie, in like, getting every little detail correct.

00:08:42 John Host You could argue that it's not just a subtle—it's not just, like, subtle things that are gotten wrong. There's a—the actual declaration that Hirohito makes at the—at the end of this—at the end of the film, and at the end of the war...

It's not a bold renunciation of his divinity. It's, uh, it's a pretty casual renunciation of it, in the sense that his exact words were, "The ties between Us and Our people—" and that's the royal Us—

00:09:12 Ben Host *[Stifling laughter]* Uh-huh.

00:09:13 John Host "The ties between Us and Our—" and both things are capitalized. "Us" and "Our" are both capitalized in this.

[Ben laughs.]

"The ties between Us and Our people have always stood upon mutual trust and affection. They do not depend upon mere legends and myths.

They are not predicated on the false conception that the emperor is divine, and that the Japanese people are superior to other races and fated to rule the world."

So he's not just saying that he's not divine.

00:09:42 Clip Clip **Speaker:** Those are my politics!

00:09:43 John Host He's making a collective renunciation of Japanese superiority, which was—which was kind of the thing that was driving the Japanese in the early part of the 20th century, the idea that they were destined to rule all of Asia, or the world.

But he walks back from it for the rest of his life! So the way it's depicted in this film, he's having this existential crisis. He's looking forward to not being a god anymore. He's talking about how he's not a god around his staff, and they're all falling all over themselves.

00:10:16 Clip Clip **JAPANESE TO BE TRANSLATED**

00:10:20 John Host But there's no evidence that any of that happened. So in a way, like, the whole character arc of Hirohito here is... not just speculative, but

completely imagined.

00:10:30 Ben Host It's almost like a—like a stage play as a movie or something.
00:10:34 John Host Yeah.
00:10:35 Ben Host Like, it really feels, like, very confined like a play.

I mean, I read—I was reading about, like, the radio address, which happened amidst an attempted coup by a faction of the military.

[Amused] Which is not depicted at all in this film.

And like, they—you know, he made the recording, and then it went out on the radio the next day, and the coup was struck back. But the address that went out was in this, like, super ornate, formal version of Japanese that most people listening just couldn't even penetrate.

It was—you know, like listening to Shakespeare or something. And so like, it didn't even, like, register with a lot of the—a lot of the people that listened.

00:11:19 Ben Host But it was also done sort of under duress. Like, it was kind of like, part of the agreement with MacArthur.

And I didn't really get the sense that MacArthur was like, riding for "renounce your divinity" that much in this movie.

00:11:34 John Host I don't think he was in real life. I mean, it's—it's pre-Marshall Plan. Right, the United States hasn't yet decided that it's gonna spend billions of dollars rebuilding the economy of both Germany and Japan.

But it's very clear at the end of the war, at least in Germany, that we're gonna bring people to trial for war crimes. You know, we're gonna hold them accountable. That's true here of the military leadership of Japan.

But the lesson that the—the lesson that the Allies, I guess, learned after World War I was if you punish the defeated enemy, all you do is create resentment and poverty, and that enemy comes back—it comes back harder the second time, right?

[Ben agrees as John continues.]

At the end of World War I, we imposed all these sanctions—and I don't mean the United States. Mostly France spearheaded it. But you know, but—tried to ruin Germany. Took a bunch of territory. You know, ruined their economy. Punished them, basically.

00:12:31 John Host And so at the end of this war, there's this—there's a new conception: we need to leave these nations intact as much as we can, the leadership as much as we can.

Not prosecute everybody, not make it a witch hunt, and then try and get these na—have these nations join the—join the world of democratic, uh, capitalist countries.

And part of that in Japan was... they needed Hirohito. They were gonna—they needed the continuity. And they were gonna leave him in power. And that was a—that was a decision. That wasn't just, like, "What should we do here?"

It was—it was something they—they, uh—MacArthur and the occupying Americans, like, it was a clear choice.

And they didn't prosecute him! You know? Hirohito arguably was the head of the government throughout the war.

00:13:18 Adam Host

I was shocked to read that he lived until '89. What the hell?

00:13:22 Crosstalk Crosstalk

Adam: He was a—

John: Oh, you don't remember when he died?

Adam: He was a modern figure!

John: Oh, for sure! For sure!

Adam: I don't remember when he died, no.

00:13:27 John Host

[Ben or Adam responds affirmatively as John speaks.]

I mean, he led Japan through—well, the thing is that what did happen is Japan became a democracy. You know, a parliamentary democracy or whatever.

So he no longer was running the government, but he was in—he was at the head of Japan throughout the entire transformation! From it—from a feudal country to a—to like, within the top five economies of the world!

00:13:48 Adam Host

That's amazing.

00:13:49 John Host

But anyway, so this movie's just—it's basically like, imagining what it would have been like in Hitler's bunker if Hitler was toying with Scientology.

[Ben laughs.]

00:14:00 Adam Host

You look at his depiction in this film, and just on paper, it looks absurd. It looks like they're making fun of him.

And there's nothing about his character in the film that felt laughable to me! And I thought that was a really interesting trick that the actor was able to pull off, and the—and the film was able to pull off.

Like, he is cartoonishly awkward and almost, like, Woody Allening his way through this post-bombed out Tokyo life that he's living.

And what a unique challenge! Like, the—a challenge that the film created for itself! Like, it made all of these choices. And then it succeeded, in a weird way, in making Hirohito ridiculous but not the butt of any joke.

00:14:48 Ben Host

Right.

00:14:49 John Host The business with his mouth—you know, there's that scene pretty early on when he's getting dressed. We see him in—at—we see him at first in this—in this small room, sitting, eating breakfast at a small table.

And you think, "This is the emperor's palace?"

00:15:02 Adam Host Yeah.

00:15:03 Clip Clip *[Car horn and/or music sting during Adam's previous line.]*

Chris Farley (Saturday Night Live, "Schmitts Gay"): No water?!

[Audience laughs.]

00:15:05 Adam Host *[As Chris Farley]* "This place is a dump!"

00:15:06 John Host *[Laughing]* Yeah, right!

[Ben laughs.]

00:15:08 Music Music Electric guitar riff

00:15:09 John Host It's a slow revelation that oh, they're in a bunker.

[Ben responds affirmatively as John continues.]

They've created a—you know, a dark, little anteroom for him.

00:15:16 Ben Host It really reminded me of the palace on Caladan in *Dune*. Like, super—super thick architecture everywhere.

[Adam laughs as soon as Ben says "thick."]

00:15:26 Adam Host Architecture thicc.

00:15:27 John Host Yeah.

00:15:27 Ben Host Yeah. *[Laughs quietly.]*

[Adam laughs.]

00:15:29 John Host Super thicc.

But we see him—

00:15:32 Adam Host Put that palace in a tight pair of pants.

[Ben laughs.]

00:15:34 John Host *[Laughing]* We see him—hey. Stop objectifying the palace.

[Adam laughs.]

We see him in those early scenes, and he's not doing that with his mouth. And then as he's getting dressed with his chamberlain, or his valet (*val-ay*)—or his valet (*val-it*)—depending.

[The other two laugh quietly during the above.]

Uh, he say—he says, "There's a strange taste in my mouth, and my breath is strange," and then he says, "It's a bad taste in my mouth

and my breath is bad."

And he's doing that thing with his mouth kind of in that moment, and you're thinking, "Oh, he's got that 'bad taste in his mouth' thing," but then from that moment on, he does it the rest of the film.

And so it might be a reflection of—

00:16:19 Adam Host

As a sign of humanity?

[Ben laughs quietly.]

00:16:20 John Host

Yeah, or a—yeah, right?

[Ben responds in agreement as John continues.]

Maybe a sign of a lack of divinity.

00:16:24 Ben Host

Or maybe it's like the divinity leaving his body through his mouth.

00:16:28 Crosstalk Crosstalk

John: Wooooow. Film paaperrrr.

Adam: This may be a recency bias, but—

[Ben laughs.]

00:16:33 Adam Host

—one of the things I learned watching the Chernobyl doc on HBO was how, in the aftermath of a nuclear accident, how your mouth will taste metallic.

00:16:43 Crosstalk Crosstalk

John: Whoa. Adam—*[makes "mind blown" explosion noise]*.

Adam: And it made me wonder if Hirohito's—

00:16:47 Adam Host

—sensation in his mouth had anything to do with the bombing of Hiroshima and Nagasaki? Like—

00:16:52 John Host

[Adam and possibly Ben chime in in agreement as John speaks.]

