

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 | Exciting, triumphant action music.  |
| 00:00:01 | Adam<br>Pranica | Host  | <p>Bridges are finding their way into the premises of war movies all the time. We haven't even done <u>half</u> of the bridge movies on our list. They're important in war because they become focal points. Strategically critical bridges make a nice easy microcosm of the larger conflict, and become crucibles for the soldiers asked to take or defend them.</p> <p>Private Ryan was defending a bridge in our first episode. Colonel Nicholson went nuts and built a <u>great</u> bridge for the Japanese. Wars are just lousy with bridge stories!</p> <p>Today's film is from 1969, and it's right in the sweet spot as far as <i>Friendly Fire</i> movies are concerned. It's George Segal, Ben Gazzara, and a bunch of salty American troops, pushing into the Fatherland and trying to cross the Rhine while Robert Vaughn and the rest of the Germans try to stop them.</p> <p>The Third Reich is on its heels and in that phase of the war where they really don't have the resources they need to keep up the fight properly, but also if anyone makes any comments about that it's considered to be somewhere between highly indecorous and treasonous. And yet they're dug in and dedicated, and make life a real challenge for the Americans.</p> |
| 00:01:13 | Adam            | Host  | <p>So in a way, the film forms a <u>metaphorical</u> bridge. It's the meet-in-the middle point as the Americans, on their upward push into certain victory, cross the Germans on their downstroke to inevitable defeat.</p> <p>We spend a lot of time on both sides of the river, and it's fascinating to compare just the <u>attitudes</u> of the Americans, exhausted from the war but still full of pluck, with those of the German officers, who are still living in relative comfort in their own country, but are exasperated at the increasing insanity coming from the top.</p> <p>This is much lighter fare than the average late-in-the-war Germany film: we're not talking about the Holocaust or anything like it. It's just a mission, and it's a presentation of the challenges faced by both sides, the way the Germans lost, and the mirrored conflict within both armies.</p> <p>Director John Guillermin achieves the near impossible, cutting together a coherent and compelling story after one of the most legendarily nightmarish shoots in film production history.</p> <p>Will you fight as hard as you talk? Today on <i>Friendly Fire: The Bridge at Remagen</i>.</p> <p><i>[Music finishes, fading into the next song.]</i></p>          |
| 00:02:25 | Music           | Music | "War," by Norman Whitfield and Barrett Strong, lead vocals by Edwin Starr. The song plays at full volume to the end of the transcribed  |

section, and then drops to play quietly as the hosts introduce themselves.

*War!*  
*Huh!*  
*Yeah!*  
*What is it good for?!*  
*Absolutely—*  
*—nothing!*  
*Uh-huh!*

*War!*  
*Huh!*  
*Yeah!*  
*What is it good for?!*  
*Absolutely—*  
*—nothing!*

*Say it again, y'all!*

*War!*

|          |               |      |   |
|----------|---------------|------|---|
| 00:02:45 | Ben Harrison  | Host | Welcome to <i>Friendly Fire</i> . This ain't a war movie podcast, it's a death trap! <i>[Laughs quietly.]</i> I'm Ben Harrison.   |
| 00:02:52 | John Roderick | Host | It's a suicide rap.   |
|          |               |      | <i>[Ben laughs.]</i>  |
| 00:02:55 | Adam          | Host | I'm Adam Pranica.   |
| 00:02:56 | John          | Host | And I'm John Roderick.  |
| 00:02:59 | Ben           | Host | What a movie, huh?!   |
|          |               |      | <i>[Someone laughs quietly.]</i>  |
|          |               |      | I had no idea what I was getting—I thought this was gonna be boring and corny!  |
| 00:03:05 | John          | Host | Yeah. <i>[Laughs quietly.]</i>  |
|          |               |      | <i>[Music fades out.]</i>   |
| 00:03:06 | Adam          | Host | I think I really like the movies of the late sixties and early seventies, just as a thing. Like, the tone of this kind of war movie is something that I can really get with. I feel like it's aimed directly at me. |
| 00:03:19 | John          | Host | Yeah. I mean, if you think about 1969, the way we think of that year... Across all other, like, ways of looking at a year, right?   |
| 00:03:29 | Adam          | Host | Mm-hm!  |
| 00:03:30 | John          | Host | For politics, music.  |
|          |               |      | <i>[Ben laughs.]</i>  |
|          |               |      | Anything else going on, you've got a pretty good sense of what 1969 was all about, but—   |
| 00:03:37 | Ben           | Host | It's surprising that this movie is just about, like, some pretty heroic army guys going and doing a mission pretty well.  |

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| 00:03:43 | John | Host | Right! This is <u>right</u> in the middle of Vietnam! Like, this is the absolute peak Vietnam era, and this movie is just like, "Dig-a-dig-a-dig-a-dig-a-dig-a."  |
| 00:03:52 | Ben  | Host | They crack wise about the brass a few times. Like, it's not about like, the horrors of war. It's not making the case <u>against</u> anything. It's just telling a story about something that like really—like, a pretty fictionalized story but something that actually happened in World War II. |
| 00:04:08 | John | Host | Well the thing is, right, if you fought in World War II, when this movie came out you were about 40 years old. So this is—just as it is targeted at <u>you</u> , Adam, who is 41?   |
| 00:04:22 | Adam | Host | Permanently 40. I've been 40 for years.   |
| 00:04:24 | John | Host | You're 40 years old. Like, imagine if you were <u>your</u> age—   |
| 00:04:27 | Ben  | Host | Yeah.   |
| 00:04:28 | John | Host | —and yet you had actually <u>been</u> in this war. Like, this is—this was just raw meat for the Greatest Generation.  |
| 00:04:35 | Adam | Host | Mm.   |
| 00:04:36 | John | Host | Who still were absolutely going to the movies. Right? This is—this wasn't... This wasn't <i>M*A*S*H</i> . I mean, <i>M*A*S*H</i> came out more or less contemporaneously and was a movie <u>meant</u> for a completely different audience.  |
| 00:04:50 | Adam | Host | Right, I want to amend my first statement to say that excepting for <i>M*A*S*H</i> —  |
|          |      |      | <i>[John and Ben laugh.]</i>  |
|          |      |      | —this is the type of war movie that I like.   |
| 00:04:58 | John | Host | But if you think about the movie <i>M*A*S*H</i> coming out with <u>this</u> —with <i>The Bridge at Remagen</i> also in theaters, more—you know, somewhat at the same time, you see that <i>M*A*S*H</i> is also <u>commenting</u> on <u>this</u> kind of movie, right? That's what—                |
| 00:05:10 | Adam | Host | Yeah.   |
| 00:05:11 | John | Host | That's what contextualized <u>that</u> movie for people <u>then</u> .   |
| 00:05:13 | Ben  | Host | Right.  |
| 00:05:14 | John | Host | Was <u>this</u> was the other choice. <i>[Laughing]</i> And I think I would prefer <i>The Bridge at Remagen</i> , frankly.  |
| 00:05:19 | Adam | Host | Yeah, I mean <i>Kelly's Heroes</i> was '70, <i>M*A*S*H</i> was '70.   |
| 00:05:22 | John | Host | Yeah.   |
| 00:05:23 | Adam | Host | As far as like, this span of a couple of years, it feels like a <u>lot</u> of the war films that we've watched have been in that late sixties, early seventies timeframe.   |
| 00:05:32 | Ben  | Host | It feels like a much more modern movie in a lot of ways, though.  |
| 00:05:35 | Clip | Clip | <i>[Machinery, presumably tanks driving. Audio continues as Ben speaks.]</i>  |
| 00:05:36 | Ben  | Host | Like, there's so many like, really dynamic, like, helicopter shots and dolly shots. Like, they're—like that opening battle where the tanks are like—  |

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| 00:05:43 | Clip      | Clip      | <i>[Mechanical whirring, and then the audio fades out.]</i>   |
| 00:05:44 | Ben       | Host      | —busting ass down this road, but also like, swiveling their turrets around and firing at positions on the opposite bank of the river. Like, it <u>feels</u> like, action-packed in a way that I don't think as many films from this era figured out a way to do.                                  |
| 00:06:00 | John      | Host      | There were some crane shots toward the beginning of the movie that blew my <u>mind</u> !  |
| 00:06:05 | Clip      | Clip      | <b>Ben &amp; Adam:</b> Yeah!  |
| 00:06:06 | John      | Host      | Like, where the heck did they even <u>get</u> a crane that high? And again, they start at the ground!   |
| 00:06:09 | Ben       | Host      | Yeah.   |
| 00:06:10 | John      | Host      | And the crane just like, goes up, up, up, and you're going "What am I <u>watching</u> ?"  |
| 00:06:13 | Crosstalk | Crosstalk | <b>John:</b> Is it in a hot air balloon?  |
|          |           |           | <b>Adam:</b> This was a... <u>extremely</u> high production value film.   |
| 00:06:17 | John      | Host      | Yeah.   |
| 00:06:18 | Adam      | Host      | Really great work. All that vehicle-to-vehicle stuff, too! Like, you forget the vehicle-to-vehicle stuff because there's so much aerial and crane work happening, but they're doing car-to-car—or Jeep-to-Jeep—in this film almost <u>throughout</u> .  |
| 00:06:32 | John      | Host      | Yeah.   |
| 00:06:33 | Adam      | Host      | And these are <u>sequences</u> , too. It's not just a camera car shooting at an actor car for a while as they have a conversation. Like, there's a travel and an end point there that they're having to reproduce over and over again. It's great.  |
| 00:06:47 | Ben       | Host      | The logistics of some of these sequences are as complicated as anything in like, <i>Apocalypse Now</i> .  |
| 00:06:54 | John      | Host      | When the opening credits rolled, you know, I saw the Roman numerals down at the bottom. And I only caught a glance at them, and I said <i>[incredulous]</i> "Did that say <u>1969</u> ?"  |
|          |           |           | <i>[Ben laughs quietly.]</i>  |
|          |           |           | Because from the very start, it was—it felt like a more modern movie.   |
| 00:07:09 | Ben       | Host      | Yeah.   |
| 00:07:10 | John      | Host      | Just the way it <u>looked</u> , you know? And so through the whole movie, I was like, "Nineteen sss... Is this—did I get that right?" You know, like, "1969? Was it 19 <u>7</u> 9? Did I just not see it correctly?"  |
| 00:07:21 | Ben       | Host      | Yeah.   |
| 00:07:22 | John      | Host      | And then at the end, I went and looked it up and I <u>still</u> —I still couldn't believe it!   |
| 00:07:26 | Ben       | Host      | Like, that wide shot in that opening. On the left side of the frame, like, <u>12 tanks</u> gunning it down the road, <u>firing</u> . You've got in the center of the frame the bridge, and on the right side the train <u>just</u> making it off the bridge, and then the entire bridge explodes? |

Like, that's something you see in movies now all the time, because you can paint in the tanks digitally. You paint in the bridge digitally. You do some digital explosions. Everything is faked.

This is like, they really shot this! *[Laughing]* It's nuts!

00:07:55 Adam Host I thought they spent all their money by the time they got to Remagen—

*[Ben laughs.]*

—but then there's that shot—there's that shot of the tanks rolling through town and an entire wall of buildings coming down behind them.

00:08:05 Crosstalk Crosstalk **Ben:** *[Awed whisper]* Yeah...

**John:** Yeah.

00:08:07 John Host Multiple—they did—they wrecked a whole town making this!

*[Adam laughs.]*

I mean—

00:08:11 Adam Host So impressive.

00:08:12 John Host And that's another thing in 1969 you had access to. Like, a European town that nobody cared about preserving, that you could just—you could just explode.

*[Ben laughs.]*

You had all these tanks, more or less of the era, that were still in running condition.

00:08:28 Ben Host Yeah.

00:08:29 John Host That you could borrow. You could just borrow from the government of Austria for the weekend. The only dud was that B-25 that flew over on that bombing mission with the bomb bay doors open, but then... it doesn't release a bomb, but you hear *[as a falling sound effect]* "Peeeeew!"

*[Ben laughs.]*

And I was like, "What are you doing?! You're ruining this great movie with this one dud!"

00:08:52 Adam Host They did an awkward comp there, too, with all that B-25 footage.

00:08:56 John Host Yeah.

*[John again responds affirmatively as Adam continues.]*

00:08:57 Adam Host Like the angles don't match up in the foreground and the background.

00:09:00 John Host Everything else was great. I just wish that they had either—they could have just not done that. They could have—they could have figured something else out.

