

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	"Tutti Frutti" by Little Richard plays as Adam speaks. Driving, high-energy rock and roll.
00:00:02	Adam Pranica	Host	There was a time that parody films were actually good. And it wasn't even that long ago! The Zucker Brothers and Mel Brooks practically created the genre. Their films are <u>great</u> because they were born from an appreciation of their source material. <i>Airplane!</i> is great because in addition to being a great comedy, it's also— <u>crucially</u> —a <u>really</u> good airplane movie! And <i>Spaceballs</i> is hilarious in large part because it's a <u>real</u> science fiction film.

The jokes are sharp, smart, and they get the details right. These filmmakers saw comedy as a craft, something to hone and sharpen and use as a way to understand, engage with, and endure the banalities of life. Comedy at its best challenges conventional ways of thinking, illuminating a truth that was there all along. That's what makes a laugh so powerful: it's involuntary and explosive.

Then Jason Friedberg and Aaron Seltzer came along to set fire to the entire genre. The collateral damage that films like *Date Movie*, *Meet the Spartans*, and—to a lesser but no less responsible extent—the entire *Scary Movie* franchise has done to the genre may be permanent. These types of films and their nihilist brand of reference humor is almost pathologically uninterested in comedy, sacrificing sophistication in a Faustian exchange for the half-attention of theater or cable TV viewers known academically as “the lowest common denominator” or, to everybody else, idiots.

Which is to say that approaching *Top Secret!*, one really needs to lobotomize the memory of modern spoof films out of themselves first. We're going back to a better time, when the rivers of comedy ran clear, crisp and refreshing, before being polluted with cum and shit and the Kardashians.

00:01:57	Adam	Host	<i>Top Secret!</i> is part spy movie, part war movie, and <u>all</u> comedy. It's a clockwork of visual gags, absurd situations, and <u>real</u> jokes. You have to be smart to make something this dumb, and the jokes—even the ones that are just throwaways—come at you at a rate, and showing an amount of care, that is positively dizzying. It won't always make you laugh, but it is constantly impressive.
----------	------	------	--

And it has an utterly brave performance by Val Kilmer, in his very first film. It has to be seen to be believed, and even after seeing it I'm not sure you'll believe it exists.

What does *Top Secret!* say about war? Not very much. “I know. It all sounds like some kind of bad movie” on today's *Friendly Fire*, as we laugh our way through a conversation about *Top Secret!*

00:02:51	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!

00:03:11	Ben Harrison	Host	Welcome to <i>Friendly Fire</i> , the war movie podcast that believes in better download numbers through intimidation. I'm Ben Harrison.
00:03:19	Adam	Host	I'm Adam Pranica.
00:03:20	John Roderick	Host	And I'm John Roderick.
00:03:22	Ben	Host	Just paraphrasing a joke from the movie. <i>[Laughs.]</i>
00:03:26	Adam	Host	That might be what this episode is.
<i>[Ben laughs.]</i>			
00:03:28	John	Host	Yeah! Well, this—every joke <u>in</u> this movie is a paraphrase of a joke from <u>another</u> movie, so...
<i>[Music fades.]</i>			
<i>[Ben laughs.]</i>			
00:03:34	Adam	Host	I usually write down like a couple of bullet points that outlines the plot. This is the <u>first</u> show I've ever done with zero plot.
00:03:42	John	Host	Yeah, there—
00:03:43	Adam	Host	I have <u>no</u> notes for the plot.
00:03:44	John	Host	There's zero plot to this movie.
<i>[Adam laughs.]</i>			
First of all, I'm gonna lodge a protest.			
<i>[Ben laughs.]</i>			
<i>[Stifling laughter]</i> This is not a war movie of any kind.			
I mean, it's a <u>parody</u> of war movie tropes, <u>some</u> of them.			
00:03:54	Ben	Host	Yeah!
00:03:55	John	Host	But it's also a parody of Elvis tropes, uh, beach blanket bingo movie

tropes...

00:04:01 Ben Host There is a pretty good quote from a review of this movie that "it has a lack of any clear sense of period, something that may throw viewers who insist on comedic non-essentials like 'interior logic.'"

[John laughs.]

"It's basically a parody of World War II French Resistance movies, but along the way it also skewers fifties rock and roll films, sixties beach party movies, and *The Blue Lagoon*."

[John laughs, Ben stifles laughter.]

"Among other lampoon-worthy source material."

00:04:29 John Host It has a joke in it at the expense of the Ford Pinto. Which is—

00:04:34 Ben Host *[Laughing]* Yeah!