Those would have been a long way away, but I love the idea of it from a film paper standpoint, that it was some kind of sympathetic resonance, that he was having nuclear halitosis—

00:17:03 Crosstalk Crosstalk

Adam: Nuclear halitosis.

[Ben laughs.]

John: —at a distance.

00:17:05 John Host

Nuclear halitosis at a distance.

[Ben laughs again.]

Whooooa.

00:17:08 Crosstalk Crosstalk

Adam: There's the name of your next album!

[John laughs.]

Ben: Let's start a band, guys, let's start a band! *[Laughs.]*

00:17:13 Ben Host It's such a strange choice. There are many, like, things like that. Extended sequences where there's like, radio modulation just kind of, like, layered over everything, and you can't, like—there doesn't appear to be a radio anywhere.

00:17:27 Adam Host I really liked that part of the film. Like, the Jonny Greenwood-esque—like, just thrumming background noise of—of things.

00:17:35 John Host The sound design is amazing!

00:17:36 Adam Host Yeah.

00:17:37 John Host *[Ben also agrees as John continues.]*

And I usually hate that stuff!

[Ben laughs.]

I just hate that, like, irritating sound being used to drive you up the wall.

00:17:44 Adam Host Yeah.

00:17:45 John Host But it's astonishing in this movie.

00:17:49 Adam Host Ben, you were mentioning that it was confusing to see Hirohito's lips move while other people were talking, or when no one was talking at all?

There was a scene where the valet (*val-et*) is buttoning up his—either his shirt or his sleeves or something, and—

00:18:06 Ben Host Yeah.

00:18:07 Adam Host The valet's face is below the frame, and I couldn't tell if we were hearing his inner thoughts, or if he was actually saying, out loud, some of his fears in that moment, I think.

Like, he had a—he had a hard time finding the buttons, or buttoning the buttons, and—

00:18:22 Ben Host Yeah. I had the same confusion, for sure.

00:18:26 Adam Host I think our confusion was okay, also, in that, for some reason. Like, did you—was it distracting and bad in your opinion, or was it—or did it just add to this overall feeling of, like, discord?

00:18:40 Ben Host *[Adam agrees as Ben speaks.]*

I think it was right. I mean, I think it was... I would really love to see this movie projected, and it's like—it's such a weird... thing where you make a—like, this is a Russian film that's mostly in Japanese, but the rest in English.

Like, no—not in Russian at all.

00:18:59 Adam Host Mm-hm.

00:19:00 Ben Host And it was—it—I think it first came out at film festivals in 2005, but never got any theater play in the United States until 2009.

So it just had a weird roll-out, and it's a shame that it's hard to find, and hard to—hard to see it in a—you know, in a good transfer.

Because there were—there were questions like that. Like I think that—I think you're right that it doesn't like, radically diminish the effect of the film. Like, the—it's a meditation. It's—it doesn't need to be, like, super clear in every moment.

But it's also clear to me that it is a very beautifully shot film, and I wish—I wish I'd gotten the effect of that, you know?

00:19:47 John Host It's a weirdly beautiful film, and in particular the scene where Hirohito dreams about Hiroshima.

You know, the—because the movie doesn't—it's obviously made on, like, a no—it's a zero-budget movie as far as I could tell. I mean, they built a—they built a set in the basement of a... somewhere.

[Ben laughs.]

And that's it! Right? We never—we hardly even go outside, except for there at the end.

But for a—for a movie that had almost no—we've seen zero war. There's only—we only ever meet five people.

00:20:22 Ben Host Yeah, that war scene is like, his imagined version of it, almost. Like, he's so insulated from it that it's like—it's just a totally insane fantasy instead of an actual realistic battle.

00:20:38 John Host But super beautiful! And sup—and the, um—the depth of it, to me, belied the lack of anything like it in the rest of the film.

00:20:49 Adam Host Yeah, that placement of that scene is so crucial, I think. To see what his dream life is early on makes you question a lot of what's happening to him throughout the rest of the film.

That surreality carries forward another hour, and it made me question a lot about what I was seeing, in a really interesting way. It put me in Hirohito's position, in what I thought was a really fun way.

Like, to just sort of coast. Kind of not really believing your circumstances. Like, "Are these people here to take my photograph? Outside?" Like, "I guess I'll stand here. I guess I'll go have my dinner with MacArthur. And maybe I will have that cigar, because who gives a shit?"

00:21:34 John Host I mean, he has to presume—as they're sitting there, and he's asking his staff, like, "Are the Americans here?"

00:21:41 Adam Host Yeah.

00:21:42 John Host Like, they can hear the American planes flying over. Everyone has to assume that they—that one day there will be a knock on the door and they're gonna come for him, and they're gonna hang him.

00:21:51 Adam Host Yeah!

00:21:53 John Host And I don't—I don't think there's any way that they all weren't prepared for that fate, and that he was just—you know, they were getting dressed every morning because they were imagining that those soldiers were gonna show up with bayonets fixed.

00:22:08 Ben Host That's so—that's such an interesting point that I didn't even consider. Like, you talk about how like, the Marshall Plan wasn't—you know, we hadn't decided on it yet.

But also, like, from their perspective, what could they possibly think is gonna happen when the "hamburger hamburger bang bang" guys invade their island?

00:22:25 Crosstalk Crosstalk **John:** It's not—

Ben: Like—

John: *[Laughing]* Yeah, they're—

[Ben laughs.]

00:22:26 John Host Especially after we just dropped two city-immolating bombs on them!

00:22:31 Ben Host Which you don't even hear about those bombs until, like, more than an hour into the film. Like, it's not something that like, everybody's discussing.

00:22:39 Adam Host When MacArthur goes, "It wasn't me." *[Laughs.]*

00:22:41 John Host Yeah, right.

00:22:42 Crosstalk Crosstalk **John:** They both—

Adam: That was incredible.

John: They—they both do!

Adam: That scene.

John: They both do "It wasn't me," right? He's like—

Adam: Yeah!

Ben: Right.

John: "Yeah, I—I had no hand in that."

Ben: "Pearl Harbor happened, and I was pretty surprised."

John: Yeah, right.

Adam: What a strange communion that was between them.

00:22:54 John Host Yeah, right. "We're both totally in charge, except in this—in these two instances where—"

00:22:58 Adam Host "Except in the worst ways."

[John laughs.]

"That was someone else." *[Laughs.]*

00:23:02 Music Transition Brief clip of "War."

War!

00:23:03 Promo

Clip

[Ocean sounds in the background.]

Speaker 1: *[Piratey voice]* Ahh. There's nothing quite like sailing in the calm, international waters on my ship, the S.S. *Biopic* (*bi-AH-pic*).

[Ship's horn toots.]

Speaker 2: *[Piratey voice]* Avast! It's actually pronounced... "BI-oh-pic."

Speaker 1: No, ya dingus! It's "Bi-AH-pic!"

Speaker 2: Who the hell says that? It's "BI-oh-pic!" It comes from the words "biology"—

Speaker 1: It's the words for "biography" and "picture!"

[Boat horn honks.]

Speaker 2: If you—

00:23:26 Promo

Clip

Dave Holmes: Alright, that is enough! Ahoy! I'm Dave Holmes; I'm the host of the rebooted podcast formerly known as *International Waters*! Designed to resolve petty—but persistent—arguments like this! How? By pitting two teams of opinionated comedians against each other with trivia and improv games, of course! Winner takes home the right to be right.

Speaker 1: What podcast be this?

Dave: It's called *Troubled Waters*! *[Boat engine revving, driving off.]* Where we disagree to disagreeeee! *[Voice trails off into the distance.]*

00:23:54 Promo

Clip

[Intense sci-fi music.]

Narrator: Fairhaven's a hip town. Craft breweries, killer music scene. There's only one catch: the bloodthirsty monsters.

[Yelling and shouting in the background.]

Hunny: Feel free to hit the deck while we lay down some suppressing fire.

Morgan Kay: You're gonna kill them?!

Hun: Nah, these are shock rounds, so it should just knock them out. We use these on the kids after they've had too much sugar cereal.

Hunny: Hun, stop! We do not! He's such a jokester, this one. Anyway, hit the deck, please!

[Thudding. Hun and Hunny scream. The following dialogue is

punctuated by gunfire and moaning targets.]

00:24:23 Promo Clip

Hun: Yeah! Yeah! Yeah! Get some!

Hunny: Take that! Take it!

Hun: Get some!

Hunny: Yeah!

[Hun laughs triumphantly.]

Oh, good job, Hun! That was great!

Hun: Awww, you're the best.