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| 00:09:07 | Adam      | Host      | The production just <u>bought</u> a town in Czechoslovakia and then just blew it up!  |
| 00:09:11 | John      | Host      | Well, so my understanding was that this town in Czechoslovakia was—it's—even <u>now</u> the town of Most is like, one of the most polluted mining towns in Central Europe. And during this period, the late sixties, they discovered that there was a bunch of lignite under the town that they wanted to mine, and they wanted to mine it <u>more</u> than they wanted to keep the town. |
|          |           |           | <i>[Someone laughs quietly.]</i>  |
|          |           |           | So they moved everybody to—they were like, "We're building a new town just right over here," and then they had this town they needed to destroy, and it was just—   |
| 00:09:44 | Adam      | Host      | So they were hired to do the demo!  |
| 00:09:46 | John      | Host      | It was like, "Oh, we'll make a movie there, too!"   |
|          |           |           | <i>[Ben laughs.]</i>  |
| 00:09:49 | Adam      | Host      | Wow.  |
| 00:09:50 | John      | Host      | The history of Czechoslovakia and the making of this movie have some—there's some real crazy moments. The Soviet invasion of Czechoslovakia happened during the <u>making</u> of this <u>film</u> .   |
|          |           |           | <i>[Adam laughs.]</i>   |
|          |           |           | And— <i>[laughs]</i> . And they had to like, <u>run</u> !   |
| 00:10:05 | Ben       | Host      | Yeah.   |
| 00:10:06 | John      | Host      | Like, actors with the trench coats on, like, getting on trains. They left a bunch of cameras and left all the tanks.  |
| 00:10:13 | Ben       | Host      | They left like five days' worth of exposed film, too. Like, they lost five days of the production because—  |
| 00:10:19 | Adam      | Host      | Wow.  |
| 00:10:20 | Ben       | Host      | —they had to get outta town and they didn't have time to pack up.   |
| 00:10:23 | Crosstalk | Crosstalk | <b>John:</b> Yeah. Well, the Soviets rolled in.   |
|          |           |           | <b>Adam:</b> Guys were showing up for their call time and they're like, "Where is everyone?"  |
|          |           |           | <i>[John and Ben laugh.]</i>  |
| 00:10:29 | John      | Host      | Pretty crazy!   |
| 00:10:30 | Adam      | Host      | Yeah!   |
| 00:10:31 | John      | Host      | Pretty crazy <u>moment</u> in time to be over there making a film. I guess it was a cost-saving measure at the time, to make movies in Eastern Europe, which kind of goes <u>against</u> the feeling that we have about the Iron Curtain and how closed it was.   |
| 00:10:47 | Ben       | Host      | Yeah. Right!  |
| 00:10:48 | John      | Host      | That you could go take a Hollywood movie over to Yugoslavia or Czechoslovakia and like, blow up some towns.   |

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| 00:10:55 | Adam      | Host      | They did a vote on whether to stay or leave during the Soviet invasion, and only three voted to stay. <i>[Stifling laughter]</i> The director and two stuntmen.   |
|          |           |           | <i>[Ben and Adam laugh.]</i>  |
|          |           |           | That's great!   |
| 00:11:08 | Ben       | Host      | Yeah.   |
| 00:11:09 | John      | Host      | Pretty great.   |
| 00:11:10 | Crosstalk | Crosstalk | <b>Adam:</b> What do the stuntmen care? It's dangerous for them either way!   |
|          |           |           | <b>John:</b> Yeah! They're like, "Welllll..."   |
|          |           |           | <i>[Adam laughs.]</i>   |
|          |           |           | <b>Ben:</b> <i>[Laughs.]</i> "Take my chances with these Soviets, I figure."  |
|          |           |           | <b>John:</b> "The food here's pretty good."   |
|          |           |           | <i>[John chuckles, Adam laughs.]</i>  |
| 00:11:20 | Ben       | Host      | So then they had to like, finish shooting in Germany and Italy because they couldn't go back.   |
| 00:11:25 | John      | Host      | Yeah, I heard that <u>eventually</u> they got—they went back and got some of that—maybe they went back and got the footage, and had—those tanks belonged to the Austrian government! Like...            |
| 00:11:38 | Ben       | Host      | Right.  |
| 00:11:39 | John      | Host      | Somebody had to get those tanks back.   |
|          |           |           | Anyway, pretty cool to try and locate it in its moment. And the—I think the one thing was how young Robert Vaughn looked—   |
| 00:11:52 | Ben       | Host      | Yeah.   |
| 00:11:53 | John      | Host      | —was what kept me remembering like, "Okay, this has to be in the sixties, right?" 'Cause Robert Vaughn continued to work, and you know, so did George Segal and Ben Gazzara. They all had long careers. |
| 00:12:06 | Ben       | Host      | George Segal's still on TV!   |
| 00:12:08 | John      | Host      | Yeah, right!  |
| 00:12:09 | Clip      | Clip      | <b>Speaker:</b> Just you keep up tight behind me!   |
| 00:12:11 | Adam      | Host      | Ben, you and I have had to buy production insurance before.   |
| 00:12:14 | Ben       | Host      | Yes.  |
| 00:12:15 | Adam      | Host      | <i>[Stifles laughter.]</i> But, uh, one of the conflicts in the production of this film is that they bought <u>invasion</u> insurance—  |
| 00:12:20 | Ben       | Host      | <i>[Laughing]</i> Yeah.   |
| 00:12:22 | Adam      | Host      | —for its production, and the insurance company argued that what happened <u>wasn't</u> an invasion.   |
| 00:12:26 | Ben       | Host      | Right.  |

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| 00:12:27 | John      | Host      | Right. That the Czech government—<br><br><i>[Adam laughs.]</i><br><br>—or the Czechoslovakian government <u>invited</u> the Russians to come. That was the Russian—or that was the Soviet take on it.   |
| 00:12:33 | Adam      | Host      | Insurance companies, what the hell?!  |
| 00:12:35 | John      | Host      | <i>[Laughing]</i> I know.   |
| 00:12:36 | Ben       | Host      | That always seems to happen when Russians invade, in particular, too, right?  |
| 00:12:39 | Crosstalk | Crosstalk | <b>Ben:</b> Like "No, no no! This wasn't an invasion!"<br><br><b>John:</b> Yeah, they <u>like</u> to be invited.  |
| 00:12:41 | Ben       | Host      | "We just, uh—you know, <i>[laughs]</i> Crimea was ours in the first place!"<br><br><i>[Someone laughs quietly.]</i>   |
| 00:12:45 | John      | Host      | Yeah.   |
| 00:12:46 | Adam      | Host      | John, you and I both have invasion insurance—   |
| 00:12:48 | John      | Host      | I do.   |
| 00:12:49 | Adam      | Host      | —at our homes in Seattle. I think it just makes sense.  |
| 00:12:50 | John      | Host      | It does, considering where we live.   |
| 00:12:53 | Adam      | Host      | Yeah.   |
| 00:12:54 | John      | Host      | But I often worry that if an invasion happens, that the insurance companies will try and make it seem like it was...  |
| 00:12:59 | Adam      | Host      | I know! Never a guarantee.  |
| 00:13:00 | John      | Host      | Yeah. So...<br><br>Yeah! From the moment this movie established its—the very opening scene when the tanks are hauling ass down the road, and they actually sped up the footage a little—and I don't think tanks really, like, hauled ass like that. That's sorta not—you don't really drive 'em like that.  |
| 00:13:18 | Ben       | Host      | Yeah.   |
| 00:13:19 | John      | Host      | I felt a little bit like, "Ohhh, where am I?" But <u>immediately</u> it established <u>such</u> a—such a <u>cool</u> vibe, the relationships between the actors all sort of believable and hard-bitten. And <u>then</u> I was in that position of waiting for the other shoe to drop, like "When does this movie start to suck? Because it's—"<br><br><i>[Ben laughs.]</i><br><br>"Cause it started off great, and can it sustain this level of intensity and interest, character development, and just like, straight up <u>war</u> ? War fighting." And it <u>really</u> keeps that level up! |
| 00:14:00 | Ben       | Host      | Yeah.   |
| 00:14:01 | John      | Host      | For <u>two hours</u> ! I mean, it's a <u>long</u> movie!  |
| 00:14:05 | Ben       | Host      | Would this have been Patton's army?   |



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| 00:14:08 | John | Host | <p>The 9th Armored Division was one that came in and actually got caught in the Battle of the Bulge. Late arrivals at Normandy. You know, they didn't like—they—<u>after</u> Normandy beaches were secured, the 9th came in and—you know, and kinda just meandered around France during that period where it was sorta like, "Eh, they're not really on the front."</p> <p>And they ended up over by Luxembourg, kind of just... still pretty green. And then the Battle of the Bulge just <u>whacked</u> 'em. And so they had—they like, fought an <u>intense</u> battle and actually made a name for themselves there. So by the time this would have—</p> |
| 00:14:48 | Adam | Host | Their name being the Bulge Whackers?   |
| 00:14:50 | John | Host | No, their name—  |
|          |      |      | <i>[Ben laughs.]</i>   |
|          |      |      | They were called the Phantom Division because they held off a German <u>division</u> , but they were only a <u>company</u> strength. And so the Germans thought they were fighting a division-strength adversary, but they were just, like—they were outnumbered one to five.  |
| 00:15:08 | Ben  | Host | Wow.   |
| 00:15:09 | John | Host | So that hard-bittenness to them, that like battle-weary sort of savage vibe they have at the start, <u>isn't</u> just because they're running on fumes. But because they're—they've just been through, like, some really, really <u>gnarly</u> fighting.   |
| 00:15:29 | Adam | Host | Fatigue is such a character in this film.  |
| 00:15:31 | John | Host | It really is.  |
| 00:15:32 | Adam | Host | In a great way, and I think it really speaks to the actors' ability to— <i>[laughs quietly]</i> to show that! It seems adjacent to "act drunk," a little bit.  |
| 00:15:40 | John | Host | Yeah!  |
| 00:15:41 | Adam | Host | Like, how do you <u>look</u> tired? In your <u>eyes</u> ?  |
| 00:15:44 | John | Host | Well, and they start—they're <u>so</u> tired that it starts—they start to... It starts to become a kind of insanity.   |
| 00:15:50 | Adam | Host | Yeah.  |
| 00:15:51 | Ben  | Host | I kinda... maybe part ways with you guys on this, because I felt like the movie spent a lot of time <u>saying</u> that they were tired and—or you know, they were exhausted from this drive that they were doing. But it didn't <u>really</u> —I didn't <u>really</u> get that feeling until George Segal is like, wandering around in, you know, "danger close" circumstances at the end of the movie.  |
|          |      |      | They didn't read as tapped out to me at the beginning.   |
| 00:16:20 | John | Host | Yeah, I felt that they did, and I don't know—I don't know why we would have a different feeling about it. 'Cause I—I got that, like, <u>so</u> worn out that you no longer have a—you no longer have a smart answer.   |
|          |      |      | <i>[Ben laughs.]</i>   |

You start to—

00:16:35 Adam Host Yeah.

00:16:36 John Host You start to be sort of insubordinate just because you're like, "Fine. Just discipline me, then. If I can like, lay down for an hour."

00:16:47 Adam Host I think part of that magic has to do with Major Barnes, who is so smarmy and ineffectual that you know from experience that the George Segal character would have what it takes to stand up to him and crush him if he wanted to. But it's almost that he doesn't—

00:17:04 John Host Yeah.

00:17:05 Adam Host —that tells you how tired he is.

00:17:06 John Host Well, and Major Barnes—he's introduced to us as, like, this can-do officer who's like, "You know what? All the rest of these guys are too—they're too, you know, puss, to take their men into the action. But you know what? We're gonna be the—we're the squad that never says die!"

And you're like, "Oh, this is our guy!"

00:17:26 Adam Host He's the fucking middle manager that calls all of his employees family.

00:17:29 John Host Right.

00:17:30 Adam Host You know? Like...

*[Ben laughs.]*

00:17:31 Crosstalk Crosstalk **John:** But we immediately see him, like—

**Adam:** No—*[laughs]* no one buys it!

00:17:33 John Host Like, one minute later—oh, no, 'cause the thing is, I bought it!

00:17:36 Adam Host Yeah?

00:17:37 John Host I bought that he was—he was gonna be our, like, tough officer. And then we see him with his actual troops and they're just so contemptuous of him, and all the sudden he is revealed as...

00:17:47 Adam Host Yeah. He's—he puts on the tough face for the general—

00:17:50 John Host Right.

00:17:51 Adam Host —but with the guys under him, no one buys it.

00:17:53 John Host Right. Right. That was a cool switcheroo.

00:17:55 Ben Host He's kinda the trope of the dipshit lieutenant that we've seen in a lot of movies, but—

00:18:00 Adam Host Yeah.

00:18:01 Ben Host —our main guy in this movie is a lieutenant, so it—like, everything shifts up a step or two.

00:18:08 Adam Host Yeah, that's a good point.