[Ben again replies affirmatively as John continues.]

00:04:35 John Host Even in 1984, that would have been a—that would have been pretty scraping the bottom of the barrel in terms of like, contemporary references.

00:04:43 Ben Host Right. They—well, they knew that Ralph Nader was coming to the premiere, so—*[laughs]*.

00:04:49 John Host But even that—I mean, that was, like... *[Struggles briefly for words.]* What was—the Pinto controversy was '74, maybe? Ten years earlier?

00:04:56 Ben Host Yeah. This drove the pedants pretty crazy. There are definitely people in the IMDb goofs section trying to make the case for this being, like, set... like...

00:05:08 Sound Effect Sound Effect *[Beeping as Ben speaks.]*

00:05:09 Ben Host "Well, it wouldn't be called East Germany if there are Nazis, so... like, it doesn't make sense. It's either 1945 or 1949." *[Laughing]* Like...

00:05:17 John Host Oh, boy. Oh, boy.

00:05:19 Ben Host Yeah. Very confused.

[Beeping stops.]

00:05:21 John Host Oh, boy. I mean, that's—that was the thing that was the most confusing at the beginning of the movie, was just... I was trying to put myself back in 1984, which is not hard to do. I do it every morning.

00:05:33 Ben Host *[Stifling laughter]* Mm-hm.

00:05:34 John Host *[Stifling laughter]* I say "Please take me back to 1984. Please, please, please."

00:05:37 Ben Host I do it every time I do yoga, when I do a happy baby pose.

00:05:40 John Host Oh, right! You go back to baby pose. I'm trying to relive all of my high school romances that went sour—

00:05:45 Ben Host *[Stifling laughter]* Mm-hm.

00:05:46 John Host —and try and make 'em—*[stifles laughter]* try and make 'em turn out a little better. But...

[Ben laughs.]

The idea—I mean, East Germany was one of the baddies of the Cold War. But there's no one in 1984 that would have... that would have thought of East Germany as, like, comedy Nazi Germany.

00:06:06 Ben Host

Right!

00:06:07 John Host

But I didn't see this movie in '84, and that kinda—it shocks me now. Because I loved *Airplane!* I loved *Airplane!* so much. It was so... It was so just like—it informed my whole sensibility, and this was the same guys just a few years later. But I think you—I think I could smell that this was a turd...

00:06:29 Adam Host

I—

[Ben laughs.]

No, I mean—Zucker Brother movies were my breastmilk growing up.

00:06:34 John Host

Right.

00:06:35 Adam Host

Like, my entire comedy worldview was informed by their films.

[Ben laughs quietly.]

00:06:39 John Host

Yeah.

00:06:40 Adam Host

So—

00:06:41 Ben Host

So you're saying you were raised on formula?

00:06:42 Crosstalk Crosstalk

Ben & John: Ohhhhhh!

[Someone slow-claps.]

Adam: Just... professional quality podcasting right there, Ben.

John: That was a very—that was very good humor.

[Ben laughs.]

Adam: I—

John: That was good enough that it belongs in a Zuckerberg film!

[Ben laughs.]

00:06:56 Adam Host

I was standing behind the joke JUGS machine and like—

[John and Ben laugh.]

—putting the softball in and then the two tires spinning just flung it right at you.

[Ben laughs.]

Ready to hit.

00:07:06 Ben Host

Yeah. Uh—*[laughs]*. Do you guys wanna hear—? So that was like, the pedants who... Like, there's definitely a kind of pedant who

assumes that there must be a logic to something. And then says like, there's a mistake in how they present it, like that.

00:07:23 John Host

Hm.

00:07:24 Adam Host

Well, that's exactly—like, that's what makes a pedant so insufferable! And why you—they don't enjoy comedy.

00:07:31 Ben Host

Right.

00:07:32 John Host

I'm afraid that might be me?

[Ben laughs quietly.]

Am I—are you guys subtweeting me right now?

[Beat.]

00:07:37 Ben Host

Mm...

[He and John laugh.]

But this was my favorite pedantic quibble with this movie: "When Dr. Flammond tells Nick that the secret weapon has to be completed by Sunday, indicating September 24th on a calendar, Nick replies 'That's Simchat Torah.' Simchat Torah is a festive Jewish holiday in which the liturgy includes reading the last portion of Deuteronomy, the final Book of Moses, and then beginning the cycle again with the Book of Genesis."

00:08:08 Sound Effect Sound Effect

[Beeping as Ben speaks.]

00:08:09 Ben Host

"In 1984, Simchat Torah fell on October 18th."