Narrator: *Bubble*. The sci-fi comedy from MaximumFun.org. Just open your podcast app and search for *Bubble*.

[Music ends.]

00:24:47 Music Transition

Brief clip of "War."

*Huh!
Yeah!*

00:24:49 John Host

It seemed to me what the filmmaker was doing was making one of these, um, "Being a divine ruler is a form of being a prisoner."

It's his divinity that imprisons him. That's what he's wrestling with through the whole film, and so it seemed to me that the director was doing—was using this historic moment to ruminate on whether or not Prince Charles, uh, is burdened by his royal duties.

You know, because we've seen movies like that, right? Where it's like, "It's not easy to be a prince, now!"

00:25:26 Ben Host

Yeah. *[Laughs.]*

00:25:27 Adam Host

I love that MacArthur straight-up asks him—

00:25:29 John Host

Yeah.

00:25:30 Adam Host

"What's that like?"

And Hirohito's like—

[Ben laughs]

"You know, honestly, it kinda sucks."

00:25:33 John Host

Yeah, right, like, "I don't—I don't know what to tell you, brah."

00:25:35 Adam Host

Yeah.

00:25:36 Ben Host If you're an introvert, this is a—this is a garbage job to get, right?
[Laughs.] You're just like—always people in your room, like—

00:25:43 John Host Oh, I know. The guy—
[Ben laughs, and then he or Adam agrees as John continues.]
The guy lurking outside the door? I was just like—the dream is that you have no one around. And he doesn't have anyone around, except for one guy that won't leave him alone!

00:25:54 Adam Host Yeah.

00:25:55 John Host That won't let him have—won't let him go to the bathroom without standing there with a towel!
[Ben laughs.]

00:25:58 Adam Host If you're an introvert or a stubborn. Because I don't wanna sit in the chair that you pull out for me; I wanna sit in the chair that I choose!

00:26:04 John Host Right.

00:26:05 Adam Host And every chair is one that's chosen for him.

00:26:08 John Host And it—and I imagine it would be strange, because you would have the power to order anyone to their deaths.

00:26:14 Adam Host Yeah.

00:26:15 John Host Except for this one guy whose life job is to make sure that you never reach for a pencil that isn't handed to you.
[Adam agrees as John continues.]
And so all you could do is kill him. Because ra—because short of killing him, he's going to perform this duty unto death.
What a terrible, *[laughing]* terrible, terrible—
[Ben laughs]
—cycle that would be.

00:26:40 Adam Host You know, like, it's interesting. The tragedy of Hirohito's life in that way is totally uncoupled from the war. Or the war's consequences.

00:26:48 John Host That's the thing.

00:26:49 Adam Host Like, his prison existed before World War II, and would—had World War II not happened—lived out the rest of his life that way!

00:26:58 John Host We see a meeting where his cabinet is there, and Hirohito is—
[Adam laughs]
—is in charge, right? He's the one where they—there's an argument being made, "Let's put a stop to this."

00:27:09 Adam Host I think that's one of the worst staff meetings ever depicted on film.
[Ben laughs.]

00:27:13 John Host It's so awful.

00:27:14 Adam Host Wow. *[Laughing]* It was so brutal!

And the inter-fighting between the Army and the Navy guy?

00:27:20 John Host Yeah.

00:27:21 Adam Host Holy shit.

00:27:22 John Host *[Ben agrees, unclear who with, as John speaks.]*

And the Secretary of Defense is like, "Our noble soldiers are strapping grenades to German Shepherds—"

00:27:27 Adam Host Yeah.

00:27:28 John Host "And it is glorious," but tears are streaming down his face!

00:27:31 Adam Host 'Cause he's a dog lover.

00:27:32 John Host Yeah. And Hirohito is the one that says, "I agree that our—that we should continue the fight."

You know, this was actually happening in the final days of the war. Even after the—even after Hiroshima (*Hi-RO-shi-ma*), or Hiroshima (*Hi-ro-SHI-ma*), depending on how much we want to say Paris (*Par-ee*) and France (*Frahnce*) in this movie—or in this podcast.

[Ben laughs during the above.]

00:27:53 Ben Host I mean, I do like saying Paris (*Par-ee*).

00:27:55 John Host France (*fr-AHN-ce*).

Uh, Hiroshima (*Hi-RO-shi-ma*) had happened, and there still wasn't a super clear—there were still people that were like, "We gotta—"

It—within the—within the royal palace! That were like "We gotta keep this—keep this fight all the way to the end."

And it wasn't that they thought they could win. The idea was that they didn't—so there was a declaration at Potsdam (*Pots-dm*) that said—

00:28:20 Adam Host Or Pots-dam.

00:28:21 John Host Or Pots-dam.

[Adam laughs quietly.]

That said, uh, "We—" that—where the Allies said "We will accept nothing less than unconditional surrender from the Japanese."

And what they were hoping was that they could continue the fight up to a point that they could dictate some terms in the surrender. And what they wanted was no occupation of Japan.

So they still thought that they had some bargaining power. And they just needed to—you know, to prolong this up until—'cause they knew the Americans didn't want to invade mainland Japan.

And they just wanted one of these, like—I think the Germans tried it, too, like, "Hey, whoa, whoa, whoa! What about if we stop now? Like, truce?"

[Ben laughs.]

00:29:03 Adam Host Irradiating two cities makes that point pretty clear, right?

00:29:07 John Host Well, no! What ha—what really sealed their fate was they had a backdoor negotiation going with the Russians, where they were like, "Look—"

'Cause the Russians had never declared war on Japan.

And so they were like, "Hey! Uh, you know, what if you Russians—"

00:29:22 Ben Host "Hey, listen. I know we've had our differences in the past."

00:29:25 John Host *[Laughs.]* "We fought some wars. We fought—it's true. We're on the—we were on the diff—different sides of this one!"

They had—they had this backdoor negotiation happening, and they hoped that the Russians, the Soviets (*Sol-viets*), were going to intervene on their behalf and strike a deal where there wouldn't be an occupation. And where Hirohito could remain on the throne.

The Russians, the entire time, were plotting a last-minute declaration of war and an invasion of the islands of Northern Japan to conquer a bunch of new turf.

It was only during the—basically during the period depicted in this film that all of a sudden—you know, they went—they went to their Japanese envoy and said, "Alright, well, can you talk to the Americans?" and they were like, "Aaactually... Uh, we're declaring war on you."

00:30:16 John Host *[Ben laughs.]*

"And our armies are, like, marching into Manchuria right now."

And so the Ru—the Soviets and the Japanese continued to fight the war even after the Americans were in Tokyo. The Soviet—

00:30:28 Ben Host Wow.

00:30:29 John Host —Army was still, like—was still, like, running.

00:30:32 Crosstalk Crosstalk **John:** Like, rolling tanks over the Japanese in Manchuria.

Adam: It's hard to believe that the Soviets could be duplicitous.

John: Yeah, I know. I know. I know.

Adam: Wow!

00:30:39 Ben Host Was the idea just, like, "Everybody's so tired that they're not gonna—they're not gonna bother trying to stop us from snatching this territory"?

00:30:48 John Host Yeah, pretty much! I mean, it—pretty, uh, pretty cynical, but again, hard to—hard to imagine the Soviet Union having, like, a cynical take on it.

[Adam and Ben laugh.]

But they—but they'd been fighting the Japanese for a long time over control over that part of the North Pacific. Who was going to be the—who was gonna be a dominant power.

And yeah, they saw—they saw 'em on their knees, and they—the Soviet armies didn't actually cease—what's funny is they didn't actually end the war with Japan until like, 1951 or something. *[Stifling laughter]* It continued to be a state of—

00:31:22 Ben Host Jeez!

00:31:23 John Host —sort of cold war. Quiet war.

00:31:26 Ben Host Yeah.

00:31:27 John Host Into the fifties.

00:31:28 Clip Clip **JAPANESE ADD LATER**

00:31:31 Ben Host One thing that MacArthur said that I thought was really interesting in—I think it's in their first meeting, he's saying, "We don't need other people's territory."

This coming from MacArthur, a guy whose, like, main scene was the Philippines *[laughing]* for most of his career.

And, uh—*[laughs]* I thought that that was like—I wondered, like, coming from a Russian director, what the—what the thought was there. Like, is that—is he putting something in MacArthur's mouth to elucidate some kind of, like, imperialist blind spot?

Or is he—or did MacArthur really think like that?