00:18:09 John Host It's interesting in World War II movies like this—and we see this in *Saving Private Ryan*, we see it in—it's certainly true in *Band of Brothers* that a lieutenant is leading the charge into battle. And in later movies, it's often a sergeant. You know, it's—

|          |           |           |   |
|----------|-----------|-----------|---|
| 00:18:27 | Ben       | Host      | Yeah.   |
| 00:18:28 | John      | Host      | It's the enlisted guys that are the real fighters, and the lieutenant is kind of like... back on the radio.   |
| 00:18:36 | Ben       | Host      | Right! And the—in this movie, like, the <u>captain</u> is like—is impatient and goes off and gets killed because he's like, "I'll take point!"<br>[Laughs.] Like, "You're not moving fast enough!"  |
| 00:18:46 | John      | Host      | And you don't see that—you don't see that in movies about our <u>contemporary</u> —you know, the captain—you know, the captain's never like "I'll take point."  |
| 00:18:54 | Ben       | Host      | No. [Laughs.]   |
| 00:18:55 | Adam      | Host      | That sequence is amazing, Ben. Do you remember what happens when Captain Colt and Hartman have that interaction? The camera swings around and we follow the Jeep down the road.   |
| 00:19:03 | Crosstalk | Crosstalk | <b>Ben:</b> Yeah.<br><br><b>John:</b> All the way.<br><br><b>Adam:</b> All the way until it rolls!  |
| 00:19:05 | John      | Host      | All the way, yeah.<br><br>[Adam laughs.]<br><br>That's a <u>long</u> shot.  |
| 00:19:07 | Adam      | Host      | Yeah.   |
| 00:19:08 | Ben       | Host      | That's a long shot, no cut.   |
| 00:19:09 | Adam      | Host      | I mean, for as much as we slobber on the shots in this film, the <u>edits</u> in this film I think are just as good. They're hiding a lot of 'em in whip pans, and in that sequence especially—when the Jeep explodes and rolls—we cut almost immediately to the explosion <u>nearer</u> to them.<br><br>And it sells the effect beautifully. |
| 00:19:27 | John      | Host      | Yeah. Well, and that was a scene where—later on it's revealed how <u>close</u> Segal's character and that captain were, like as friends.  |
| 00:19:41 | Ben       | Host      | Yeah.   |
| 00:19:42 | John      | Host      | [Adam also says "Yeah" a couple times as John continues.]<br><br>But in that <u>moment</u> , they're <u>really</u> bickery, bitching at each other. Just like—just super angry at each other, and that was another thing that sold the exhaustion to me.  |
| 00:19:51 | Adam      | Host      | Right.  |
| 00:19:52 | John      | Host      | The captain is like, "You're not moving fast enough," and goes and <u>dies</u> , and we just watch Segal's character like, "You're gonna drive up there and die and I have to stand here and watch you."<br><br>Like, it just—I don't know. I really... I was all in at that point.   |
| 00:20:09 | Adam      | Host      | It's that conflict of the satisfaction of being right with the <u>way</u> you're right being a tragedy.   |
| 00:20:17 | John      | Host      | A tragedy, right.   |

There were a few moments in this movie where if it were made now... Like when they were in that—in the courtyard of that house, they'd shot all the Germans and they were picking up those chickens. I kept waiting for them to bring a girl out from the back room, and for there to be this threat of rape either implied or depicted.

00:20:38 Adam Host

Or at least a Hot Lipsification of that French girl that we get.

00:20:42 John Host

That scene is portrayed in a kind of sixties look at what would have been a forties vibe, which is—it's almost the only thing in the movie that's played a little bit for laughs. The soldiers are all like, *[cartoonishly overwhelmed]* "Whooooa!"

*[Ben laughs.]*

The fact that she was a woman created this like, "Whoa! What do we do?" almost.

00:21:03 Adam Host

Yeah, what an interesting setting for that scene, too. That it's not just 14 people male-gazing a Frenchwoman. It's that she's also in a jail cell.

00:21:13 John Host

Yeah, like she's—she's not getting out.

00:21:16 Adam Host

Yeah.

00:21:17 John Host

And we get—you know, we get a little sort of sixties lasciviousness when she takes her blouse off. But it's always kind of shot from behind.

00:21:26 Ben Host

You know, Jackie Treehorn has a bit of a rep for treating objects like women, so...

00:21:30 John Host

*[Laughs.]*

But it was a—you know. If we made this movie now, we would—this is another example of kind—we would apply a contemporary look to that. To all those interactions that would have had a lot more sort of violence.

And depicting this forties era, you could argue a film studies paper where this was whitewashed.

00:21:57 Sound Effect Sound Effect

*[Brief printer noises as John continues.]*

00:21:58 John Host

And that there actually would have been a lot more tendency to sort of animal violence.

But I think you could also argue that a bunch of soldiers in 1940 would have been... uh, restrained by a cultural expectation. I think they could have—they could have conceivably been in that situation and gone, *[cartoonish voice again]* "Oh, okay!" You know, "Whoa!"

00:22:19 Adam Host

God, that is so interesting! Like, the—*[sighs]*. No one wants to imagine that grandpa raped a French girl in World War II, but for some reason there is so much more of an appetite for that idea from Vietnam War veterans.

00:22:36 Ben Host

Right.

|          |      |      |  |
|----------|------|------|--|
| 00:22:37 | Adam | Host | You know? Not that there's any tolerance for it, but there's a tolerance for the <u>idea</u> that it <u>happened</u> , in such a different way than from World War II.   |
| 00:22:45 | John | Host | And that's where that "baby killer in Vietnam" thing had a flip side. Which was—you know, we think of the hippies being people that were spitting on soldiers. But there was this other element, which was the Greatest Generation who felt like they had fought the war with a—fought their own war with a sort of moral impregnability.  |
|          |      |      | And they watched this—they watched Vietnam and the kind of atrocities that started to be described, and <u>they</u> sorta turned their backs on the younger soldiers, too, in a different way. You know. Like, turned their chairs around when they walked into the VFW and so forth.  |
| 00:23:29 | Adam | Host | Boy, they really got off easy.   |
| 00:23:31 | Ben  | Host | It's so interesting to hear. Like, we reviewed <i>The Big Red One</i> pretty recently, and we were talking about how Sam Fuller, like, argued with the Army when they were like, taking exception to the way he used some stock footage in one of this films. Not that one, but like, that he depicted war crimes in Korea was like a big deal to them. And he was like, "Well, <i>[stifles laughter]</i> I saw it in World War II, so I know that this kind of thing really happens." |
|          |      |      | Like there <u>is</u> , like, a layer of what is polite to talk about almost, that's like covering up a lot of bad behavior.  |
| 00:24:08 | John | Host | It's an imperfect science, right? Bad things clearly happen in war, but like, in <u>general</u> , this is a—   |
| 00:24:14 | Adam | Host | Are you guys kind of "both wars"ing right now?   |
|          |      |      | <i>[Ben and John laugh.]</i>   |
|          |      |      | <i>[Stifling laughter]</i> Is that what this argument is?  |
| 00:24:19 | John | Host | I think it's the thing that I said, like, in our first episode, which was that, uh—that <i>Saving Private Ryan</i> was depicting forties soldiers with a kind of nineties access or lack of—or a nineties <u>take</u> on the emotion that men were capable of expressing.  |
| 00:24:36 | Adam | Host | How do you remember what you said <u>two years</u> ago?!   |
|          |      |      | <i>[Ben laughs.]</i>   |
| 00:24:40 | John | Host | Well, that's my unique gift.   |
| 00:24:42 | Adam | Host | Do you remember everything Ben and I say?  |
| 00:24:44 | John | Host | Pretty much.   |
| 00:24:45 | Adam | Host | Oh no.   |
| 00:24:46 | John | Host | I know. That's why I—that's why I have so little...  |
| 00:24:49 | Adam | Host | I don't know why you do this with us.  |
| 00:24:51 | John | Host | ...patience or respect for either of you.  |
|          |      |      | <i>[Adam and John laugh.]</i>  |

|          |       |            |   |
|----------|-------|------------|---|
| 00:24:56 | Adam  | Host       | Speaking of <u>impatience</u> , you get the sense that that's what Hartman feels for Angelo. He is <u>not</u> very into Angelo's need to make a profit off of his wartime experience.   |
| 00:25:09 | John  | Host       | Well, that relationship is <u>so weird</u> . You—there's so much animosity between them, and also—  |
| 00:25:15 | Adam  | Host       | And yet it feels like there is a <u>real</u> strong <u>love</u> connection there, too.  |
| 00:25:20 | John  | Host       | An incredible bond, right?  |
| 00:25:21 | Adam  | Host       | Yeah!   |
| 00:25:22 | Ben   | Host       | They're like—it's like big brother, little brother.   |
| 00:25:24 | Adam  | Host       | Yeah.   |
| 00:25:25 | Ben   | Host       | Like, they hate each other's guts and also love each other to death at the same time.   |
| 00:25:30 | Adam  | Host       | Angelo's death is the only one who moves the needle for Hartman throughout the film. Like, that's... That's the moment he starts to feel again.   |
|          |       |            | <i>[Adam responds affirmatively multiple times as John speaks.]</i>   |
| 00:25:37 | John  | Host       | Yeah, but also that's the moment <u>we</u> start to see crazy eyes from him. You know? He get—he stands up and makes that walk down the bridge with bullets flying, and it's just like, he doesn't care whether he lives or dies anymore. |
| 00:25:50 | Adam  | Host       | No.   |
| 00:25:51 | John  | Host       | He's lost everybody.  |
| 00:25:52 | Music | Transition | A brief clip of "War."  |
|          |       |            | <i>War!</i>   |
| 00:25:53 | Promo | Clip       | <b>Music:</b> Twangy country music.   |

**Tusk Henderson:** Hello, my name is Tusk Henderson, and I am an outdoorsman.

**Narrator:** Are you looking for a new comedy podcast? This month's episode of *Beef And Dairy Network Podcast* has, as its guest, the wonderful Nick Offerman playing the part of Tusk Henderson, adventurer and outdoorsman.

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**Narrator:** So if you've never listened to the show before, this might be a good place to start.

**Tusk:** I string a bowstring between her horn tips and I can fire a spear off the top of her head. And, uh, took in some very delicious cod.

**Narrator:** So! If you're after a new comedy podcast, why not try *The Beef And Dairy Network* from Maximum Fun? Download it now!

*[Music ends.]*

|          |       |            |   |
|----------|-------|------------|---|
| 00:26:43 | Promo | Clip       | <p><b>Tusk:</b> You flip a cow upside-down, they make an excellent toboggan.</p> <p><b>Music:</b> Straightforward, thump-y electric bass guitar beat with light drums.</p> <p><b>Laurie:</b> Hi. I am Laurie Kilmartin.</p> <p><b>Jackie:</b> And I'm Jackie Kashian.</p> <p><b>Laurie:</b> Together we host a podcast called:</p> <p><b>Jackie:</b> <i>The Jackie and Laurie Show.</i></p> <p><b>Laurie:</b> Uh, we're both stand-up comics. We <u>recently</u> met each other because women weren't allowed to work together, uh—uh, on the road or in gigs for a long, long time, and so... our friendship has been unfolding on this podcast for a couple years. Jackie <u>constantly</u> works the road; I write for <i>Conan</i> and then I work the road in-between.</p> <p><b>Jackie:</b> We do a <u>lot</u> of stand-up comedy, and so we celebrate stand-up—</p> <p><b>Laurie:</b> Yes.</p> <p><b>Jackie:</b> —and we also... bitch about it.</p> <p><b>Laurie:</b> We keep it to an hour; we don't have any guests. We somehow find enough to—to talk about every single week. So find us—you can subscribe to <i>The Jackie and Laurie</i> show at <a href="http://MaximumFun.org">MaximumFun.org</a>, or wherever you get your podcasts.</p> <p><b>Jackie:</b> <i>[Nonplussed]</i> K, bye.</p> <p><i>[Music ends.]</i></p> |
| 00:27:30 | Music | Transition | <p>A brief clip of "War."</p> <p><i>Huh!</i><br/><i>Yeah!</i></p>   |
| 00:27:32 | John  | Host       | The idea of like, stealing stuff off of bodies—I mean, there's a very clear policy about that.  |
| 00:27:39 | Ben   | Host       | Yeah.   |
| 00:27:40 | Adam  | Host       | You wouldn't steal stuff off of a dead Nazi body? I would.  |
| 00:27:43 | John  | Host       | You're not <u>supposed</u> to. You're not supposed to loot bodies on a battlefield. It's not just a bad look, it's like, <u>against the rules</u> .   |
| 00:27:50 | Adam  | Host       | Fuck Nazis, dude, I'm taking a watch.   |