00:08:14 John Host

Hmm.

00:08:15 Ben Host

"Further, September 24th hadn't fallen on a Sunday since 1978 and wouldn't again until 1989, and neither of those dates coincide with Simchat Torah."

[Beeping stops.]

[Beat. Ben laughs.]

[Laughing] So—

00:08:27 John Host

Wow. Well done, pedant!

00:08:29 Ben Host

Yeah. I like that that coexisted on a page with somebody who thought that this movie was set in 1945.

[He and John laugh.]

00:08:36 Adam Host

There is a ton of Yiddish jokes in this movie.

00:08:38 John Host

Well, I—and—

00:08:39 Ben Host

Yeah!

00:08:40 John Host

What I don't remember about *Air*—I mean, *Airplane!* stood so, like, so singularly as a totem of comedy...

00:08:45 Adam Host

Yeah. Yeah.

00:08:47 John Host

This movie feels like it's much more derived from Mel Brooks.

There's a lot more of just that kind of—I mean, there's less fart and dick jokes than—you know, there are fewer fart and dick jokes than I kind of expected once we got rolling.

00:09:02 Ben Host

Yeah.

00:09:03 John Host

But there's a lot of—I mean, all that codpiece stuff, all the—

[Ben laughs quietly.]

And it's just so Mel Brooks-y. And then the—the very Jewishness of the kind of, like, low Yiddish humor. Which *Airplane!* just sort of was—it just sort of—I don't know; it was—it had this glow about it that didn't feel like it was derived from anything.

00:09:26 Adam Host

There's a weird kind of multiplication to the comedy where it has—where it's related to dialogue, in both *Airplane!* and in this film. Like, you get a—you get subtitles saying one thing, *[stifling laughter]* but the foreign language saying something completely different.

00:09:42 John Host

Right.

00:09:43 Adam Host

And if you're lucky, you only get one of those versions. But it's a 2% of a two-percenter when it's for the Jewish grandma who happens to be in the room—

[Ben and John laugh.]

—overhearing what's being said. Like, they're making jokes that no one will ever hear or understand. That's how dense their movies are!

00:10:02 John Host

It's like *Mad* magazine, right? There was always—there was always an assumption on the part of the writers that everyone had grown up in the Bronx—

00:10:10 Adam Host

Yeah.

00:10:11 John Host

—in the 1930s, and so were gonna get every little, like, sort of schmendrick that they threw in there.

[Adam laughs.]

[Stifling laughter] When really their magazine's being read by kids in Iowa who are just like—I mean, I grew up with a lexicon of probably 25 Yiddish words because of *Mad* magazine. Didn't know what a single one of them meant.

[Ben laughs.]

00:10:28 Adam Host

Yeah!

00:10:29 John Host

But I knew how they fit into a—I knew, you know, what they meant, basically. I called people putzes all the time, and...

00:10:35 Adam Host

It's...

00:10:36 Ben Host

Yeah.

00:10:37 Adam Host

It's like vanity humor, where like, "I don't care if you're laughing; I'm laughing."

00:10:40 John Host

That's right!

[He and Ben laugh.]

00:10:44 Ben Host I mean, that's basically the premise of Adam and I—and my sense of humors, so...

00:10:48 John Host Yeah! Exactly.

00:10:49 Adam Host Yeah! Our podcast empire is built on that sensibility.

00:10:50 Crosstalk Crosstalk **Ben:** Yeah.

[Adam laughs.]

John: "I don't care if you're laughing..." *[Laughs.]*

00:10:54 Adam Host There is a—

00:10:55 John Host *[British accent]* "Why're you swearing? I'm not swearing."

[Drops accent.]

00:10:57 Adam Host There is one joke in—like, I was eight when I saw this film for the first time. And I got the Pinto joke.

00:11:03 John Host Yeahhh.

00:11:04 Adam Host Like, that's how much like, in the zeitgeist that was.

00:11:07 John Host Right.

00:11:08 Adam Host Like, and it really—it educated you up in pop culture if you were kid watching a film like this. You're like, "Why is that funny?" It made you want to do the research to figure it out and then re-watch it. I watched *Top Secret!*, I watched *Kentucky Fried Movie*, I watched *Airplane!*... a hundred times each, just to get it!

00:11:28 John Host Yeah. Yeah, that's interesting, the idea of educating you up. Watching this as an eight-year-old...

00:11:33 Ben Host Right.

00:11:34 John Host And feeling like... There's so—it's pretty sophisticated, right?

00:11:38 Adam Host Yeah.