00:32:12 John Host Yeah, I mean, the—the Philippines became an American, uh, territory in 1898, during the Spanish–American war, and—

00:32:23 Ben Host Yeah. I heard some—something on—I think it was on the media, they were saying that like, the majority of people that like, lived in American-controlled territory at the outbreak of World War II did not live in the contiguous United States.

Like, there were so many territorial holdings, and we never, like, think about it.

00:32:46 John Host Yeah. MacArthur was born in 1880. He—I mean, he was in the Philippines most of that inter-war period. Right? He was, like—

00:32:55 Ben Host Wow, so he was 20 years older than Hirohito, too. Wow.

00:32:59 John Host But he went to the Philippines, um, in 1903. So as a 23-year-old junior officer—

00:33:09 Adam Host It's where he first saw a ladder.

00:33:11 John Host Yeah.

[Ben laughs.]

00:33:11 Adam Host Clearly had an effect on him.

00:33:13 John Host *[Stifling laughter]* Yeah.

[Ben laughs.]

He was on Bataan, even, that far back.

00:33:17 Adam Host Wow.

00:33:18 John Host And he went to—he was in Tokyo, as he says in this movie. Right? He was in Tokyo in 1905.

So I mean, this isn't—this isn't MacArthur's first day.

00:33:29 Ben Host Right. *[Laughs quietly.]*

00:33:30 Adam Host It's not MacArthur's first day on our show, either. We got him in *Operation Chromite*.

00:33:35 John Host Right.

00:33:36 Adam Host We got him in *They Were Expendable*. And then we get him here. Is—are those the only three depictions we've seen of him on *Friendly Fire*?

00:33:43 John Host So far. There are an awful lot of war movies where MacArthur's gonna make another cameo.

00:33:49 Adam Host They are all really different looks at that same character.

00:33:52 John Host Super complicated character.

00:33:54 Adam Host Yeah.

00:33:55 John Host And of all the American generals during this period, the one that most seemed to be in sort of utter control of his sphere, almost unreachable by the American civilian government.

And that was why Truman ended up having to... pack his bags for him.

[Ben laughs.]

00:34:15 Adam Host This depiction seems like the outlier of the three, though. Like, the MacArthur of *The Sun* doesn't seem like the guy who would hang out and have a cigar with anyone in *They Were Expendable*.

00:34:29 John Host I didn't like this MacArthur.

00:34:30 Adam Host Yeah?

00:34:31 John Host I didn't feel—you know, the iconic MacArthur is Charlton Heston.

00:34:36 Clip Clip **Charlton Heston (*Wayne's World 2*):** Gordon Street!

00:34:38 John Host I think other depictions of him probably derive from that one, because it's such a—it was such a major depiction.

This MacArthur seemed a little smaller. And a little bit less in charge! Like, when the soldiers show up and put Hirohito in the car and bring them to MacArthur, it didn't have the formality and the pomp and circumstance that I would expect MacArthur to employ in dealing

with Hirohito.

Right? I would expect him to have said specifically to those officers, "Treat him with deference. Put him in a big car."

They were the same Americans that we see very briefly in *Fires on the Plain*.

00:35:17 Adam Host *[Realizing]* Right!

00:35:18 Crosstalk Crosstalk **Ben:** *[Also realizing]* Yeah!

John: Where the—

00:35:19 John Host —the first time we see, and throughout, all the Americans are just like, "HURPADUR, HAR HAR, A DAR DAR CHOCOLATE BAR, HAMBURGER, BLAHGH."

[Ben laughs quietly during the above.]

00:35:27 Ben Host Like, they don't really know or care about the difference between "the emperor" and "a guy that works at the palace."

00:35:34 John Host Yeah, right! They're like, "You there in the hat! Get in the car! Dar, dar, dar!"

Yeah, I feel like MacArthur would have had a real handle on, um, how to—how to—to deal with him, and how to—and I—and my sense of that moment was that MacArthur showed a lot of deference to him, or at least a lot of...

He knew how to show respect within that culture.

00:35:59 Adam Host You know, the MacArthur we get here is unpredictable. And I think the formality would make him predictable to the degree that you could expect what happens at a dinner like the kind that they have.

And because MacArthur is the way he is in this film, I think that's what makes that scene so full of tension. Like, I couldn't guess where he was going to go, conversationally or physically, and everything was a surprise there.

Like, the offer of the cigar that's accepted. The super awkward moment where MacArthur's like, "I gotta go take a phone call" and then bugs out.

00:36:37 John Host And then stands in the doorway?

00:36:39 Adam Host There's a ton that's surprising there, and I think to begin dinner with the formality, or begin the pre-dinner with the sort of pomp and circumstance that you're—that you're missing, I think would lead up to a dinner that's so rigid in that kind of formality that it might have been boring in a way that, as shown in this film, it was not.

00:36:59 Sound Effect Sound Effect *[Printer noises as Adam continues.]*

00:37:00 Adam Host Yeah, I was rapt.

00:37:01 John Host I like that take. I feel like that's a—that is a good film studies paper.

00:37:06 Adam Host Alright!

00:37:07 John Host Not like some of yours.

00:37:08 Adam Host Yeah. Most of 'em are garbage.

[John and Ben laugh quietly.]

00:37:10 John Host But yeah, I agree! And—but MacArthur is portrayed as another kinda—just, like, an American that doesn't quite know what it's—what's going on.

00:37:17 Adam Host Yeah...

00:37:18 John Host He does—he asks him a couple of times—or he accuses him a couple of times, like, of war crimes or something, in a way that I just don't feel the real MacArthur would have—*[laughing]* I think the real MacArthur's like, "Look, we're all comfortable with war crimes."

[Adam and Ben laugh.]

Like, that's just—that's just—

00:37:35 Adam Host "Everyone can agree on war crimes!"

00:37:37 John Host *[Laughing]* "Look, war is hard. Let's just get that right off the table. But who is gonna run this country?"

I mean, that's what he's really—that's what he's really thinking of.

00:37:45 Ben Host Right.

00:37:46 John Host What he's really there to say is, "I'm in charge now. But we're gonna leave you on the—in the chair. And I'm gonna be in charge of Japan as long as I want."

00:37:58 Adam Host There's a—like, the related ideas of authority and incuriosity here, are what make MacArthur in this scene so interesting.

Like, he is very curious about Hirohito, and asks a lot of probing questions. And that also, I think, undercuts whatever authority feeling we might get from MacArthur by way of his reputation. You know?

Like, they—it levels him down in a really interesting way.

00:38:25 John Host What I couldn't decide about—about a third of the way into this movie was, knowing it was made by a Russian director—and I didn't know until I read up on it later that he made no attempt to have this be an accurate depiction of the historical moment.

We're living in a world now where the Russians in particular are waging a kind of global campaign of—a sort of marketing and discontent and, um, just sort of undermining the confidence of the West in these super subtle ways, you know?

The sort of Facebook tradecraft of contemporary Russia, Putin's Russia, where they don't have a clear end. There's not a clear agenda.

00:39:18 Ben Host Make the rest of the world crazy.

00:39:20 John Host Yeah, right. Just make young American men feel like their penises are too small, and make old American men feel like the—

00:39:27 Adam Host I didn't need Russia for that.

00:39:29 John Host I know. I know.

[Ben laughs.]

Listen. Your penis is fine, Adam. It's the right size for you.

00:39:34 Adam Host Thank you.

00:39:35 John Host Yeah.

00:39:36 Ben Host It's very proportional.

00:39:37 John Host You've got a big personality, and that's what counts.

00:39:40 Adam Host Yeah. A biig, uncircumcised personality.

[All three laugh.]

00:39:46 John Host So watching this movie and seeing these liberties, and seeing Americans depicted this way, on the one hand you feel like, "Yeah, that's a—I mean, you're an artist, filmmaker. And, like, go to town! Make the movie the way you want."

But there was that suspicion in me that's like, "Is this, like—"

'Cause this movie was pre—certainly a decade before we started to notice this.

00:40:12 Ben Host Yeah.

00:40:13 John Host And I'm not accu—I'm not saying that this director is working in cahoots.

[Ben laughs.]

He seems like he's an independent guy. But this I—but I—I'm now hypersensitive to anything that it—that feels like it is—it has that subtle undermining feeling. And I—it's—

00:40:31 Adam Host Mm-hm.

00:40:32 John Host Unfortunately, right, Americans are easy to depict as boors.

00:40:35 Adam Host So after this dinner with MacArthur, that's the moment in time where Hirohito renounces his din—his divinity.

00:40:43 John Host Right.

00:40:44 Adam Host Does that mean that dinner didn't go well, or that it did?