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| 00:27:52 | John      | Host      | Well, that's the thing, right? I mean, you—most guys came back from the war with souvenirs.  |
| 00:27:57 | Adam      | Host      | Yeah.  |
| 00:27:57 | Clip      | Clip      | <b>Captain Koons (<i>Pulp Fiction</i>):</b> Five long years, he wore this watch.   |
| 00:27:59 | John      | Host      | In the aftermath of a body, to have all your soldiers just walking across the killing field—   |
| 00:28:04 | Crosstalk | Crosstalk | <b>John:</b> —rifling people's pockets?  |
|          |           |           | <b>Adam:</b> Like, looking—looking like Mr. T?   |
| 00:28:06 | John      | Host      | Yeah.  |
|          |           |           | <i>[All three laugh.]</i>  |
|          |           |           | It's <u>really</u> —it's frowned upon! But you know—but he's the sergeant. He's the ranking enlisted guy.  |
| 00:28:15 | Adam      | Host      | Yeah.  |
| 00:28:16 | John      | Host      | And so this is how he's decided he's gonna do it.  |
| 00:28:18 | Adam      | Host      | <i>[Sighs.]</i> I mean— <i>[sighs]</i> . It seems like <u>minor</u> stuff. Angelo's not lifting, like, thousands of Marks off of people. But I think it is the insubordination that—   |
| 00:28:28 | John      | Host      | Yeah.  |
| 00:28:29 | Adam      | Host      | —that irritates him more than anything. He's telling Angelo <u>not</u> to do this, and he's doing it.  |
| 00:28:32 | John      | Host      | He's doing it anyway right in his face, yeah.  |
| 00:28:34 | Ben       | Host      | It's one of the more, you know, critical parts of this movie. Like, it's—this movie is mainly just a pretty fun adventure, but the way that stuff is dealt with does feel like, a <u>little</u> bit political and a little bit like the film is making a statement about it.   |
| 00:28:49 | John      | Host      | There's that vibe that we normally see as a—and you've already touched on this, but the conflict between the enlisted who are doing the fighting and the officers who are behind the lines and ineffectual.  |
|          |           |           | But here that's blurred, because it's really officers— <u>lower</u> -ranking officers that are leading the charge. And so we have a dynamic that we're used to seeing, but we're losing the—we're losing <u>some</u> of the <u>class</u> element to it. This whole "looting the bodies" thing is in the hands of a guy that also is swarthier— |
| 00:29:23 | Adam      | Host      | Mm-hm.   |
| 00:29:24 | John      | Host      | —and has a more inner city accent. I mean, both these actors are <u>from</u> New York.   |
| 00:29:31 | Adam      | Host      | Guys, I'm gonna drop a reference here that we haven't used in a long time, but is Angelo the Rickles of this film?   |
|          |           |           | <i>[Ben laughs.]</i>   |
| 00:29:38 | John      | Host      | Wow. He's—   |
| 00:29:39 | Adam      | Host      | Kinda feel like he is.   |



|          |           |           |  |
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| 00:29:40 | John      | Host      | He's a good war fighter, but we've seen Rickles—we've seen Rickles fight war.  |
| 00:29:45 | Adam      | Host      | Yeah.  |
|          |           |           | I was... <u>very</u> surprised to feel the feelings of—not quite empathy, but I think there's a Robert Vaughn effect going on here.  |
|          |           |           | <i>[Ben chuckles.]</i>   |
|          |           |           | In that I really did <u>care</u> about his circumstances!  |
| 00:30:01 | John      | Host      | Because you <u>look</u> like him! Robert Vaughn is like looking in the—looking in a fun house mirror for you!  |
| 00:30:07 | Adam      | Host      | I think he's Affleck-ing a little bit! Like, I was asking myself, <i>[stifling laughter]</i> "Why am I rooting for him?"   |
|          |           |           | <i>[Ben laughs.]</i>   |
|          |           |           | "This is the wrong side to root for!" And yet the <u>reason</u> is because he is made to be the underdog throughout. He's undergunned and undermanned, and given <u>shit</u> , like, throughout, and he is just getting it <u>piled</u> up upon him. |
|          |           |           | And you obviously don't wanna root for the Nazi side, but Robert Vaughn is <u>so good</u> .  |
| 00:30:34 | John      | Host      | Well, we get that thing that was <u>such</u> a popular thing in 20th century representations of the Nazis, which is the Wehrmacht are posited as honest and noble—   |
| 00:30:46 | Adam      | Host      | Yeah.  |
| 00:30:47 | John      | Host      | —regular working soldiers who have a hard time sieg heiling, but they do it because they have to.  |
|          |           |           | And then the SS and the dyed-in-the-wool, like, <u>fascistic</u> super-Nazis who, you know, by <u>contrast</u> allow us to side with regular Germans.  |
| 00:31:03 | Adam      | Host      | You're exactly right, and this movie does that because it gives us the good guys of von Brock and Kreuger, who end up getting punished in the end <u>by</u> the <u>bad</u> Nazis.  |
| 00:31:12 | Crosstalk | Crosstalk | <b>John:</b> Right.  |
|          |           |           | <b>Ben:</b> Right.   |
| 00:31:13 | Adam      | Host      | In the form of the SS.   |
| 00:31:14 | John      | Host      | So we get to—I mean 'cause if we were just fighting <u>Nazis</u> on the other side of the bridge, it would just—it would—it'd be a cartoon battle. But we get the...   |
| 00:31:23 | Ben       | Host      | And the movie wouldn't spend a lot of time trying to make us see the—what a tough time they had, also.   |
| 00:31:29 | John      | Host      | Right. Right.  |
| 00:31:30 | Ben       | Host      | I have a quibble that a pedant on the Internet registered with IMDb.   |
| 00:31:36 | Crosstalk | Crosstalk | <b>John:</b> Oh, thank god.  |
|          |           |           | <b>Ben:</b> About the SS officers in the film.   |

|          |              |              |   |
|----------|--------------|--------------|---|
| 00:31:40 | Ben          | Host         | "Not only do the Junior SS officers in the film wear the incorrect pre-war black uniforms, but most—"   |
| 00:31:46 | John         | Host         | Booo!   |
| 00:31:47 | Ben          | Host         | "But most <u>also</u> display the Honor Chevron of the Old Guard on their right sleeve. This was not an insignia of rank, as is often assumed, but signified that the wearer had been a party member and/or SS member <u>prior</u> to Hitler taking power in 1933." |
| 00:32:02 | Sound Effect | Sound Effect | <i>[Beeping as Ben continues.]</i>  |
| 00:32:03 | Ben          | Host         | "A young Junior SS officer in 1945 could not have been a party member long enough to have merited this distinction."  |
|          |              |              | <i>[Beeping stops.]</i>   |
| 00:32:11 | John         | Host         | Now just imagine the—imagine what <u>that</u> pedant—   |
|          |              |              | <i>[Ben laughs.]</i>  |
|          |              |              | — <u>does</u> on his weekends. Do you think he's—   |
| 00:32:18 | Ben          | Host         | Imagine his <u>search</u> history! <i>[Laughs.]</i>   |
| 00:32:20 | John         | Host         | Do you think he's painting little ronans—   |
| 00:32:22 | Ben          | Host         | <i>[Laughing]</i> Yeah.   |
| 00:32:23 | John         | Host         | —of pre-war Nazis in his attic? I think he is!  |
| 00:32:28 | Adam         | Host         | You're better off not saying anything at <u>all</u> if you're him, right?   |
| 00:32:30 | John         | Host         | <i>[Laughing]</i> Uh-huh!   |
| 00:32:31 | Adam         | Host         | And I'm gonna say "him," <u>obviously</u> .   |
| 00:32:33 | Ben          | Host         | Yeah, "He wasn't old enough to <u>vote</u> in '33 and therefore—"   |
|          |              |              | <i>[Laughs.]</i>  |
| 00:32:38 | John         | Host         | Right! I mean this is the type of pedant that has a—like a plate from Berchtesgaden—  |
|          |              |              | <i>[Ben snorts.]</i>  |
|          |              |              | —in his little collection of memorabilia.   |
| 00:32:48 | Adam         | Host         | My favorite thing about Berchtesgaden ( <i>Berk-dis-garden</i> ) is the endless breadsticks.  |
|          |              |              | <i>[Beat.]</i>  |
| 00:32:53 | John         | Host         | <i>[Not taking the bait]</i> Oh, yeah.  |
|          |              |              | <i>[Ben laughs.]</i>  |
|          |              |              | Yeah, yeah yeah. Well, they have hospitaliano there.  |
| 00:32:56 | Adam         | Host         | Right.  |
| 00:32:57 | Ben          | Host         | Yeah.   |
|          |              |              | <i>[Stifles laughter.]</i> When you're there, you're <i>[intense and German-accented]</i> familyyy!   |
|          |              |              | <i>[John laughs.]</i>   |

|          |           |           |  |
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| 00:33:03 | Clip      | Clip      | <b>Baxter Cain (Robert Vaughn in <i>BASEketball</i>):</b> Do you think <u>Shag</u> got rich playing in <u>Orlando</u> ?  |
| 00:33:06 | John      | Host      | I have <u>always</u> had a hard time with Robert Vaughn.   |
| 00:33:08 | Ben       | Host      | Really?  |
| 00:33:09 | John      | Host      | And it might be because of the stuff he did in the eighties. But there's a—  |
| 00:33:14 | Adam      | Host      | You didn't like season five of <i>The A-Team</i> , did you?  |
| 00:33:16 | John      | Host      | I didn't.  |
| 00:33:18 | Crosstalk | Crosstalk | <b>Adam:</b> I <u>did</u> , a <u>lot</u> .   |
|          |           |           | <b>John:</b> I know you did.   |
| 00:33:19 | John      | Host      | God, that's the difference in our ages.  |
| 00:33:21 | Adam      | Host      | Yeah.  |
| 00:33:22 | John      | Host      | But I—I just have—I've always found him <u>stiff</u> . And in this movie he shows I think <u>the most</u> emotion I've ever seen, or we ever <u>would</u> have seen, from Robert Vaughn. He <u>does</u> get... He does get <u>frazzled</u> over time, and that was interesting to watch. |
| 00:33:41 | Adam      | Host      | That part where he shows up at the bridge and he's asking Schmidt for all the stuff that isn't there.  |
| 00:33:46 | John      | Host      | Yeah.  |
| 00:33:47 | Adam      | Host      | The <u>growing</u> incredulity in that moment.   |
| 00:33:50 | John      | Host      | Yeah. "What about the Hitler Youth?" "Nope." <i>[Laughs.]</i>  |
| 00:33:52 | Adam      | Host      | Yeah!  |
|          |           |           | <i>[Ben laughs.]</i>   |
|          |           |           | "We've got 16 guys and some construction explosive."   |
| 00:33:57 | John      | Host      | <i>[Laughs.]</i> That was a thing I didn't realize, that military-grade—   |
| 00:34:01 | Adam      | Host      | Yeah!  |
| 00:34:02 | John      | Host      | —explosives and like, <u>industrial</u> -grade explosives were...  |
| 00:34:06 | Adam      | Host      | "Get that pink stuff outta there!"   |
| 00:34:08 | John      | Host      | Oh my god.   |
| 00:34:09 | Ben       | Host      | "Industrial-grade" is spoken of with <u>such</u> a <u>disdain</u> <i>[laughing]</i> in this movie.   |
| 00:34:14 | John      | Host      | They can't even blow up the <u>bridge</u> with that stuff!   |
| 00:34:16 | Ben       | Host      | " <u>Garbage</u> industrial-grade explosives. <u>Ugh!</u> "  |
| 00:34:19 | Adam      | Host      | You don't want <u>gendered</u> explosives. You want the blue stuff, not the pink.  |
|          |           |           | <i>[He and Ben laugh quietly.]</i>   |
| 00:34:24 | John      | Host      | "Don't get the stuff with little rabbits on it."   |
|          |           |           | <i>[Adam laughs.]</i>  |
|          |           |           | "Get the stuff with little mean boars."  |

|          |           |           |  |
|----------|-----------|-----------|--|
| 00:34:29 | Ben       | Host      | Boy. But they really had a <u>lot</u> of it, right? <i>[Laughs.]</i>   |
| 00:34:32 | Crosstalk | Crosstalk | <b>John:</b> Yeah, they did. They had <u>so</u> much!  |
|          |           |           | <b>Ben:</b> When they get under that bridge, and you see just the fucking pencil erasers as far as the eye can see.  |
| 00:34:40 | John      | Host      | Or little sausages. They were snausages!   |
| 00:34:42 | Ben       | Host      | <i>[Faux enlightened]</i> Ohhh.  |
| 00:34:43 | Crosstalk | Crosstalk | <b>Adam:</b> It looked <u>great</u> under that bridge.   |
|          |           |           | <b>John:</b> Yeah, it did. It did.   |
|          |           |           | <b>Adam:</b> That bright pink under the dark bridge? Good contrast.  |
|          |           |           | <b>John:</b> The captain played by Hans—   |
|          |           |           | <b>Adam:</b> Hey, John.  |
|          |           |           | <b>John:</b> —Christian Blech—yeah?  |
| 00:34:52 | Adam      | Host      | This bridge showed pink.   |
|          |           |           | <i>[Ben cracks up.]</i>  |
| 00:34:55 | John      | Host      | So lame...   |
|          |           |           | <i>[Adam laughs.]</i>  |
|          |           |           | So—save it for your <i>Star Track</i> podcast.   |
|          |           |           | <i>[Adam and Ben laugh again.]</i>   |
| 00:35:00 | Ben       | Host      | You're the one that introduced the "It showed pink" phrase to this program, John!  |
| 00:35:05 | Adam      | Host      | Yeah.  |
| 00:35:06 | John      | Host      | Oh. Sorry...   |
| 00:35:07 | Crosstalk | Crosstalk | <b>John:</b> I take it back. <i>[Laughs.]</i>  |
|          |           |           | <b>Adam:</b> That one really—that one really rippled throughout our greater listenership.  |
|          |           |           | <i>[All three laugh.]</i>  |
| 00:35:15 | John      | Host      | Hans Christian Blech, we've seen him in other films, and he has a <u>face</u> and a <u>style</u> —he's <u>so</u> good and <u>so</u> —and just added the necessary gravity. There are a few times in the film where you're like, "Oh, wait a minute. Are we watching something that's a little too fun? Is this too fun?" |
| 00:35:38 | Ben       | Host      | Yeah.  |
| 00:35:39 | John      | Host      | But he takes aaall the fun out of it.  |
| 00:35:43 | Adam      | Host      | When Kreuger shoots the deserters, that's his moment to shine.   |
| 00:35:46 | John      | Host      | Oh, yeah.  |
| 00:35:47 | Adam      | Host      | Everything for him and his character leads up to that moment.  |