00:11:39 John Host Like, "How do I watch this and become smart enough to get all these jokes?"

00:11:42 Adam Host Like, I understand why the scene playing in reverse is funny.

[Someone laughs quietly.]

Because you don't need to have any other context to get why that's great. But contextually, within the broader film, you're like "Well, if I get this and I don't get that... Certainly that's for me, also!"

00:11:59 John Host Yeah. Yeah.

00:12:00 Ben Host Is the scene in reverse—is the joke that Swedish sounds like a tape being played in reverse?

[Beat.]

00:12:07 Adam Host That's funny!

00:12:08 John Host It is funny.

[Adam laughs.]

I think that there's so much visual humor in this movie, they—and it really feels like they're... Some of the jokes feel like they're just throwing everything against the wall.

00:12:20 Adam Host

Yeah.

00:12:20 Ben Host

Mm-hm.

00:12:21 John Host

Some of them are really clever! You know, the one where they built a huge set to look like they're looking through binoculars, and then the cows step over the threshold.

[Adam and Ben laugh.]

It's fucking hilarious! And a great—and—

00:12:32 Ben Host

Yeah. The train station that's just on a—*[laughs]* on a truck that gets driven away?

00:12:37 John Host

[Adam replies affirmatively as John speaks.]

There's so many of those, like too many to even remember, that are great. But there are also a lot of them that are just like... like Peter Cushing—Grand Moff Tarkin—with his eye being super big in the—like, that's just... That's just there—I mean, they're thinking it up as they go, right?

00:12:54 Adam Host

The joke I never got as a kid, that I got this time for the very first time—'cause I haven't seen this film since I was in high school—but was when Streck introduces his two associates, and one of them is totally blind and only able to live in the world by touch. And his exact opposite, *[stifling laughter]* the guy who only knows what he reads from the *New York Post*.

[He and Ben laugh.]

Suggesting that he is out of touch completely.

[He and John laugh.]

[Through laughter] That's so fucking dumb!

[He and Ben laugh.]

00:13:20 John Host

Yeah! It's—it's so dumb, it's so New York—

00:13:23 Adam Host

Yeah!

00:13:24 John Host

It's so...

00:13:25 Adam Host

Yeah. It's just a micro-joke.

00:13:26 Crosstalk Crosstalk

John: Yeah. It's just like, a slam on a thing that your suburban kids are just, "*[Confused noise]*?"

Adam: And they took a real-world 30 seconds to set it up and pay it off, and then you're on to the next.

00:13:38 Ben Host

That *New York Post* joke is definitely something that caught my attention, because I've read—I've read like, a thing or two about David Zucker being like, a crazy conservative now?

00:13:48 Adam Host

Yeahhh. That's what happens when you get rich, right?

00:13:50 John Host Mm.

00:13:51 Ben Host Although I think he's like a 9/11 conservative. Where he's one of those people that like, was a pretty liberal person until that, and then... you know, concluded that we need to go just bomb the rest of the world into submission or something? I'm not really sure, but...

00:14:07 John Host I'd never heard that phrase before, "a 9/11 conservative," but...

00:14:09 Adam Host Yeah!

00:14:10 John Host But I can see—I can picture them in my head! A 9/11 conservative... I know a guy that joined the fire department.

00:14:19 Adam Host Well, they certainly got unfunny after 9/11.

[Ben laughs.]

I mean, you look at the filmography when they came out of the gate and it's nothing but fucking bangers! Like, *Kentucky Fried Movie*, *Airplane!*, *Police Squad!*, *Top Secret!*, *Ruthless People*, the *Naked Gun* films. And then it starts to slide a little bit with the *Hot Shots!* films.

[John bursts out laughing and claps, Ben laughs.]

00:14:42 John Host I love that in your description of their arc, you listed all those movies, like eight out of ten of which are steaming piles of—

[Ben laughs.]

—of just like, barf. Like, fake comedy barf.

00:14:54 Adam Host David Zucker directed *BASEketball*, which is a hilarious film.

00:14:58 Clip Clip **Speaker 1:** As much as he made playing in college?

Speaker 2: What?

00:15:00 Adam Host But then they started getting into like...

00:15:02 John Host That—no, they're—the—

00:15:04 Adam Host You could argue that this is related to spoof comedy, but then they started doing *Scary Movie* shit. And that's not the same at all.

00:15:10 John Host All the movies that you listed, with the exception of *Airplane!* and maybe *Airplane II*, are all garbage movies, Adam.

00:15:16 Crosstalk Crosstalk **Adam:** You don't like *Police Squad!* or the *Naked Gun* films?