00:40:48 John Host History is extremely curious about what happened when MacArthur and Hirohito met. But MacArthur said that he did not pressure Hirohito to renounce his divinity.

And the emperor sort of repeatedly, over the course of the rest of his life, said that he hadn't.

So the—he did—he made that announcement January 1st, 1946. So it was four months, at least, after they capitulated.

00:41:22 Ben Host Right.

00:41:23 John Host What were the deals? I don't think there was ever a real chance that they were gonna depose Hirohito, because I think they thought the threat would be that it would just be guerrilla warfare.

00:41:34 Ben Host Right.

00:41:35 John Host This is how Truman and MacArthur are greater in history's eyes than Bush and Cheney and Rumsfeld.

00:41:43 Ben Host They could actually see the idiocy of deposing a revered ruler?

00:41:48 John Host Well, a revered ruler or dissolving an army and a police force all at the same time. They'd—suffice to say that MacArthur did not think the Japanese were gonna welcome us as liberators.

[Laughs.]

00:41:59 Ben Host Boy, I thought it was so surprising that there was a coup, like an—like, a military coup that was—that attempted to depose Hirohito before the renunciation of divinity! Like, that's—

00:42:11 John Host The coup, I think, was attempting to depose the military leadership. I don't think they—I think the coup plotters were arch conservatives who would have kept the emperor in power.

They were just trying to avoid a surrender.

00:42:28 Adam Host Boy, after going to that staff meeting, I can kinda see their point.

[Ben laughs.]

00:42:31 John Host Right.

00:42:32 Adam Host Good lord. *[Laughs.]*

00:42:33 John Host But it was—it was sort of just like the movie *Valkyrie*. There were some young officers. They ran around in the space of a single night. Uh, they killed a couple of people.

They rattled some doorknobs. They said—they lied and said that there—they had more support than they did, and by the morning, it had all come unraveled and...

You know, it was—the coup was like, pretty brief and pretty—pretty garbage. They never had the top guys.

00:42:58 Clip Clip **Speaker:** Send a coded telegram to Washington.

00:43:00 Adam Host Ben, is there a moment of pedantry you have teed up?

00:43:03 Ben Host No, 'cause nobody has anything written about this movie. *[Laughs.]*

I mean, like, the whole movie's like, made up, *[laughs]* so it's also—it's like, both shooting fish in a barrel and no—nobody's actually watched the film, so. *[Laughs.]*

00:43:17 Adam Host Yeah, but those fish are dropping bombs, Ben.

00:43:20 Ben Host Well, I guess the moment of pedantry is that, uh—

00:43:22 Sound Effect Sound Effect *[Beeping as Ben speaks.]*

00:43:23 Ben Host —that the American planes dropping bombs on Tokyo were not fish.

[Beeping stops.]

And neither were the bombs.

00:43:29 Crosstalk Crosstalk **John:** *[Laughs.]* Can that—

Adam: But—

00:43:31 John Host Can that be documented, though?

00:43:33 Adam Host But imagine—

[Ben laughs]

—if the bombers dropped fish.

[Ben laughs some more.]

00:43:37 John Host Whoooa.

00:43:38 Ben Host Just think of the smell.

00:43:39 John Host You know, I've thought about that, over the years, why there haven't been more bombing campaigns where they just dropped unpleasant things?

00:43:46 Adam Host Yeahhh.

00:43:47 Ben Host How about hermit crabs? Drop hermit crabs!

00:43:49 John Host Yeah! Right! What if a bomber just dropped, like, open cans of tuna fish?

00:43:55 Adam Host Or sacks of flour.

00:43:57 John Host Oh, wouldn't that be incredible?!

00:43:58 Adam Host Like, it just gets everywhere!

00:44:00 John Host Yeah.

[Ben laughs.]

00:44:01 Adam Host Like antiquing an entire city.

00:44:02 John Host No, no, no—glitter.

00:44:03 Adam Host Ugh.

00:44:04 John Host What if bo—what if it was an entire bombing run and they just dropped glitter. They—that—

00:44:09 Adam Host The worst.

00:44:10 John Host It would be worse than bombs.

00:44:11 Adam Host The gutters running with glitter.

[John and Ben laugh.]

00:44:13 John Host You'd never get it off!

00:44:14 Adam Host No. No! You'd always remember.

00:44:16 John Host Yeah.

00:44:17 Adam Host You'd never forget that day.

00:44:18 John Host No. You'd just be—you'd be looking at your beloved, and you'd be

like, "What is that on your—ohhh, fuck."

00:44:23 Crosstalk Crosstalk **Adam:** Yeah.

John: "It's glitter."

[Ben laughs.]

00:44:24 Adam Host Yeah.

00:44:25 Ben Host I thought that the marine biology stuff was an interesting thing to include. Like, and a historically true thing, that he had a—an interest in marine biology.

He apparently published several papers.

00:44:40 Adam Host If you didn't know anything about him, and there weren't the scenes of him practicing his science, you would think he was an idiot.

Like, I think that that—those scenes do real work here in making him a—an intellectual, and a multifaceted person.

00:44:55 Ben Host Yeah. And also, like, doing it in the context of, like, "We have to let you out of the hardened concrete bunker that you live in most of the time to do it."

00:45:04 Adam Host Yeah.

00:45:05 Ben Host Like, "We're taking a risk to let you have this fun."

00:45:09 Adam Host It puts Hirohito's character in proximity to people who do Kenan Reacts around him, too.

You know? Like, every time he's asked a fairly direct question, and he just, *[exhales loudly]* goes off on a weird tangent.

00:45:22 Ben Host Yeah.

00:45:23 Adam Host We cut back to the question asker putting their head in their hands.

[John and Adam laugh.]

Like, you get a lot of those moments in these scenes where he's doing the research.

00:45:32 John Host And it gives—then, in that conversation he has with MacArthur, where MacArthur says, "Did it ever occur to you that America has incredible sea coasts, and yet we don't eat fish?"

00:45:43 Adam Host That was an amazing scene.

00:45:44 John Host "Because we can buy food from other places. We don't have to catch fish like you."

It was just like, whoa. I don't know if that's true, but also... Once again, Putin's Russia.

[Ben laughs.]

00:45:58 Adam Host God, that scene was so amazing. The end, when Hirohito, when asked, like, what the chances were of victory, and he was like, "Yeah, Germany 100 times out of 100 was gonna win World War II. We were positive."

00:46:10 John Host Right.

00:46:11 Adam Host And for us it was a coin flip, but we—but we knew we were gonna align ourselves with the guaranteed side.

Wow. Like, what an admission.

00:46:19 John Host Right. Couldn't have predicted.

00:46:22 Adam Host Yeah.

00:46:23 John Host Old GI Joe—

[Ben laughs]

—from Ames, Iowa, and his canned spam.

00:46:29 Adam Host Yeah.

00:46:30 John Host It should be noted that the—in doing a little look at this, that the humanity declaration, the speech that Hirohito gave—although—although I don't think—certainly MacArthur never said that it was something he was forced to do.

It was written by two dudes who were, um—by two, like, wait a minute. Let's see.

By an American and a British guy, who were both expatriates, or Japanophiles, who'd been living in Japan for decades before the war.

And they wrote—they actually wrote the speech for him. And they are the two dudes who popularized both Zen and haiku outside of Japan.

00:47:25 Adam Host So the writers went on to be successful artists in their field, but the guy who recorded the proclamation killed himself.

Is that—is that how that worked?

00:47:38 John Host I guess so.

00:47:39 Adam Host 'Cause the film ends with that bit of news.

00:47:41 Ben Host Right.

00:47:42 John Host Right.

00:47:43 Ben Host That's literally the last thing that...

[Long pause.]

00:47:47 Adam Host Boy, talk about a consequential speech. Jeez.

[Laughing] You really choose your—your own adventure at the end of that one.

00:47:55 Music Transition Brief clip of "War."

War!
Huh!
Yeah!

00:47:58 Adam Host Well, one of the ways we cover every movie is by rating it with its

own custom rating system. So we don't compare any war film to any other.

They're incomparable (*in-come-pare-a-bul*), I've always said.

00:48:11 Ben Host

[*Stifling laughter*] Mm-hm.

00:48:12 John Host

Mm-hm. That's a—yeah.

[*Adam laughs quietly.*]

You have.

00:48:14 Adam Host

Or incomparable (*in-cahmp-rable*)!

00:48:15 John Host

No, no, no.

00:48:16 Adam Host

Depending on your preference.

00:48:17 John Host

No, stick with your original.

00:48:19 Ben Host

I mean, that's how they say it in France (*Frahnce*).