|          |           |           |   |
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| 00:35:50 | John      | Host      | Yeah, he deepens the film.  |
| 00:35:51 | Adam      | Host      | Yeah.   |
| 00:35:52 | John      | Host      | At that point.  |
| 00:35:53 | Ben       | Host      | It's—   |
| 00:35:54 | John      | Host      | Just in his one-word, like, " <u>Why</u> ?!"  |
| 00:35:55 | Adam      | Host      | Yeah. And even the look on <u>Kreuger's</u> face in that moment; <u>he</u> doesn't know why!  |
| 00:35:58 | John      | Host      | Yeah.   |
| 00:36:59 | Ben       | Host      | Yeah.   |
| 00:36:00 | Adam      | Host      | It was just reflex for him!   |
| 00:36:01 | John      | Host      | Yeah.   |
| 00:36:02 | Ben       | Host      | Kreuger feels <u>terrible</u> . He's like, "God, I'm being like, a real Nazi about this!" <i>[Laughs quietly.]</i>  |
|          |           |           | <i>[Beat, John starts to say "Yeah" but laughs, Ben laughs harder.]</i>   |
| 00:36:07 | John      | Host      | Yeah, but it's true! Like, he—that was old Kreuger, and he is—  |
| 00:36:11 | Adam      | Host      | Yeah.   |
| 00:36:12 | John      | Host      | —new Kreuger, but that was his last kind of... his last failure.  |
| 00:36:17 | Ben       | Host      | Yeah.   |
| 00:36:18 | John      | Host      | Well, I mean his <u>last</u> failure was being put up against a pole and shot, but—   |
| 00:36:23 | Crosstalk | Crosstalk | <b>John:</b> —second-to-last failure.   |
|          |           |           | <b>Ben:</b> Yeah. I thought that that was pretty powerful when they pan up to the sign that says "Days since last deserter was shot in the back." <i>[Laughs.]</i>  |
| 00:36:32 | Ben       | Host      | <i>[John laughs.]</i>   |
|          |           |           | And they have to flip it back to zero.  |
| 00:36:34 | Adam      | Host      | This movie made me think a lot about <i>Paths of Glory</i> . In that scene of execution here—the only time that this film goes POV is on the approach to the post. And that was <u>super</u> haunting to experience. You get all that detail. |
| 00:36:48 | John      | Host      | Yeah.   |
| 00:36:49 | Adam      | Host      | Just looking at the post for a moment.  |
| 00:36:50 | John      | Host      | That post with all the bullet holes, the <u>stained</u> bullet holes in it.   |
| 00:36:54 | Adam      | Host      | Wow.  |
| 00:36:55 | Ben       | Host      | And hearing the planes overhead, and like it—you almost like, think that the movie is gonna give this guy an out. Like, is—"Oh, are—is—are bombs gonna start falling and it—the war's just over for them at that point?"                      |
|          |           |           | But no.   |

00:37:09 John Host Yeah, I mean think about being the last guy—the last German soldier executed by the SS for treason, right before the American soldiers come in and—

00:37:19 Ben Host Yeah...

00:37:20 John Host —and mow everybody down.

00:37:22 Ben Host Well, and just think about like, the fact that the German army was resorting to this at this point in the war. Like, they're getting the Volkssturm activated and having like, 14-year-old kids fire guns out the second story of hotels.

00:37:39 John Host Right.

00:37:40 Ben Host And also taking a capable mid-rank officer and taking him out behind the barn and shooting him.

00:37:47 Adam Host I mean, that's how you're gonna enforce order. You get a 14-year-old looking at a major executed back behind a building? Like, I think they're gonna—*[laughs]* they're gonna stand up a little straighter.

*[John and Ben laugh.]*

Right?

00:37:59 John Host *[German accent]* "Ze executions will continue until morale improves!"

*[Ben laughs.]*

00:38:03 Adam Host Right.

*[John laughs.]*

00:38:05 Ben Host I thought that the movie made a real interesting comment about another aspect of the Volkssturm that I don't think we've talked about much, which is the idea that it's like, old men and little kids doing a lot of the Volkssturm-ing.

And that is a lot harder for soldiers on the opposing army to contemplate shooting at. And like that—like when they—when that little kid gets killed, it's like—it really hits him hard.

00:38:34 John Host The first sign of—that he is—he's affected by what he's doing.

00:38:40 Ben Host Right.

00:38:41 Adam Host You can tell he's affected 'cause he doesn't loot the kid.

00:38:43 John Host Well, and that's that moment where he and Segal (*See-gul*) kind of—or Segal (*Sih-gahl*)—kind of turn on each other. And their—what had been a simmering dispute between them became a... became a potential, like, life and death disagreement.

00:39:01 Ben Host Yeah. Is the gun that Ben Gazzara has in this movie a German gun?

00:39:05 John Host Yeah, it looks like an MP 40, which is the little submachine gun that the Germans used. Kind of the—it's sort of the equivalent to the Tommy Gun.

00:39:17 Ben Host Yeah.

00:39:18 John Host But like a cooler gun. Kinda smaller. I mean, I wonder how much that happened. That guys said, "Ah, this is a better gun than my stupid—" *[laughs quietly].*

*[John responds affirmatively twice as Ben speaks.]*

|          |      |      |   |
|----------|------|------|---|
| 00:39:28 | Ben  | Host | Well, he's already looting corpses, so he'll be able to find plenty of ammunition for it, just kind of out and about. |
| 00:39:35 | John | Host | I wonder if that was as commonplace as...   |
| 00:39:38 | Adam | Host | Yeah, Kreuger's totally hitting triangle and switching guns, Ben.   |

*[Ben cracks up.]*

|          |      |      |  |
|----------|------|------|--|
| 00:39:45 | John | Host | Is that some Uxbridge-Shimoda reference? |
| 00:39:47 | Adam | Host | That's a video game reference.           |
| 00:39:48 | John | Host | Ohhh, okay.                              |

*[Beat.]*

Hitting triangle. I get it.

|          |      |      |  |
|----------|------|------|--|
| 00:39:50 | Adam | Host | Yeah, you gotta hit the triangle button to switch guns.  |
| 00:39:52 | John | Host | I get it. Herp-a-derp.   |
| 00:39:54 | Adam | Host | You would <u>think</u> that the scene between Kreuger and the kid would be like, the centerpiece of what happens inside that Inn. But good lord, everything that happens between Hartman, Angelo, the innkeeper, and the innkeeper's wife is <u>tragic</u> . |
| 00:40:12 | John | Host | Yeah.  |
| 00:40:13 | Adam | Host | And <u>awful</u> , and it's—it notes this thing that happens at the end of war, which is the moment when people decide to stop fighting for a lost cause, and make decisions about how they feel about the casualties.                                       |

That moment with the mom—Hartman and the innkeeper's wife have a conversation about her dead son. And it is as dark as war films get, in my feeling.

|          |      |      |  |
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| 00:40:43 | John | Host | Where she's like, "Oh, should I be proud of that sacrifice?"   |
| 00:40:45 | Adam | Host | Yeah.  |
| 00:40:46 | John | Host | "Oh. Well..."  |
| 00:40:47 | Adam | Host | The reflective... Like, the <u>reflex</u> of—it's almost like the reflex of, like, "Thank you for your service—" |
| 00:40:54 | John | Host | Yeah.  |
| 00:40:55 | Adam | Host | —is just sort of thrown out unthinkingly.  |
| 00:40:56 | John | Host | Yeah.  |
| 00:40:57 | Adam | Host | But in this case it's "You must be so proud" as a placeholder for that. And it gets so ugly so fast.             |
| 00:41:06 | John | Host | Well, and that ugliness continues in his conversation with the innkeeper!  |
| 00:41:10 | Adam | Host | Yeah.  |
| 00:41:11 | John | Host | Where the innkeeper says "Have I—"   |

You know, 'cause he says like, "Why don't you get out and do something, fatty?"

Oh, no, it's—that's the conversation he—

|          |      |      |  |
|----------|------|------|--|
| 00:41:18 | Adam | Host | To be clear, it's <u>Kreuger</u> and the innkeeper's wife that has <u>that</u> conversation.   |
| 00:41:22 | John | Host | Right. Kreuger says "Why don't you get out?" and he says "Can you make more of a sacrifice than losing a son?"   |
| 00:41:27 | Adam | Host | Yeah.  |
| 00:41:28 | John | Host | And he says "Well, yeah. Your son made a greater sacrifice." And it's like <u>ughhh</u> . Right.   |
| 00:41:35 | Adam | Host | There's <u>so</u> much going on there, because it's not only the family's sacrifice, but it's also the insanity of a Kreuger asking <u>more</u> of a family that's given so much already, at the end of a <u>lost</u> war.                                     |
| 00:41:47 | John | Host | But you <u>see</u> the innkeeper <u>being</u> a kind of—you know, a morally compromised character who <u>recognizes</u> "The war is over. If I can just keep my inn..."  |
| 00:42:00 | Adam | Host | Yeah, "I've just gotta coast at this point."   |
| 00:42:01 | John | Host | You know, like, if the—"I've just gotta make it through the next, like, 48 hours, and <u>then</u> I'm a wealthy Burger again."   |
| 00:42:09 | Adam | Host | It's dependent on what side of the river he's on.  |
| 00:42:11 | John | Host | Right!   |
| 00:42:12 | Adam | Host | It's that dumb luck.   |
| 00:42:13 | John | Host | "And if they decide to set my inn on fire, then I'm a refugee."  |
| 00:42:18 | Adam | Host | Yeah.  |
| 00:42:19 | John | Host | "So everybody..." You know, [ <i>German accent</i> ] "Smiles, everyone, smiles!"   |
| 00:42:22 | Adam | Host | Yeah.  |
| 00:42:23 | Ben  | Host | "Hang some white sheets in the windows and keep our fingers crossed while we hang out in the cellar."  |
| 00:42:27 | Adam | Host | Just gotta run out the clock.  |
| 00:42:28 | John | Host | And you saw that all <u>across</u> Germany, I'm <u>sure</u> . The kind of like—the way that all of a sudden it's like, "Let's greet them as liberators!" because <u>wow</u> . And especially in the West.  |
|          |      |      | Because I think in the East, the Russians came through and were just like, "Everything that's not nailed down... and <u>everyone</u> that's not nailed down... Take them and use them for whatever you can."   |
| 00:42:50 | Adam | Host | The film was fun in a lot of parts. I was not expecting this scene or this film's ability to <u>give</u> us a scene like this.   |
| 00:42:56 | John | Host | Yeah.  |
| 00:42:57 | Adam | Host | <u>In</u> the film. It was <u>really</u> great.  |
| 00:43:00 | Ben  | Host | It's such an interesting position for Kreuger to take, too, because like, in earlier scenes when he was meeting with the general—I guess that's von Brock? You know, they're—when the door closes, they talk openly about like, what a bozo Hitler is and how— |



*[Someone laughs quietly.]*

—Hitler is under the mistaken impression that Germany is still winning the war, and that he's like, giving all these insane orders about—you know, like, Kreuger finds himself in a microcosm of what von Brock warns him about, which is like, "He tells me to move divisions that no longer exist."

00:43:33 John Host

"But if I say they don't exist, I'm committing treason."

00:43:36 Ben Host

Right! And when Kreuger gets there and finds out that they don't exist... Like, he falls into like, this exact—like, *[stifles laughter]* the thing that he and his boss are joking about in such an interesting way.

Like... You know, he goes and gets executed at the end, but he's done quite a bit of the most horrible stuff in the film.

00:44:01 Adam Host

Did you feel like the film was drawing any sort of equivalents between orders of that nature and the kind of order that the general gives to Barnes to disseminate? About like, taking the bridge because it may end the war, even though everyone might die. Like...

00:44:20 Ben Host

Yeah.

00:44:21 Adam Host

Do you feel like that was happening here? Or because these are Americans and American GIs and there's a heroism inherent in that side vs. the other, that that wasn't a part of it?

00:44:32 Ben Host

I kinda felt like that was more... *[sighs]*. Like, we watched *The Eye in the Sky* for last week's show, and that was kind of that—the trolley conundrum. The—like, the ethical problem of like, "If we can get this bridge, maybe it saves 50,000 lives. But—and maybe we sacrifice 100 of our guys to do it."