John: No, it's not like I don't like it! ...The Naked Gun films...

00:15:22 Adam Host They are classics.

00:15:23 John Host I don't know, maybe I should watch them.

00:15:25 Adam Host You should!

00:15:26 John Host I just watched the previews in theaters and was like, "Not for me!"

00:15:29 Ben Host I really liked those movies when I was a kid.

00:15:31 Adam Host If you like *Airplane!*, *Police Squad!* would be for you.

00:15:34 John Host But you guys are kids! You're children! I was probably—well, I don't know what I was watching.

00:15:39	Crosstalk	Crosstalk	John: I was sitting in a foreign language film—
			Adam: A really <u>grown-up</u> John Roderick, that's what people call <u>you</u> .
00:15:42	John	Host	Yeah, you know, I was sitting next to a girl in a <u>beret</u> , and we were talking about... trufeau. You guys were like...
			<i>[Ben laughs.]</i>
00:15:49	Adam	Host	Yeah.
00:15:50	John	Host	You guys were polishing the— <i>[laughs]</i> the helmets of your tin soldiers out behind the barn.
			<i>[Ben laughs.]</i>
00:15:56	Adam	Host	Yeah, definitely not an adolescent in <u>any</u> way, John Roderick.
			<i>[He and John laugh.]</i>
00:16:01	John	Host	<i>[John hits the accents hard on the next two French words.]</i>
			I was driving around in a <u>Citroën</u> .
00:16:03	Adam	Host	Uh-huh.
			<i>[Ben laughs.]</i>
00:16:04	John	Host	Smoking <u>Gauloises</u> .
00:16:06	Ben	Host	Sounds like my fantasy!
00:16:07	John	Host	Yeah, I know.
			<i>[He or Ben laughs.]</i>
00:16:08	Adam	Host	<u>First</u> Val Kilmer film.
00:16:10	John	Host	He's great!
00:16:11	Adam	Host	Isn't he?
00:16:12	Crosstalk	Crosstalk	John: He's handsome, he sings.
			Adam: He <u>commits</u> .
00:16:14	John	Host	He actually <u>sings</u> all those songs himself.
00:16:16	Adam	Host	Yeah.
00:16:17	John	Host	Even though it's—
00:16:18	Ben	Host	Wow!
00:16:19	John	Host	Even though it looks bad because he's lip-syncing, but that's his voice.
00:16:22	Adam	Host	There's never the pained expression of an actor who is embarrassed by what he's doing in this film. He is <u>all</u> in.
00:16:27	John	Host	No, he's having—he feels very lucky to be here.
00:16:29	Adam	Host	Yeah.
			<i>[Adam repeats this a couple times as John continues.]</i>
00:16:30	John	Host	That scene where he is actually riding the motorcycle and they give us 30 seconds of "Escape from Stalag 13," and it's just like, <u>so</u> —it's

so good! And I think he—I think... He may not do the motorcycle jump, but he's really riding that motorcycle, and doing pretty good job of it!

00:16:51	Adam	Host	Yeah!
00:16:52	Ben	Host	That is a <u>great</u> shot-for-shot, too. Like, they <u>really</u> nail a couple of those camera moves where he like—he like, pulls up and stops and like, looks over the horizon.
00:17:02	John	Host	And you know, and he turns and winks at us, but there's no nine-year-old that would have gotten that. I mean, that's a great visual gag, and an homage and a—and a good little reference. And you would have to be a middle-age person to have gotten that in the moment.
00:17:19	Adam	Host	1984 Val Kilmer is <u>really</u> good-looking.
00:17:23	Ben	Host	Boy. Dreamy!
00:17:24	John	Host	He's... pretty good-looking.
00:17:25	Adam	Host	And <u>strange</u> -looking, too! He doesn't look, like, "cover of <i>Teen Magazine</i> " good-looking. He's—he's exotic!
00:17:33	John	Host	Yeah.
00:17:34	Ben	Host	He's got very, like, <u>crisp</u> features.
00:17:36	Adam	Host	Yeah.
00:17:37	John	Host	It was... It was impressive to watch him, and it's understandable how he would have ended up being a movie star from this. You know, it's a star maker. Looking at his career, I was actually kind of surprised that he <u>didn't</u> —Val Kilmer is a known actor, and one that we all think is great, and he's in <i>Top Gun</i> and so forth, but he didn't—he <u>could</u> have been a Brad Pitt, right? He could have been like a number one movie star.
00:18:02	Adam	Host	Yeah.
00:18:03	John	Host	And I don't know, it just might have just been Hollywood twists and turns? He didn't... You know, he was doing some summer stock theatre and he turned down <i>The Bourne Identity</i> or something like that, you know what I mean? Like...
00:18:13	Adam	Host	Yeah.
			[Ben laughs.]
00:18:14	John	Host	Where it was like—
00:18:15	Adam	Host	One miss really gives you a left-hand turn in your career.
00:18:19	John	Host	Yeah, weird. But he's great in this. I mean, there's a lot of—there's so much <u>funny</u> stuff in this. It's a tragedy that it <u>isn't</u> a funny <u>movie</u> .
			[Adam or Ben laughs.]
00:18:29	Adam	Host	Yeah, I mean, you started by saying that this wasn't a war movie. But I would take the "war" out of that. I mean, it's probably less of a <u>movie</u> than most movies that we've seen.
00:18:39	John	Host	Mm!
00:18:40	Adam	Host	But I think it's just as much of a war <u>thing</u> as <i>M*A*S*H</i> or any other comedy or comedy-adjacent film we've watched for <i>Friendly Fire</i> .