00:48:22 Adam Host

The rating system is constructed out of an object found in the film, a found object, if you will.

00:48:28 John Host

Hmm.

00:48:29 Adam Host

And there is a—there's a very fun scene in this film, I would say. A scene where Hirohito and gang are given a gift.

00:48:37 John Host

"And gang."

00:48:38 Adam Host

One of the best gifts, really.

One of the only things my dad used to ask for for Christmas when I was a very little kid, and incapable of purchasing a Christmas gift for anyone, was a king-size Hershey bar with almonds.

To him, that was the—that was the best candy bar ever, and it was something that I grew up believing—

00:49:01 Crosstalk Crosstalk

Adam: —and still do believe to a certain degree. They're—it's a—

John: I believe it, too. Hershey bar with almonds.

00:49:03 Adam Host

It's great.

00:49:04 John Host

It's the greatest.

00:49:05 Adam Host

The one without almonds? Trash. That is a trash bar.

00:49:09 John Host

You hand it back.

00:49:10 Adam Host

The almonds are the thing that makes the Hershey bar great.

00:49:13 John Host

That's right.

00:49:14 Adam Host

These, as shown in this film, are not the king-size. They are the—the street bar. The bar that you would find in any grocery store, but—

00:49:24 Ben Host

They seem a little thicker than the contemporary version, though, right?

00:49:29 Adam Host

Yeah! Especially when you see—I love—[*breaks off, laughing*].

Like, there's basically—Hirohito has a food taster bite off a corner of

the Hershey bar and he does that—that "puhtooie" thing.

[Ben laughs.]

He's like, "This tastes awful. I like a soy-based confection," is what the food taster says.

00:49:47 John Host Something no one ever said.

[Ben laughs.]

00:49:49 Adam Host And just the idea of—like—*[sighs]*. I won't say that this scene has levity in it, but I think it's a projected levity that an American viewer has of... you're in Hirohito's bunker. You're in a safe space.

Everyone is viewing the cases of Hershey bars with incredulity, like, is it a trap? Is it poison? But in reality, it was—it was a kindness! It was a—it was like, the thank-you gift that—

00:50:19 John Host It's literally the best thing an American can think to give to someone else.

00:50:23 Adam Host Right!

00:50:24 John Host "Would you like a case Hershey bars with almonds?"

[Ben laughs.]

"How about a box of cases of them?"

00:50:30 Adam Host It's so generous. There's 200 Hershey bars on that table!

And you get the sense that they're just gonna be thrown in the trash.
[Laughs.]

00:50:38 John Host *[Laughing]* Yeah, you do.

I looked at each one of them like a bar of gold.

00:50:40 Adam Host Yeah.

00:50:41 John Host A 1940s Hershey bar with almonds?

00:50:44 Adam Host Yeah.

00:50:45 John Host Imagine how thick and how much delicious wax—

00:50:48 Ben Host Mmm.

00:50:49 John Host —was in it.

00:50:50 Adam Host It's a confusing message, right? And I think that is emblematic of the film itself.

Like, what is this film really trying to say about its characters and their motivations?

I think what made the film so enjoyable was that for a war film, it was not so much about war, but it was about humiliation. And when you're on the losing side of a conflict, how that must feel.

It is such a rarity in the *Friendly Fire* project to really go deeply into what that must be like, and I thought this film did a great job in

depicting how that had to feel!

00:51:30 Adam Host

And like, it makes the case that humiliation feels like at one time being a god, and then turning into a human. Like, that's what losing—that's what the cost of losing a war is like.

You go into a war with the confidence of feeling like "My country's got more than a 50% chance of winning," and then when you end up losing, that god-like power is gone. You're just reduced into being a lowly human.

And what an interesting case that this film makes. What an interesting comparison that it makes in that way.

And like, does that not feel like dementia? If you live your entire life being told that you're a god, and acting like a god, and to suddenly lose. Like, that's something that I think we can understand! Like, that's gotta feel like dementia!

00:52:19 Adam Host

And the depiction of Hirohito in this way, I thought made such an interesting comparison. Visibly, that desaturation and darkness in the film. There's a whole, like, ecosystem in the film that exists to make you feel as crazy as Hirohito when you get to experience his dream life.

Or when you see the way people react to him when he talks about his marine biology inappropriately.

[Ben laughs quietly.]

And audibly—like, you're just never made to feel comfortable. And this film is making you feel like Hirohito. It's putting you in his place. And that discomfort throughout, I thought, is so well done.

It's criminal that you can't see this film right now the way it should be seen, and I really want to see it again when it finally gets the Criterion treatment that I feel like it deserves.

00:53:09 Adam Host

It's such a mindset film, and that makes it unique in the *Friendly Fire oeuvre* (*euv*).

[Ben and John laugh.]

I really love it! I—I think this is a four–Hershey bar film, and when we are able to it again in the way that its filmmakers intended, it would be a four-and-a-half–Hershey bar with almonds film.

I really, really liked it a lot.

00:53:34 Ben Host

I really liked it, too. I think it's an interesting and kind of brave choice to say, like, "I'm interested in certain aspects of the history of this, but I'm not gonna get preoccupied with the history."

We've watched a lot of films that, you know, kinda got some things right and some things wrong about the history, but were really trying super hard to give a—to give a real, accurate depiction of a historical event.

And the way this movie just, you know, kind of openly sets that goal to the side and tries to—tries to dig into the humanity of this character, is really cool.

And I also found it very interesting from an American standpoint. Like, this is a Russian director depicting Japanese and Americans kind of coming into contact for the first time in a non—trying to kill each other way after... years of just trying to kill each other.

00:54:40 Ben Host *[Laughing lightly]* And you really see Americans from a Japanese perspective in this movie, like the way we don't stand on ceremony and the way we are maybe oblivious to matters of great import to other people.

And I felt like that was very realistic and, uh, unflattering. And it's really interesting to see your own society and culture depicted in an unflattering light that is hard to—is hard to argue with, *[laughing]* you know?

That's definitely not our best—our best feature. So overall, yeah, I thought—I just—I really enjoyed watching it, and I thought it was a four-and-a-half—Hershey bar film. With almonds.

00:55:26 Adam Host Definitely with almonds.

00:55:28 John Host It's gotta be with almonds.

00:55:29 Ben Host Boy, that would make a great s'more.

00:55:32 John Host Oh, whoa! Have you ever made a s'more with a Hershey bar with almonds?!

00:55:35 Adam Host No, but why hasn't anyone done that?!

00:55:37 John Host Wait a minute! I've been living on this planet for five decades!

00:55:42 Ben Host That's the official dessert of *Friendly Fire*. Now.

00:55:45 Adam Host Yeah.

00:55:46 John Host Whoa!

00:55:47 Adam Host Yeah.

00:55:48 John Host What has been going on?! I think people have intentionally not bought almond Hersheys for s'mores because they think it won't work!

00:55:55 Ben Host I think Putin's Russia has been spreading misinformation that has—

[John groans loudly]

—has prevented us from seeing this obvious delicacy.

00:56:02 John Host Do-over! I want a do-over!

[Ben laughs.]

On this whole life!

[Ben laughs.]

00:56:05 Adam Host You know what? I bet people look at the Hershey bar with almonds, because that bar doesn't come easily breakable—

00:56:11 John & Ben Host Right.

00:56:12 Adam Host —into segments, and they think it's too hard!

00:56:14 Crosstalk Crosstalk **John:** Too hard.

Adam: But check it out!

00:56:15 Adam Host It's worth it!

00:56:16 John Host Yeah. Let's—

00:56:17 Adam Host You can—you can break up an almond bar!

00:56:19 Ben Host That's why knives exist, right?

00:56:21 Crosstalk Crosstalk **Ben:** You just cut through the bar.

John: Let's—well...

00:56:22 Ben Host Right in the middle.

00:56:23 John Host Let's take a—let's take a little break after this episode, and we'll go out in the back yard and make some—

00:56:27 Adam Host Perfect!

00:56:28 John Host Yeah.

[Ben laughs.]

You know, my comments about being suspicious of the—of the Russian depiction of Americans has—is not about Putin's Russia. But it is about the fact that—you know, Russians cannot help but have a preoccupation with Americans, and the way that America is depicted.

And so I was—I was conscious of the director wanting to be depicting Americans through Japanese eyes, but I couldn't help but see it through Russian eyes. My natural suspicion came in.

There was not a single American in this movie that was, um—that was not portrayed as a... slob, basically. And coming from where it came from, I'm sorta like, "Okay, okay, okay."