And like, I kinda felt like that was what that general was there to represent.

00:45:00 Adam Host

That general launches the Hellfire missile.

00:45:02 Ben Host

*[Laughing]* Right.

00:45:03 Adam Host

No question.

00:45:04 Ben Host

Yeah.

00:45:05 John Host

What's funny is that at no point during this whole theater were the Americans really concerned about there being bridges over the Rhine. They were more than happy for the Germans to blow them up because, two reasons:

It kept—there were a bunch of troops, German troops, that were this rump group that could just be captured. There wasn't a way for them to retreat.

00:45:31 Ben Host

With the rump you wanna go low and slow, so you really like, wear the collagen down. Really falls off the bone.

00:45:37 Adam Host

Talking about the Rumpsturm?

*[Ben laughs.]*

|          |           |           |   |
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| 00:45:39 | John      | Host      | You—do your wives listen to this program? Because if they do, you should be ashamed of yourselves.  |
| 00:45:44 | Ben       | Host      | My wife is the only one that—is the only one of our wives that listens to <u>any</u> of our shows, and she listens to this one in particular.   |
| 00:45:51 | Crosstalk | Crosstalk | <b>John:</b> Yeah.<br><br><b>Adam:</b> Which makes <u>my</u> wife the <u>smart</u> wife. <i>[Laughs quietly.]</i><br><br><b>John:</b> It's true that my wife does not listen. <i>[Laughs.]</i> But there's <u>that</u> reason, and also the US Army—<br><br><b>Ben:</b> You were lumping me in with Adam; I wasn't saying you had a wife, John. <i>[Laughs.]</i> I was saying of the two of us.<br><br><b>John:</b> Yeah, you and Adam. |
| 00:46:03 | John      | Host      | How can I not lump you together?!   |
| 00:46:06 | Adam      | Host      | No one would ever guess that you have a wife, John.<br><br><i>[Ben laughs.]</i><br><br>I think you're safe.   |
| 00:46:09 | John      | Host      | Yeah.<br><br>Um— <i>[laughing]</i> yeah, for sure.<br><br><i>[All three laugh.]</i><br><br>None of our female listeners are like, "Wow."<br><br>"Wow, that's very surprising!"<br><br>Yeah, "What a—how weird! You mean he's available?"<br><br><i>[Ben and Adam laugh.]</i>  |
| 00:46:23 | Ben       | Host      | Sliding into the DMs.<br><br><i>[Ben and John laugh.]</i><br><br>"Hey, I heard what you said about Nazis and I'd, uh— <i>[laughs]</i> really like to get to know you on a personal level."<br><br><i>[Adam stifles laughter.]</i>   |
| 00:46:31 | John      | Host      | But there was another aspect to the American Army at this point, which was that they had a—they had <u>engineers</u> , and those engineers had constructed a whoooole new concept of like, portable bridges. Easy to set up, sorta floating bridges across these rivers. And the Army was <u>counting</u> on them, because otherwise all these bridges across the Rhine would have been a <u>major</u> strategic goal.                  |
| 00:47:00 | Ben       | Host      | Right.  |
| 00:47:01 | John      | Host      | But the Army was like, "Yeah, let 'em blow up the bridges." Like, "We can ford these rivers without too much trouble."  |

But the difference between the two days it would take to build that bridge—

00:47:10 Ben Host Right.

00:47:11 John Host —in terms of getting across this Remagen bridge—which incidentally only survived for a week after these events—

00:47:18 Ben Host *[Laughing]* Yeah.

00:47:19 John Host —and then collapsed into the river.

00:47:21 Ben Host *[Stifles laughter.]* That end title card is so like—*[laughing]* it just takes the piss outta the whole movie in a lot of ways, like—

00:47:27 Adam Host "Aaand none of this mattered."

*[Ben laughs.]*

00:47:29 John Host Yeah, right. But it did! But you know, they got—they got something like 80,000 American troops—

00:47:33 Adam Host Yeah.

00:47:34 John Host —over the bridge in the time that it was sitting there creaking and swaying in the wind.

00:47:37 Ben Host Were there people on it when it fell?

00:47:39 John Host 30—something between 20 and 30 American engineers died when the bridge collapsed.

00:47:45 Ben Host Fuck!

00:47:46 John Host 'Cause they were on the bridge trying to save it.

00:47:48 Crosstalk Crosstalk **Adam:** Oh, no.

**Ben:** Trying to shore it up.

00:47:49 John Host And like—yeah, just like, "Okay, what if we put a thing over here," and then it just—it fell, and like, we lost a lot of, like, really good combat engineers when the bridge fell.

But it didn't have any—I think what happened was they got—they chased everybody off the bridge and were like, "We're gonna—we got it! We got this!"

*[Ben laughs.]*

And then they died.

00:48:09 Adam Host Did anyone ever think of sticking a turret on top of a bulldozer?

00:48:12 John Host Well, what—

00:48:13 Adam Host Why not have both?

*[Ben laughs quietly.]*

00:48:14 John Host What they did was put bulldozer blades on tanks.

00:48:16 Adam Host Yeah!

00:48:17 John Host *[Scoffingly]* They didn't put a tank turret on a bulldozer.

00:48:19 Adam Host Yeah, but where's that?

|          |       |            |   |
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| 00:48:20 | John  | Host       | That's like putting a hat on a hat!   |
| 00:48:22 | Adam  | Host       | Where's <u>that</u> in this movie?  |
| 00:48:23 | John  | Host       | Well, those were—they used 'em—you know those tanks that had the minefield sweepers?  |
| 00:48:28 | Adam  | Host       | Uh-huh.   |
| 00:48:29 | John  | Host       | They had giant rollers that were covered with like, a cat o'nine tails balls on chains.   |
| 00:48:34 | Adam  | Host       | Uh-huh.   |
| 00:48:35 | John  | Host       | And they would roll across a minefield with this roller spinning, just blowing up mines in front of them.   |
| 00:48:40 | Adam  | Host       | The guys inside that tank are like, "You're giving us basically a steamroller tank... But you can't give us a bathroom."                                  |
|          |       |            | <i>[Ben laughs.]</i>  |
|          |       |            | "What the hell?"  |
| 00:48:48 | John  | Host       | No bathrooms. Even <u>much</u> later, no bathrooms.   |
| 00:48:51 | Adam  | Host       | Yeah.   |
| 00:48:52 | John  | Host       | But that would be a <u>cool</u> job. That would be like—that'd be one of—that'd be like the tanks with the bulldozer blades that buried all those Iraqis. |
| 00:49:00 | Adam  | Host       | I want <u>that</u> to be the logo for <i>Friendly Fire</i> . The tank with the steamroller attachment with the cat of nine tails on it.                   |
| 00:49:07 | John  | Host       | With a hat on a hat.  |
| 00:49:09 | Adam  | Host       | Yeah.   |
| 00:49:10 | John  | Host       | Yeah.   |
|          |       |            | No, don't put the hat on the hat, 'cause it'd be a <u>cool</u> T-shirt.   |
| 00:49:12 | Adam  | Host       | Yeah.   |
| 00:49:13 | John  | Host       | But if you tried to make a joke out of it, it would be a sucky T-shirt.   |
| 00:49:16 | Adam  | Host       | Let's try to make it cool this time.  |
| 00:49:17 | John  | Host       | Yeah, make it cool, not sucky.  |
| 00:49:18 | Ben   | Host       | Ehh...  |
|          |       |            | <i>[Someone laughs quietly.]</i>  |
|          |       |            | I don't know if we're capable of that. <i>[Laughs.]</i>   |
| 00:49:20 | Music | Transition | A brief clip of "War."  |
|          |       |            | <i>War!</i><br><i>Huh!</i><br><i>Yeah!</i>  |
| 00:49:23 | John  | Host       | There's a thing we never interrogate. And this has taken me 30 years of reading about World War II to kinda put together.                                 |
| 00:49:33 | Adam  | Host       | That's older than Ben even <u>is</u> .  |

|          |      |      |   |
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| 00:49:35 | John | Host | I know, isn't that crazy? But... I think that the German soldier on the ground felt that the Americans were sort of <u>like them</u> . And there was a sort of incredulity, like "Why do the Americans wanna <u>fight</u> us? Like, we understand why the <u>Russians</u> wanna fight us. But they're <u>Slavs</u> ."   |
| 00:49:56 | Adam | Host | "We can all agree on sausage."  |
| 00:49:57 | John | Host | Yeah, "We can all—" <p>But you know, Americans are—if you're looking at the Germans' kind of <u>racial</u> outlook at the world...</p>  |
| 00:50:04 | Ben  | Host | Right.  |
| 00:50:05 | John | Host | They're like, "The Americans are white Anglo-Saxon Protestants like us; don't they <u>also</u> share our desire to rid the world of—of Slavs and darks?" <p>And so there was—</p>   |
| 00:50:19 | Adam | Host | Except what about all those Brooklyn Jews over there?   |
| 00:50:21 | John | Host | Well, that's the problem, right? You'd have to go—you'd have to filter through. But there's a—but I think there was <u>that</u> confusion, too. That the Germans kept thinking that the American soldiers would come over and be like, [ <i>cheerfully</i> ] "Heeey!" <p>[<i>Adam laughs.</i>]</p>  |
| 00:50:35 | Adam | Host | 'Cause they're—you know! Like— <p>"Heeey, I'm tryin' to ethnically cleanse over here!"</p> <p>[<i>Ben and John laugh.</i>]</p>  |
| 00:50:37 | John | Host | "Hey, what's up! High fives all around!" <p>Because you know, the Midwest of the United States <u>still</u> is largely ethnically German. There were <u>so</u> many grandsons—</p>  |
| 00:50:48 | Adam | Host | And Polish.   |
| 00:50:50 | John | Host | And Polish, that's right.   |
| 00:50:51 | Ben  | Host | What was up with the Polish and Russian volunteers that they talked about in this movie?  |
| 00:50:57 | John | Host | Well, so they were pressed into service, right? They were captured on the Eastern front and given the option of fighting for the Germans on the Western front.  |
| 00:51:06 | Ben  | Host | Huh.  |
| 00:51:07 | John | Host | And they actually formed whole brigades of Russian soldiers fighting for the Germans <u>against</u> the West. But when those soldiers were <u>captured</u> ... When Russian soldiers fighting for the Germans were captured by the <u>Americans</u> , the Americans repatriated them to Russia, where they were immediately firing squadded. <p>So it was a <u>bad deal</u> for them.</p> |
| 00:51:33 | Ben  | Host | Wow.  |

|          |           |           |  |
|----------|-----------|-----------|--|
| 00:51:34 | John      | Host      | And so when the Americans—they—and they knew it. So when they encountered the prospect of being captured, I think they put on civilian hats and ran for the bushes.  |
| 00:51:46 | Adam      | Host      | God, what a nightmare.   |
| 00:51:48 | John      | Host      | So they didn't—so they already fought the Germans in the East.   |
| 00:51:51 | Ben       | Host      | Yeah.  |
| 00:51:52 | John      | Host      | Lost, were captured, and then put on German uniforms and fought in the West. It was a bad <i>[inaudible]</i> .   |
| 00:51:59 | Adam      | Host      | How many times can you lose, and <u>then</u> get executed at the end of it?  |
| 00:52:02 | John      | Host      | I know. Right?   |
| 00:52:03 | Adam      | Host      | Wow.   |
| 00:52:04 | Clip      | Clip      | <b>Speaker:</b> May I ask... Where did you get that?   |
| 00:52:06 | Ben       | Host      | How about, uh—how about the name Hans Christian <u>Blech</u> ?<br><i>[Laughs.]</i>   |
| 00:52:10 | John      | Host      | Oh, man...   |
| 00:52:11 | Ben       | Host      | <i>[Laughing]</i> Really takes a left turn at the end there.   |
| 00:52:13 | Crosstalk | Crosstalk | <b>Adam:</b> That's the MAD Magazine feature—<br><br><b>John:</b> Yeah, that's right. <i>[Laughs.]</i><br><br><b>Adam:</b> —about <i>The Bridge at Remagen</i> .<br><br><i>[John and Ben are cracking up, Adam laughs.]</i>  |
| 00:52:21 | John      | Host      | Well, there's some speculation that he—you know, he fought on the Eastern front in the war, and it's unclear whether those facial scars came from a car accident or whether or not he received those on the Eastern front. And like a lot of men of his generation—                                |
| 00:52:35 | Adam      | Host      | I'd probably lean into the war story.  |
| 00:52:36 | John      | Host      | Yeah, maybe a little bit, right?   |
| 00:52:38 | Adam      | Host      | Yeah.  |
| 00:52:39 | John      | Host      | "Oh, I ran a stop sign one time," <u>or</u> "I fought a saber battle with a Russian officer."  |
| 00:52:44 | Adam      | Host      | He's a survivor. He lives until the end.   |
| 00:52:47 | John      | Host      | Yeah.  |
| 00:52:48 | Ben       | Host      | Yeah, interestingly, like—he doesn't really get along with Kreuger, but I feel like the film shows us that they're both coming from a similar place. But because he doesn't like, storm back into the HQ to complain about the lack of support that he's getting, he manages to get off scot-free. |
| 00:53:11 | John      | Host      | Well you know, we think of, in these scenes, those captured Germans sort of walking over, being disarmed, and then being invited to—I mean, they just keep walking? Walk to Paris? And get a hotel?<br><br><i>[Someone laughs quietly.]</i>  |

*[Stifles laughter]* But in fact right there outside of Remagen there was an internment camp after the war, where like tens of thousands of Germans were just kept in a barbwire enclosure, basically under the rain, while they figured out what to do with 'em.