00:18:50	John	Host	I mean, I—I— <i>[exhales thoughtfully]</i> . It's like a science fiction—it's an alternate universe, <i>[stifles laughter]</i> except there's no—like, the universe isn't spelled out.
00:18:58	Ben	Host	Yeah.
00:18:59	John	Host	It's a universe that's made out of visual gags and comedy bits, and so the world they inhabit has to conform to the logic of the slapstick, not the other way around.
00:19:16	Ben	Host	Yeah, like the idea that like, "Okay, there are Nazis, but it's East Germany, but there's French Resistance..." Like, if you think any further than the joke that is on the screen, it all just comes crashing down.
00:19:30	Adam	Host	But crucially, unlike <i>Kentucky Fried Movie</i> which was just made up of a bunch of sketches mashed together into a semi-coherent narrative that... I'm using very loosely as a word...
00:19:44	John	Host	Mm-hm.
00:19:46	Adam	Host	I feel like they wrote the story first and the jokes second for this film.
00:19:50	John	Host	Really?
00:19:51	Adam	Host	Like, I really think that—I don't think that they were—they wrote a bunch of jokes and sight gags and then thought, like... and then <u>crammed</u> it into a movie after the fact.
00:20:00	John	Host	It seems to me that they wrote the—they wrote the two-sentence <u>synopsis</u> of the movie.
			<i>[Ben laughs quietly.]</i>
00:20:14	Crosstalk	Crosstalk	Like, <i>Airplane!</i> is a parody of a <u>kind</u> of movie. This is a parody of a... Adam: A couple of kinds of movies. Ben: A parody of like <u>three</u> kinds of movies. John: Whole <u>genre</u> —three kinds of movie. Adam: Yeah. <i>[Ben laughs.]</i>
00:20:17	John	Host	That—and I think they probably just wrote that down as a sentence and then they never—like, the whole thing about the mine that attaches to submarines was... was the <u>plot</u> ?
00:20:30	Ben	Host	It's actually the other way around. <i>[Laughs.]</i>
00:20:31	Crosstalk	Crosstalk	John: The submarines attach to the mine? <i>[Laughs.]</i> Ben: The mines stay stationary. <i>[Laughs.]</i>
00:20:34	John	Host	I mean that was—that's nominally the plot.
00:20:37	Ben	Host	Is this a submarine film? Is that what we need to think of it as? <i>[Laughs.]</i>
00:20:41	John	Host	Whooooa! Who's the, uh—who's the Rickles in <u>this</u> movie?
00:20:45	Ben	Host	<i>[Laughs.]</i> The <u>movie</u> is the Rickles.
00:20:48	John	Host	But we never return to that plot. I mean, we're—I guess we're—and

then it becomes an escape movie to get the professor out. But the whole idea that they brought Val Kilmer to East Germany as a distraction while they did their maneuver on the NATO fleet off the—off of Gibraltar or whatever?

00:21:08 Crosstalk Crosstalk

John: *[Laughing]* I mean, that's just never addressed again.

Adam: Yeah, it's—we never go back.

John & Adam: Yeah.

00:21:12 John Host

But the cow wearing rain boots—

00:21:15 Ben Host

You see that map a bunch of times, you know? Every time you see the Nazis in their big office, they've got that map with the Strait of Gibraltar with a bunch of arrows pointing at it. But...