I mean, it didn't—it didn't resonate with me. I didn't—it didn't diminish the film at all, but there was so much more in the MacArthur/Hirohito relationship that I wanted to see.

00:57:35 John Host I wanted to see—I wanted to see that transfer of authority. It wasn't—it wasn't so much that the emperor was losing his divinity, so much as it was that there was, for the first time in his life, somebody who had power over him!

And that wasn't explored as much, in that uncomfortable dinner or two, as it could have been. Because the film is more about Hirohito's personal decline, we didn't—I didn't feel that moment as acutely as I could have, and it—and I think a bit of it was just that the portrayal of MacArthur didn't—

It felt more about sort of diminishing MacArthur—a guy who is deeply problematic—but in not giving him a little bit more... Like—like, just appearing in front of the imper—like, meeting the emperor for the first time with his collar open! I just feel like MacArthur would have had a tie on!

And all of that was intentional, it seemed to me, and in the wrong direction. Like, it's fine if you wanna make GIs a bunch of dummies. But this was a heavyweight dude having a heavyweight moment, and it wouldn't have been so, like, "Oh, I just put on—" you know, "I just threw this uniform on so that I could—"

[Ben laughs.]

00:58:56 John Host "—come, like—" Like, that scene where he's—where he says "You can light your cigar off of mine"? And the emperor sits there, you know, puffing on his cigar and staring into his eyes?

00:59:07 Ben Host It's like they're touching dicks.

00:59:08 John Host It's super heavy! Like, super heavy.

[Ben agrees as John continues.]

And I would have—I believe that moment, as—I don't believe that it happened in real life, but I believe that—within the context of this movie, that was really good, super good filmmaking.

And also the role of the translator! Who was... nominally aaaa American soldier? But was behaving in a way that if he'd done that in real life, MacArthur would have court-martialed him and put him in irons. To have deferred to the emperor that way? As an American soldier?

Never would have happened. And that character also—he was there to make us uncomfortable, but it was a discomfort that went in a—in a—I feel like the wrong direction.

00:59:53 John Host That said, I loved this movie.

It is a slow movie. This is not a movie to put on at 11:30 at night, you know, and sip your Constant Comfort Tea and get ready for bed.

01:00:06 Adam Host *[Continuing the Bubba joke]* "Constant Comfort Tea..."

01:00:07 Crosstalk Crosstalk **John:** *[Laughs.]* Because this movie will put you to sleep if you're not—

Adam: "Darjeeling tea..."

[All three laugh.]

John: Uh, "I can name every kind'a nut—"

Adam: "Lipton Ice Tea..." *[Laughs.]*

01:00:18 John Host But it's so psychological and such a great—I mean, I really feel like this movie is a gift, and it made me think a lot, and watching it was

super uncomfortable but in a—in a way that I—that I enjoyed.

I was enjoying being kind of tortured by this movie.

01:00:36 Adam Host

Yeah.

This movie reminded me of all the film studies classes I took where, like, five days a week I'd spend three hours in a dark classroom watching a—obscure Russian film.

01:00:50 John Host

Yeah.

01:00:51 Adam Host

Just trying to make sense of it.

01:00:53 John Host

Yeah.

[Adam agrees as John continues.]

There's so much symbolism in this, and I feel like if we watched it a second time, we would see, like, "Oh, the crane is—is this, and the—"

You know, it's—it's a very artistic movie.

Anyway, I would give it—I'm also—I feel like a good print of this movie is a four-and-a-half-Hershey bar with almonds. Four-and-a-half crates of Hershey bars with almonds.

01:01:18 Adam Host

Yeah.

01:01:20 John Host

And I think it—you know, it loses—it loses a half because of the—just the quality of the movie as we watched it.

I don't think I would dock it any points for this complaint I have about the way the Americans are depicted and MacArthur. I feel like that's—I have issue with it, but it also feels like filmmaker's choice, and it's already such a fantasy that if he had—if he'd given the Americans wings, I would have gone along with it at that point.

And I wanna make a distinction. Like, I often have—take a lot of issue with a movie that plays fast and loose with history. But this movie is all psychological! And there's no way—any movie that tried to tell us what it was like to be inside Hirohito or Hitler or anybody else would be working with these same tools.

The outcome of this movie is the same as what happened in history, and so I don't—it's not the same as shooting Hitler in the face. This was something else. This was a—this was a two-hour poem, and I really enjoyed it.

01:02:27 Adam Host

You'd need to reload your gun to shoot through that lip.

[Ben and John laugh quietly.]

If you were gonna shoot Hirohito in this film.

01:02:33 John Host

[Adam agrees as John speaks.]

Well, the lips move—quivering so much, you'd have to—I mean—

01:02:36 Adam Host Bullets'd bounce off of it!

01:02:37 Ben Host Flip—*[laughs]*. Bullets off of it, yeah.

[John laughs.]

01:02:44 Adam Host Adam, did you have a guy?
My guy is the scientist who I would understand as the only person working in the laboratory, just sitting there waiting for Hirohito to come and do his experiments.

I mean, there are a lot of solitary lives depicted in this film. But that scientist is maybe the most solitary. I imagine this person's life, whether or not they occupy the building 24/7, waiting for Hirohito to come and do experiments, or this person is given word that Hirohito is on his way, and then is made to clean up, comb his hair, put on a jacket, and then sit on the stool and watch him do his work.

Like, he represents normal life, in a weird way. There's such a strange relationship that they have.

And like anyone else in Hirohito's life, this scientist is made to never betray that things are fucked everywhere and all around them.

[Ben laughs.]

The scientist observes Hirohito's work, asks interesting scientific questions, and then hears insane answers. And that feels a lot like sitting at a table with John.

01:04:02 John Host Hmmm.

[Ben laughs.]

01:04:03 Crosstalk Crosstalk **Adam:** *[Laughing]* Doing *Friendly Fire*.
John: Mm-hm.

[Ben and Adam laugh.]

Adam: That was just a joke.
John: Mm-hm. Mm-hm.

Adam: I never feel like—like that around you, John.

01:04:09 John Host Mm-hm.

01:04:10 Adam Host But there are a lot of characters in this film that have a broaaad secondary life that we don't see, and that lab worker's life really stuck out to me as "What must that be like?"

What a great life, also! You could be in bombed-out Tokyo fighting over scraps. Or you could be someone who is made to act as though things are fine.

I know which of those I would choose. I mean, I would act as if. Vs.

fighting for scraps.

What a weird life that the scientist has. I'm just gonna choose him as my guy.

01:04:51 Ben Host I'm gonna choose the other scientist as my guy. The older gentleman that comes and has a meeting with Hirohito.

It's one of my favorite scenes in the movie, because like, he's kinda trying to follow the emperor's lead on what to do. But the emperor doesn't know what to do. *[Laughs.]*

And the—

[Adam starts laughing]

—the valet (*val-it*) has to like, tell them how to sit in chairs. *[Laughing]* Like—like, and this—

01:05:16 Adam Host And they sit on a loveseat together.

01:05:18 Crosstalk Crosstalk **Ben:** It's—

John: *[Laughing]* It's so awkward.

[Adam laughs.]

Ben: It's so awkward.

01:05:20 Ben Host There's so many things I like about this scene. One thing we didn't talk about is the costumes in this film.

Like, everybody's wearing a suit that is cut a little—for a slightly fatter version of themselves. And the implication very subtly is that they are all pretty hungry. And Hirohito's the only one who's wearing stuff that like, actually fits him properly.

But this guy is just, like, super gaunt. And he's in a—he's in a sack suit that really looks like a sack. But you know, he's there to have the, like, scheduled marine biology hang with the emperor that is on the—you know, the daily manifest that they talk about at the nor—at the beginning of the—of the film.

And finds himself in this conversation where the emperor's making some kind of... non-scientific assertions.

01:06:13 John Host About the Northern Lights!

01:06:15 Ben Host *[Adam agrees as Ben continues.]*

Yeah, based on stuff that his grandfather wrote down or something.

It—it's gotta be just a terrifying thing to be called in front of somebody that powerful and told some nonsense, and then have to be like, *[Stifling laughter]* "Okay. I... actually need to correct you. That didn't happen. Like, the Northern Lights were not observed in Tokyo."

01:06:35 Adam Host Boy, to expect perfection and decorum and to get what you get there, you're right, Ben—has got to be so rattling.

01:06:42 Ben Host He is as bewildered in this scene—

[Adam laughs]

—as I am every time we record *Friendly Fire*.

[Adam laughs again.]

And, um... I just really liked that guy.