00:53:43 Adam Host

The camp is on the other foot that time, huh?

00:53:45 John Host

I'll say. I'll say. And I think thousands of German soldiers just died of typhus and dysentery while they were trying to figure out, like, "How do we process all these dudes? And de-Nazi-fy the Nazi ones and—"

And that was a big part of that after-war decision-making where the American government realized—

00:54:05 Adam Host

Yeah, all the best camp administrators are inside the camps.

00:54:08 John Host

Right! "Now what do we do?"

00:54:09 Ben Host

*[Laughs.]* Maybe that's something we should bring back, though! Like, put... Like, we've got all these camps built, right? Put the Nazis in them—

00:54:15 John Host

Mm-hm.

00:54:16 Ben Host

—until we figure out how to de-Nazi-fy them!

*[Adam laughs quietly.]*

00:54:19 John Host

But eventually they just sorta let 'em all... go. And they went back to Germany and picked up a shovel and tried to start rebuilding it. Most of them are making your Volkswagens. Or their sons are. Every Volkswagen Bug you see was made by somebody that was in that camp at Remagen.

*[All three laugh quietly.]*

00:54:38 Ben Host

The—if you Google Remagen, the photo that comes up is the still—un-rebuilt head of the bridge there.

00:54:48 John Host

Right! They never—

00:54:49 Adam Host

Wow!

00:54:50 John Host

They never rebuilt it 'cause at first they didn't need it, and then after we came into modern times, the residents of Remagen feel like it would block their view.

*[Ben laughs, then John.]*

No, but seriously!

00:55:00 Ben Host

Wow.

00:55:01 John Host

There was a movement to rebuild it and they were like, "No..."

00:55:04 Adam Host

You got Remagen Nimbies?

00:55:06 John Host

Yeah.

*[Ben cracks up.]*

00:55:09 Adam Host

*[Stifling laughter]* That's what this is about? God, they're everywhere!

00:55:12 Ben Host

*[Stifling laughter]* "It'll bring undesirable types from the other side of the Rhine."

*[Adam cracks up, Ben laughs.]*

00:55:17 John Host

Well and what's interesting of course is that the Rhine—

*[Adam is still laughing, Ben also laughs. John continues unperturbed as they wind down.]*

—the Rhine at this point is pretty deep into Germany. The Rhine isn't the border.

00:55:24 Adam Host

Right.

00:55:25 Ben Host

No.

00:55:26 John Host

They've already crossed.

00:55:27 Adam Host

It's not the Rio Grande.

00:55:28 John Host

No. But it is thought of as the last defense.

00:55:32 Ben Host

Yeah.

00:55:33 John Host

Once they're across the Rhine, they're in the—there's nothing to stop 'em. Nothing to stop us.

00:55:38 Ben Host

By "them" you mean us.

00:55:39 John Host

By "them" I mean us.

00:55:40 Ben Host

Whooooa.

00:55:41 John Host

Again and again, by "them" I mean us.

00:55:44 Adam Host

Every film on *Friendly Fire* gets its own custom rating system that I design. It's made up of an object seen in the film that we've just discussed. Lot of things in this movie. Lot. Of. Things.

*[Ben laughs quietly.]*

Really wanted it to be pink explosives, but it's not gonna be that. It's gonna be a thing that we haven't talked about during the discussion. It's that gold cigarette case. Might be a little obvious, but it's Kreuger's cigarette case. It's always a thing he goes for, whether or not times are good or bad. He's kinda reliant on this thing. It's one of its—his few comforts.

It's probably the only thing that does anything right for him in this film, too. Until he loses it. It's the—it's old dependable. The gold cigarette case. And for a film like this, there aren't too many things you can depend on. It feels like a lot of people and aspects are letting you down throughout, whether or not you're on the Axis or the Allies' side.

But maybe the biggest character in the film is that sense of fatigue. It is compromising everyone. Everyone's moody, everyone's hangry. Does not seem like a great place to be at the end of World War II.

00:56:59 Adam Host

I mean, it's super sceney, right? Like, the film is about taking and keeping the bridge. Or, if you're on the other side, attempting to destroy it. Maybe. But it's made up of so many really good scenes that really hang together in a very satisfying way.



I was... blown away by how much I like this film. The performances were great. Said it before, I love me a Robert Vaughn. Gimme all that Robert Vaughn, for sure. But George Segal's no slouch either, as the hard-bitten lieutenant.

This was one of those films that really came out of nowhere for me. Much like *Eye in the Sky* came outta nowhere for Ben, wasn't sure what I was expecting here, but it certainly wasn't this. I think this is one of my favorite war films that I've seen in a really long time.

And for that reason I'm gonna—I'm gonna bump it up to like four and a half gold cigarette cases. Very satisfying. Lots to like. It's hard in a lot of places, it's thoughtful in a lot of places. If it's just a fun action romp like *Kelly's Heroes* or whatever, I—it wouldn't be as satisfying as it is, but it really tries in some areas, and I respect it for that. So four and a half<sup>^</sup> for me.

00:58:17 Ben Host This is a movie that feels like it's at a level of filmmaking that the rest of its, you know—the rest of the pack wasn't at yet. Like, this era... I don't—I feel like I know for... Like, there are a couple of corny, sped-up tank shots. But it gets that [*stifles laughter*] out of its system really quickly.

And then it's not just a bunch of like, crash zooms and groovy sixties split-screen. There's no detached irony in it; it's a pretty sincere movie. And from a technical standpoint, just bonkers good. Like, there—

00:58:58 Adam Host

Yeah.

00:58:59 Ben Host

—are so many just masterfully done shots, like... great dolly shot of a tank just kinda coming around a corner and taking a German RPG and then another tank coming out from behind it and taking out the entire building that the Germans are in.

There are so many moments like that. You don't see them coming. Like, the movie is very understated and just will casually throw in, like, an incredibly tricky sequence of shots that, you know, would still be really hard to do today.

00:59:36 Adam Host

Yeah, Ben, like one of the reasons this film is so surprising is because—where are the films that rip this film off, that came after?

00:59:42 Ben Host

Yeah! Right! I don't think I'd heard of this movie before I, you know, started noticing it on our list. And when it came up, I didn't think we were in for like, one of the great war movies. But I kinda think that this is one!

I think it came out in a weird time. It's maybe a little ahead of its time in terms of its production value and style, and a little bit behind the times in terms of the story it sets out to tell. And I imagine that impacted the way it was received by the moviegoing public in 1969, but I think that getting to look back at it from 2019 is a real treat. And I highly recommend the movie.

And I think despite the fact that it's not like, a polemic that's trying to make a big statement about the nature of war or the nature of Nazis or something like that, it does sink its teeth into many of those

issues, and treats them seriously, and gives them an interesting treatment.

So yeah! I'll join you at four and a half cigarette boxes.

01:00:49 Adam Host

Have you ever had a really nice cigarette case?

01:00:51 John Host

I have. *[Clears throat.]* I had one for a long time. It was silver, not gold. And it mattered a lot to me, and it was a little—it was like a comfort thing. And that was—you know, when you're a drug user, too, you keep your little packet—your little pouch, or your, you know, little system, right? Everybody that uses drugs has their favorite little pipe in their—

01:01:13 Ben Host

I—I call it my rig. *[Laughs.]*

01:01:15 John Host

Your rig, yeah. That's right. And so when I would leave the house and I would have my little—my little drug bag, my little rig, and I'd have my cigarette case, and if it was really a big day I'd have two Grolsch and an apple in my bag.

Basically, I could—you know. I could go—I could march to Remagen on that little supply.

*[Ben laughs.]*

01:01:39 Adam Host

*[Stifling laughter]* The name of your production company—

*[John laughs.]*

—instead of 40 Acres and a Mule is Two Grolsch and an Apple.

*[Adam and John laugh.]*

01:01:46 John Host

It really was! *[Sighs.]* I—there were so many days when that's all I wanted outta life.

01:01:51 Adam Host

There's a lot of refreshment in that package.

01:01:53 John Host

Two Grolsch and an apple. And that was expensive, right? You—a Grolsch was—you know.

01:01:56 Adam Host

Yeah.

01:01:57 Crosstalk Crosstalk

**Adam:** That's a fancy beer with a fun top!

**John:** You could get—you could get two Keystone Lites and an apple for almost nothing, but...

*[Adam laughs quietly.]*

01:02:02 John Host

That was when I was living high.

This movie was really a movie. It wasn't not a movie.

*[Adam laughs.]*

You know, it was a—*[stifles laughter]*. It—you felt like you were watching a movie.

01:02:12 Adam Host

Yeah.

01:02:13 John Host

Throughout the—throughout it.

01:02:14 Adam Host Yeah.

01:02:15 John Host But a great movie. And when you compare it to the movies that happened right around it, right? *M\*A\*S\*H* and *Kelly's Heroes* and that whole time when war movies were—they were trying to make 'em fresh.

01:02:29 Ben Host Yeah.

01:02:30 John Host By putting Donald Sutherland in there with the—you know, as though he were in *Easy Rider* or—

01:02:37 Crosstalk Crosstalk **Adam:** Experiments in tone, for a lot of 'em.

01:02:41 John Host **John:** Right, like you were saying, Ben, the split-screen cuts. And those don't hold up. When we were—when we reviewed *The Big Red One*, I felt like we got a lot of pushback online from people that believed it was a great movie, and rode for it. Because it was the first war movie they saw with their dad, or whatever. I mean, they really wanted us to watch the director's cut.

01:03:03 Adam Host God, I—[sighs]. I just didn't even take into account that someone would watch it with their dad.

01:03:07 Crosstalk Crosstalk **John:** Yeah, right, they watched it with their dad—

**Adam:** Fuck me, right?

[Ben bursts out laughing, John stifles laughter.]

**John:** —when they were like—they were like, "This was a great film!"

[Adam laughs.]

01:03:11 John Host But I challenge you to watch *The Big Red One* and this movie back to back, and tell me which one is the successful war movie and which one is—didn't get there!

01:03:21 Adam Host *Big Red One* is full of the pink explosive!

01:03:24 John Host And *Big Red One* is—you asked, like, who ripped this movie off. *Big Red One* took a lot of DNA from this, but didn't succeed. And this movie just succeeded at every level.

It's a buddy pic where you really—where there's a lot of stakes in that fraternal relationship. It criticizes aspects of war and the chain of command, but you never feel like it's polemical. And it's just a great adventure, and it's beautiful. And I agree with you both. I would give it four and a half gold cigarette cases.

The gold cigarette case is a perfect example of what's great about this movie. We know that it matters to Robert Vaughn, but we don't know why. And we know that it's a talisman. It's war booty. We'll never know the full backstory of why Robert Vaughn treasured it.

And yet his—the value he put in it, somehow it becomes a part of the case itself, right? It's recognized as a—

01:04:33 Ben Host Yeah.

|          |           |           |  |
|----------|-----------|-----------|--|
| 01:04:34 | John      | Host      | —as a valuable—it's something more than just the value of it as a gold box.  |
| 01:04:39 | Adam      | Host      | Kreuger's last turn in the ball-kicking machine is reaching for that thing at the moment of his execution and realizing he doesn't have it.  |
| 01:04:46 | John      | Host      | Right.   |
| 01:04:47 | Adam      | Host      | He's having a bad day.   |
| 01:04:49 | Ben       | Host      | The design of that cigarette case really reminded me of this weird gift I got. I did a—like a two-week home stay in a suburb of Paris when I was in high school. Stayed with a French family. And the dad was a—   |
| 01:05:04 | John      | Host      | You really are insufferable.   |
| 01:05:06 | Ben       | Host      | <i>[Laughs, then John laughs quietly when Ben ignores him and continues.]</i>  |
|          |           |           | The dad was an antiques dealer, and—   |
| 01:05:10 | John      | Host      | Ugh. This story—just worse and worse.  |
|          |           |           | <i>[Adam laughs quietly.]</i>  |
| 01:05:14 | Ben       | Host      | When I left, they—he like, gave me a wrapped present, and I like, put it in my suitcase, and when I got home I unwrapped it.   |
| 01:05:21 | Adam      | Host      | It was a note that just says "Lose our address."   |
|          |           |           | <i>[Adam and John laugh.]</i>  |
| 01:05:26 | Ben       | Host      | I unwrapped it and it was a brass, like—a letter-shaped tray and a letter opener. They were both like, pretty green with patina. And then I turned it over, and there was a—like—and it was like—the design on that, like, really looked like that cigarette case. |
|          |           |           | But I turned it over and it was a— <i>[laughing]</i> there was a Swastika on the other side!   |
|          |           |           | It was like a Nazi, like, piece of <u>desk</u> ... kit.  |
| 01:05:52 | Adam      | Host      | Ben, that wasn't a gift, that was a threat.  |
|          |           |           | <i>[John bursts into raucous laughter and claps his hands a few times. Ben and Adam also laugh.]</i>   |
| 01:05:58 | John      | Host      | It means Luca Brasi sleeps with the fishes!  |
| 01:06:00 | Adam      | Host      | Wow.   |
| 01:06:01 | Ben       | Host      | My parents and I were like, looking at this thing like, "What the fuck?!" <i>[Laughs.]</i> "What did he send <u>home</u> ?"  |
| 01:06:06 | John      | Host      | Did you put it in a box and immediately send it to me? What did you <u>do</u> with it?   |
| 01:06:09 | Ben       | Host      | I don't remember.  |
| 01:06:10 | Crosstalk | Crosstalk | <b>Ben:</b> I think my mom probably found a discreet way to get rid of it.   |
|          |           |           | <b>Adam:</b> You threw it off a bridge, didn't you?  |
| 01:06:15 | John      | Host      | I'm gonna write your mom. You know, I like your mom.   |

[Beat.]