00:21:26 John Host

You know, the great thing about *Airplane!* and *Kentucky Fried Movie* is that part of what makes it funny is that there are lots of cameos. They kind of invented that thing that Leslie Nielsen perfected later, which was the serious dramatic actor who had been in war movies and disaster movies now parodying themselves.

00:21:49 Adam Host

Right.

00:21:50 John Host

Playing it straight, but in a—in the context of a movie that was a joke. And for some reason in this movie, they—other than Grand Moff Tarkin and, astonishingly, Omar Sharif—

[Adam and Ben crack up.]

00:22:07 Crosstalk Crosstalk

John: Which I—*[laughs]*—I was just—I just—I had to pause and just—

Adam: So great!

John: I had to go walk around the block!

[Ben laughs.]

00:22:13 John Host

Like, "Omar Sharif?!"

00:22:15 Clip Clip

[Dramatic music sting.]

Speaker (Top Secret!): Cedric! What have they done to you?!

00:22:20 John Host

Other than those two, we don't get a lot of... We don't get really any cameos, and I wonder if the movie would have been funnier. If we'd had... people—you know, if we'd had people coming in and out that were bringing that crazy energy. Because it fell to all the character actors—who were all great! They were all great. But they were parodying types, rather than being—I don't know, than being funny themselves? Being funny as soon as they arrived on the screen?

00:22:55 Adam Host

Makes me wonder—uh, *Airplane!* was four years before this film—if there was ever an attempt to cast Nick Rivers as someone like that, rather than an unknown in Val Kilmer.

00:23:06 John Host

Or even have Val Kilmer in there, but... Like, the names of all the French Resistance guys.

00:23:13 Adam Host

Yeah.

00:23:14 John Host

Which is a very Mel Brooks set of jokes, you know?

00:23:18	Adam	Host	Ben was offended by that.
			<i>[John and Ben laugh.]</i>
			You can't call a French man "Latrine." <i>[Laughs.]</i>
00:23:25	John	Host	And that joke goes on and on, right?
00:23:27	Adam	Host	Latrine's one of the main characters in the film!
			<i>[He and John laugh.]</i>
00:23:31	Ben	Host	Well, doesn't Latrine show up a little bit later? It's like a slow burn on—that they left out Latrine, and then he shows up?
			<i>[Adam laughs.]</i>
00:23:39	John	Host	Latrine's the one that every—
00:23:40	Ben	Host	I thought that was great!
00:23:41	John	Host	Every time he like falls into the scene covered in blood.
00:23:44	Adam	Host	Yeah.
00:23:45	John	Host	And it seems like he's gonna give his dying words.
			<i>[Adam laughs.]</i>
			<i>[Laughing]</i> But then he shows up in the next scene doing the same thing.
			<i>[Adam and Ben laugh.]</i>
			I mean, that's a pretty good joke that takes a half hour to reveal.
00:23:58	Adam	Host	Yeah, they do the roll call and <u>every</u> name is funny.
00:24:00	John	Host	Yeah.
00:24:01	Adam	Host	On down the line.
00:24:02	John	Host	I mean, kind of. <i>[Laughs.]</i>
00:24:05	Adam	Host	Chocolate Mousse is less funny.
00:24:06	John	Host	But if <u>all</u> of those guys had been... you know, William Holden or whatever, would it have been a better gag?
00:24:13	Adam	Host	Yeah.
00:24:14	John	Host	I don't know. I'm not sure. I'm trying to punch this up and make it a funnier movie.
00:24:19	Adam	Host	We don't, lately, ridicule Nazis like I think we should. I think they should be made fun of. I think their worldview is laughable in almost equal parts to, like, their <u>threat</u> . Right? I think nowadays we take Nazis seriously. I think that's too bad, because by elevating their worldview into something that should be considered in a "both sides" kind of way, like, I think that fucks everything up. I think that from the eighties on, like, we should have never stopped making fun of Nazis.
00:24:56	John	Host	The counterargument is that by turning them into slapstick clowns, we sort of dishonor the... their power and their danger and—
00:25:07	Adam	Host	Why not both?