01:06:52 Adam Host I mean, he's gotta be hungry enough to eat those Hershey bars, right?

01:06:56 Ben Host Yeah. But uh, you know, the sugar's gonna go right to his head, and then he's gonna crash. I mean, fortunately he's got the almonds in there for a little—little protein.

01:07:04 Adam Host Right.

01:07:05 John Host I kinda took some issue with that—uh, that there would be no Northern Lights in—ever visible in Tokyo?

01:07:14 Adam Host Are you gonna light-splain us?

[Ben laughs.]

01:07:15 John Host But now—well, I would, normally. But now I see that Tokyo is on the 35th parallel. And the 35th parallel is basically, like, San Diego.

01:07:29 Ben Host Whoa!

01:07:30 John Host That means there probably wouldn't be the Northern Lights visible in Tokyo!

You know, I've seen them here in Seattle. I saw the aurora—and on a summer night, too. So I was like, "Well... You know, 35th parallel..."

But it's like freaking Morocco, basically. So.

01:07:49 Ben Host Wow.

01:07:50 John Host Um...

01:07:51 Ben Host Do not think of Tokyo as being that far south.

01:07:54 John Host No. No. Pretty interesting.

Uh, my guy was not the old servant, but the chamberlain. The formal butler who, like a lot of—like a lot of royal butlers we've seen, seemed to have a kind of authority within the royal house that hardly anyone else would have.

Like, he—he's the one that kind—at least, at various points in the movie—you know, that he's the one that—that they have that conversation at the beginning of the movie, where he's talking about the plan for the day and the emperor says, "Well, yes, but what if the Americans walk in? Is that going to change my marine biology lesson in the afternoon?"

[Ben laughs.]

And there's like, a looong pause, like a sort of, "Well... Let's—" you know, like, "Let's not worry about that right now. [Laughing] First item on the agenda is..."

At the start of the movie, you could see that he had a pretty powerful effect on the emperor's life. But by the end of the movie, he's sort of absented himself, and I feel like, as the emperor started to unravel and as the world started to change, one almost got the feeling that he was—he had some civilian clothes, and—like, packed in a—in a little bag, and he was headed to the mountains. [Laughs.]

[One or both of the others laughs quietly.]

01:09:19	John	Host	Whatever—he had his own thing. And he seemed like a pretty <u>elegant</u> man. I wish we'd seen more of him toward the end of the movie, 'cause I liked him at the start.
01:09:31	Crosstalk	Crosstalk	Adam: He's the one that <u>said</u> that the man who recorded Hirohito's proclamations killed himself, right? John: Oh, that's <u>right</u> , he <u>is</u> there! Yeah. Adam: He kind of gets the gavel on the whole film.
01:09:41	Adam	Host	Talk about being the bearer of bad news.
01:09:43	Ben	Host	[Laughing lightly] Yeah.
01:09:44	John	Host	No winners here at the end of the war!
01:09:47	Music	Transition	Brief clip of "War." <i>War!</i> <i>Huh!</i> <i>Yeah!</i>
01:09:50	Adam	Host	Ben, what do we win next week on <i>Friendly Fire</i> ?
01:09:53	Ben	Host	Well, I hope the 120-sided dice will tell us!
01:09:57	John	Host	Alright. Here we go. <i>Friendly Fire</i> dice roll! [Die rolls.] 112!
01:10:07	Ben	Host	Wow!
01:10:09	John	Host	112! That's way up there!
01:10:10	Ben	Host	Way up there.
01:10:11	John	Host	On a 120-sided die.
01:10:13	Ben	Host	112 is a 2015 film directed by Gavin Hood. They're letting <u>Gavins</u> direct movies now.
01:10:21	Music	Music	[Intense, dramatic music has begun. It stops after Ben says the title.]
01:10:22	John	Host	[Laughing] Jeez.
01:10:23	Ben	Host	Uh, this is a War on Terror film called <i>Eye in the Sky</i> that I added to the list, but I don't know if [laughs] I know anything about it.
01:10:33	Adam	Host	Is it based on the Alan Parsons Project song?

01:10:36 Ben Host Oh, look, it's got Helen Mirren in it!

01:10:38 John Host *[Singing while Adam laughs]* Eye in the sky...

01:10:40 Crosstalk Crosstalk **Ben:** And Alan Rickman!

John: There's also a—

Adam: *[Singing]* Looking at youuuuu! *[Laughs quietly.]*

John: Uh, there's also a Judas Priest song.

Adam: Alan Rickman's in this, huh?!

01:10:47 Ben Host Yeah!

01:10:48 Crosstalk Crosstalk **Adam:** That's gotta be one of the last Rickmans!

John: "Electric Eye."

01:10:50 Ben Host "A top secret drone operation to capture terrorists in Kenya."

01:10:55 John Host Whoa!

01:10:56 Crosstalk Crosstalk **Ben:** Damn.

Adam: Helen Mirren!

01:10:58 Adam Host Very cool.

I don't know if I like the idea of a Gavin as director. If I were to get onto a commercial airplane and my pilot introduced himself as Gavin...

01:11:07 Crosstalk Crosstalk **Ben:** Yeah, that would be disquieting.

Adam: With his copilot, Chad, I—I think I'd try to get off the plane.

[Ben laughs.]

01:11:11 John Host Yeah, but listen. Gavin—Gavin means a different thing in the United Kingdom than it does here.

01:11:16 Crosstalk Crosstalk **Adam:** Alright, that's fair.

Ben: Oh, that's true.

John: Right? So.

Ben: Yeah.

Adam: So if you're flying BA and you get a Gavin—

John: Yeah.

Adam: —you're fine to stay on the plane.

John: There are lots of Gavins in other countries of the world where it's not quite as, like—

Adam: NotAllGavins.

John: Not All Gavins, thank you.

Adam: Alright.

01:11:28 Ben Host

[Laughs.]

YesAllHelens? I—

01:11:32 John Host

Oh, and this is—it's actually produced in part by Colin Firth!

01:11:36 Adam Host

Aaron Paul is in this!

01:11:38 John Host

So there's gonna be a lot of talking in this movie.

01:11:42 Crosstalk Crosstalk

Adam: Right on!

John: I'm guessing.

01:11:43 John Host

Lot of—lot of talky-talk.

01:11:45 Ben Host

Who's Aaron Paul?

01:11:46 Adam Host

Uh, from a show you've never seen, *Breaking Bad*.

01:11:49 Ben Host

That guy from that bad show. Right.

01:11:51 Music Music

"War" begins fading in.

01:11:52 John Host

Well, I'm gonna have a lot to say about this movie.

01:11:55 Ben Host

I—I'm really excited about it! I'm...

01:11:57 Adam Host

Yeah.

01:11:58 Ben Host

I'm—I'll be in Kenya less than a month from now. So, uh—

01:12:03 John Host

Wow!

01:12:04 Ben Host

I'll have to—I'll have to report back.

01:12:07 John Host

Yeah, well while you're there, you can say, "Oh, I—I know all about Kenya! I saw a movie!"

01:12:12 Ben Host

[Laughs.] "I've seen it from drone's-eye-view!"

01:12:15 Adam Host

Guys, check it out! This was Alan Rickman's last film on camera.

01:12:20 Crosstalk Crosstalk

Ben: Wow.

Adam: His last two films were voice acting talents.

John: Oh!

Adam: This was—this was it for him.

01:12:26 Ben Host

Damn.

Well, that will be next week. Really looking forward to that film.

In the meantime, we're gonna leave it with RobsRobsRobsRobs.

So! For Adam Pranica and John Roderick, I've been Ben Harrison.
To the victor go the spoiler alerts.

01:12:41 Music Music

["War" continues.]

*Absolutely—
—nothing!*

Listen to me!

War!

It ain't nothing but a heartbreaker

[Music continues as Rob speaks.]

01:12:45 Rob Schulte Producer

Friendly Fire is a Maximum Fun podcast hosted by Benjamin Harrison, Adam Pranica, and John Roderick. It's produced by me, Rob Schulte.

Our theme music is "War," by Edwin Starr, courtesy of Stone Agate Music, and our logo art is by Nick Ditmore.

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Thanks! We'll see you next week.

01:13:39 Music Music

["War" continues.]

Is there no place for them today?

*They say we must fight to keep our freedom
But Lord knows there's got to be a better way
Ohhh!*

01:13:52 Music Transition

[A cheerful guitar chord.]

01:13:53 Speaker 1 Guest

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Comedy and culture.

01:13:56 Speaker 3 Guest

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01:13:57 Speaker 4 Guest

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