01:06:19 Ben Host Yeah.

01:06:20 John Host I like your mom a lot. I like your mom more than I like you.

[Adam laughs.]

I'm gonna write her a letter right now.

[Ben laughs.]

Oh, they're living in France! Right?

01:06:25 Adam Host Yeah!

01:06:26 Ben Host They are in France, yeah. They could go visit those people and—  
[laughs].

01:06:29 John Host Oh, wow.

01:06:30 Ben Host Ask what gives. [Laughs.]

01:06:31 Adam Host [Laughs.] That's hilarious.

01:06:33 Ben Host John, did you have a guy?

01:06:35 John Host Oh, so many guys! So many wonderful, wonderful guys in this movie! But I just could not pick a guy other than Ben Gazzara. He's a main guy, and I know that we try to find small guys and not big guys.

01:06:51 Ben Host Yeah.

01:06:52 Adam Host He's the Brad Wesley of this film.

01:06:53 John Host But he is so—he just does—every little bit of his character is just so welcome.

[Ben laughs quietly.]

The way he's deeply flawed, but super capable.

01:07:06 Ben Host I like how he's just fine at the end? [Laughs.]

01:07:09 John Host Yeah, oh, you know, he was like, "I'm wounded."

01:07:11 Ben Host [Laughing] Yeah.

01:07:12 John Host "I'm wounded."

01:07:13 Ben Host This movie lets us mourn his death, and then he just shows back up at the—in the last scene like, "Heeey! It's-a me!" [Laughs.]

01:07:20 John Host You know, he was playing the role of Alexander Drabik, who was a real sergeant and the first American across the Rhine. Right? The—Karl Timmermann was the first officer across the Rhine, but it was really—it was really Alexander Drabik that—he basically did that charge that we see in the movie.

01:07:38 Ben Host Yeah.

01:07:39 John Host Where they just run down the center of the bridge, machine gun fire on all sides, and they jump into a bomb crater. And then nobody follows them! And they just sit overnight in this crater, under hostile fire.

And meanwhile, like, the 9th Army is back there trying to fill in the bridge approach. And they have no support, and they just sat there all night.

But anyway, he was—he was a real character. But I don't know. Ben Gazzara, just a great actor and a great—it's nice to have a character that's both kind of despicable and also incredibly lovable.

01:08:20 Clip Clip

**Murdock (*Rambo: First Blood Part II*):** That's a hell of a combination.

01:08:21 John Host

That's my call sign.

01:08:23 Adam Host

Great pick.

01:08:24 John Host

Despicable and lovable in equal measure.

01:08:27 Adam Host

Yeah.

My guy could be no one besides Captain Colt. I think we've all been hangry before.

01:08:33 John Host

Mm-hm. *[Laughs quietly.]*

01:08:34 Adam Host

We've all been tired. You do things that you regret. You get angry at people when you don't mean to. You're maybe a little more aggressive than you intend to be. Captain Colt just cannot deal with how slow Hartman's being in his travels.

*[Ben laughs.]*

Colt takes lead. Colt's really gonna show him.

01:08:55 John Host

He is.

01:08:56 Adam Host

And in a way that is positively Pranic—

*[John and Ben laugh.]*

—just... just... drives headlong into the mine down the road. He sure shows him. There's just something familiar about that.

01:09:11 John Host

They have to deal with his body. They can't just leave him there, so then—

01:09:13 Adam Host

Yeah!

01:09:14 John Host

—Captain Colt reappears, like, under—

01:09:15 Adam Host

Some cool guy scrapes his body off of the road—

*[John and Ben laugh.]*

—and sticks it in a Jeep.

01:09:19 John Host

Yeah. He's like, under a bloody blanket, and then they transfer it over to the other—

01:09:22 Adam Host

Hartman's not even trying—like, Hartman never gets that moment where he like, lifts up the sheet—

01:09:26 John Host

No.

01:09:27 Adam Host

—and like, closes his eyes. And...

01:09:28 John Host

No.

|          |       |            |   |
|----------|-------|------------|---|
| 01:09:29 | Adam  | Host       | Puts the sheet back over him.   |
| 01:09:31 | Ben   | Host       | I'm sure there's some future <i>Friendly Fire</i> tour where we'll have to scrape your body off the side of the road, Adam.   |
|          |       |            | <i>[John laughs.]</i>   |
| 01:09:36 | Adam  | Host       | Yeah. No one's gonna avenge <u>me</u> .   |
|          |       |            | <i>[Ben laughs quietly.]</i>  |
| 01:09:39 | John  | Host       | Yeah. Well no, it won't be tough to reanimate him.  |
|          |       |            | <i>[Ben laughs.]</i>  |
|          |       |            | I mean, Adam's soul—Adam's soul would fit in a film canister.   |
| 01:09:44 | Adam  | Host       | There's very little animation as it is.   |
|          |       |            | <i>[Ben and John laugh.]</i>  |
|          |       |            | Who's your guy, Ben?  |
| 01:09:50 | Ben   | Host       | My guy is Bissell, who's one of the—one of the enlisted men in the unit. He's the guy where, when they're about to move out when they've been told that they need to go headlong toward Remagen, he's, like, sorting his belt-fed ammo in the half-track. |
| 01:10:06 | John  | Host       | Oh, yeah.   |
| 01:10:07 | Ben   | Host       | And Hartman just like, jumps up on the half-track, grabs the swivel gun, and <u>points</u> it at Bissell and <u>pulls</u> the trigger.  |
|          |       |            | <i>[Through laughter]</i> And Bissell is like, "What the fuck?!"  |
| 01:10:17 | Adam  | Host       | That was scary!   |
| 01:10:18 | Ben   | Host       | And the—and he gets, like—he gets in trouble for something that I could not figure out what. <i>[Laughs.]</i> Like...   |
| 01:10:24 | John  | Host       | His gun wasn't squared away!  |
| 01:10:26 | Ben   | Host       | Yeah, but he was like, in the process of squaring it away! <i>[Laughs.]</i>   |
| 01:10:29 | John  | Host       | Yeah, right. Well...  |
| 01:10:30 | Ben   | Host       | He was work—he was work—he was <u>actively</u> working on, like, packing on ammo and doing shit. I feel like I <u>would</u> be Bissell.   |
| 01:10:37 | John  | Host       | I was sorry to see him go. He kind of—he was a handsome guy.  |
| 01:10:42 | Ben   | Host       | Yeah. Easy on the eyes.   |
| 01:10:44 | Music | Transition | A brief clip of "War."  |
|          |       |            | <i>War!</i>   |
|          |       |            | <i>Huh!</i>   |
|          |       |            | <i>Yeah!</i>  |
| 01:10:47 | Adam  | Host       | Well, is our next film gonna be easy on the eyes?   |
| 01:10:50 | John  | Host       | Hm. Hold on.  |
| 01:10:51 | Adam  | Host       | Only the 120-sided die can tell.  |
| 01:10:54 | John  | Host       | Here we go; I'm making my die corral.   |

*[Die rolls on hard surface for several seconds, then stops.]*

*[Sighs.]* You know, it's a 120-sided die. It wants to roll.

|          |           |           |  |
|----------|-----------|-----------|--|
| 01:11:05 | Crosstalk | Crosstalk | <b>Adam &amp; Ben:</b> Yeah.   |
| 01:11:06 | John      | Host      | It doesn't <u>wanna</u> stop.  |
| 01:11:07 | Adam      | Host      | Wants to be free.  |
| 01:11:08 | John      | Host      | It can't stop, won't stop!   |
| 01:11:10 | Ben       | Host      | It was born to roll!   |
| 01:11:12 | John      | Host      | It, uh—it stopped briefly on 74, and then just plopped over to 70. 70 is the number. |
| 01:11:20 | Ben       | Host      | 70 is the number!  |
| 01:11:23 | Music     | Music     | <i>[Intense, dramatic music plays over the next few lines.]</i>                      |
| 01:11:24 | Ben       | Host      | Sierra Leone is the location.  |
| 01:11:26 | Crosstalk | Crosstalk | <b>John:</b> Whoa.   |

**Ben:** Cary Fukunaga is the director.

**Adam:** Ooh!

|          |     |      |   |
|----------|-----|------|---|
| 01:11:28 | Ben | Host | This is a 2015 film called <i>Beasts of No Nation</i> . |
|----------|-----|------|---|

*[Music stops.]*

|          |           |           |   |
|----------|-----------|-----------|---|
| 01:11:33 | Crosstalk | Crosstalk | <b>John:</b> Ohhhhhh, I've seen this movie! |
|----------|-----------|-----------|---|

**Ben:** I believe that's a—

**John:** Did you see this in theaters?

|          |     |      |                                 |
|----------|-----|------|---------------------------------|
| 01:11:37 | Ben | Host | This is a Netflix movie, right? |
|----------|-----|------|---------------------------------|

*[Beat.]*

|          |      |      |   |
|----------|------|------|---|
| 01:11:40 | John | Host | Or did you see this in the theater of Netflix? Did you Netflix and chill to this? |
|----------|------|------|---|

|          |     |      |                           |
|----------|-----|------|---------------------------|
| 01:11:43 | Ben | Host | Uh, I have not seen this! |
|----------|-----|------|---------------------------|

|          |       |       |                     |
|----------|-------|-------|---------------------|
| 01:11:45 | Music | Music | "War" is fading in. |
|----------|-------|-------|---------------------|

|          |      |      |                                   |
|----------|------|------|-----------------------------------|
| 01:11:46 | John | Host | I saw this when it came out, and— |
|----------|------|------|-----------------------------------|

|          |     |      |                               |
|----------|-----|------|-------------------------------|
| 01:11:47 | Ben | Host | You added it to the list, so— |
|----------|-----|------|-------------------------------|

|          |      |      |                              |
|----------|------|------|------------------------------|
| 01:11:49 | John | Host | Yeah, it's a heck of a film. |
|----------|------|------|------------------------------|

|          |     |      |                         |
|----------|-----|------|-------------------------|
| 01:11:51 | Ben | Host | Oh, wow. Cool! Excited. |
|----------|-----|------|-------------------------|

Well. Uh, *[stifles laughter]* we will be Netflix and chilling on the next episode of *Friendly Fire*. In the meantime, we'll leave it with Robs! So for John Roderick and Adam Pranica, I've been Ben Harrison.

To the victor go the spoiler alerts.

|          |       |       |                  |
|----------|-------|-------|------------------|
| 01:12:08 | Music | Music | "War" continues. |
|----------|-------|-------|------------------|

*Absolutely—*



*—nothing!*

*Listen to me!*

*War!*

*It ain't nothing but a heartbreaker*

*[Music continues quietly as Rob speaks.]*

01:12:13 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.

*Friendly Fire* is made possible by the support of our listeners. Like you! And you can make sure that the show continues by going to [MaximumFun.org/donate](https://MaximumFun.org/donate).

As an added bonus, you'll receive our monthly pork chop episode, as well as all the fantastic bonus content from Maximum Fun.

If you'd like to discuss the show online, please use the hashtag [#FriendlyFire](https://twitter.com/FriendlyFire). You can find Ben on Twitter at [@BenjaminAhr](https://twitter.com/BenjaminAhr). Adam is [@CutForTime](https://twitter.com/CutForTime). John is [@johnroderick](https://twitter.com/johnroderick), and I'm [@robkschulte](https://twitter.com/robkschulte).

Thanks! We'll see you next week.

01:13:07 Music Music

"War" continues at full volume, cutting off at the next musical cue.

*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  
Oh!*

01:13:20 Music Transition

A cheerful guitar chord.

01:13:21 Speaker 1 Host

[MaximumFun.org](https://MaximumFun.org).

01:13:23 Speaker 2 Host

Comedy and culture.

01:13:24 Speaker 3 Host

Artist owned—

01:13:25 Speaker 4 Host

—audience supported.