00:25:08	Crosstalk	Crosstalk	John: Yeah! I agree. <i>[Laughs.]</i>
			Adam: Can we just do it all?
00:25:11	Adam	Host	I'm just trying to have it all!
00:25:12	Ben	Host	Yeah!
			Well, I think that like, they <u>are</u> dangerous, and unfortunately ascendantly powerful. But like, if you take the piss out of them, doesn't that worldview become less attractive to people who are explicitly motivated by power?
00:25:27	John	Host	Tarantino tries to do it in <i>Inglourious Basterds</i> , right? He makes—there are some <u>truly</u> scary Nazis in that movie, and then the rest of them are just... dupes.
00:25:37	Adam	Host	Mm-hm.
00:25:38	John	Host	And dopes. He makes them extremely ridiculous.
00:25:44	Ben	Host	He punishes all of them.
00:25:45	John	Host	He does. But some of them he really does, you know—he really does make them... Nazi-scary.
00:25:51	Ben	Host	Right.
00:25:52	John	Host	It's a good question and I wonder, like, who the audience is... If you're somebody that's into Nazi ideology, I don't know if you're gonna be... I don't know if—
00:26:05	Adam	Host	Listening to <u>our</u> show. <i>[Laughs.]</i>
00:26:06	John	Host	Well, no, <i>[laughs]</i> for sure you are; you're super mad.
			<i>[Adam laughs.]</i>
			But no, I don't know if you're gonna be put off by a bunch of liberal fucks in Hollywood making Nazis look dumb.
00:26:17	Adam	Host	Made me consider, like, at what point that started to... slide, in repetition. Like, it feels like Nazis were jokes for a long time.
00:26:27	John	Host	For a <u>long</u> time!
00:26:28	Adam	Host	And... when was the last film that like, <u>really</u> ridiculed them? In the way that they deserve.
00:26:36	John	Host	You know, the—the—and I think it happened in <u>war</u> movies. The post- <i>Platoon</i> war movie environment. And certainly the <i>Saving Private Ryan</i> , the <i>Schindler's List</i> era. Those movies really rocked our world, because they were so brutal. And we hadn't seen that brutality in movies in a long time. I mean, you know, <i>Apocalypse Now</i> kind of—and <i>Deer Hunter</i> being a <u>version</u> of a war movie where people get really <u>personally</u> injured? But we didn't see the—you know, Nazis—even in something like <i>Force 10 from Navarone</i> ... You know.
00:27:19	Ben	Host	Yeah.
00:27:20	John	Host	Nazis just end up being these guys that get machine-gunned. Right? They're just sort of like faceless targets.
00:27:25	Adam	Host	Right.

00:27:26	Ben	Host	Right.
00:27:27	Crosstalk	Crosstalk	John: But to go to <i>Schindler's List</i> —
			Ben: They're stormtroopers.
00:27:29	John	Host	They're stormtroopers, right. To like—post— <i>Schindler's List</i> , all the sudden there was, I think throughout Hollywood, a feeling that we needed to... we needed to up the realism. I mean, there were a <u>lot</u> of Holocaust movies post— <i>Schindler's List</i> . <i>The Pianist</i> , <i>The</i> —I mean, there was revisitation of all that stuff, but like, in a way that was newly horrifying.
00:27:58	Clip	Clip	Music: Sinister and surreal.
			Speaker 1 (Top Secret!): Haven't you been to class?
			Speaker 2 (Top Secret!): No!
			Speaker 1: But it's the end of the semester.
			Speaker 2: No...
00:28:03	Adam	Host	Was Grandpa insulted that we diminished his sacrifice by lampooning the Germans/the Nazis?
00:28:10	Crosstalk	Crosstalk	John: I don't think it was Grandpa.
			Adam: Like, was that <u>ever</u> a part of it?
00:28:12	John	Host	No, I think the Greatest Generation <u>loved</u> Nazis being portrayed as clowns, 'cause that was their sense of humor.
00:28:19	Adam	Host	Yeah.
00:28:20	John	Host	No, I think it's a—I think it's probably a Generation X evolution of what our expectations are in terms of... you know, we're—we are too snide; we're too ironic; we can't—we're not gonna sit and watch—you know, watch <u>Dorf</u> playing a Nazi.
00:28:41	Adam	Host	The lack of a world-unifying quote-unquote "great war."
00:28:45	John	Host	Well, and we wanna see the <u>truth</u> , right? I mean, we don't wanna—we don't want it whitewashed for us. We wanna see the hard story. And—
00:28:51	Adam	Host	Yeah! The blood and guts.
00:28:52	John	Host	Yeah. "We can take it," or whatever. "We need—" you know, "We <u>need</u> to watch it." It's the whole theory that we need to see—we need to confront <u>bad things</u> because we need to take our medicine.
00:29:04	Adam	Host	Yeah, that's it, isn't it? Like, there became less and less of an appetite for a film like this the more seriously we took <u>ourselves</u> as a society.
00:29:14	John	Host	Yeah. I think that's true. And partly we see it—we see a lot of it now, like, watching a hard movie about the Holocaust, it feels like we're <u>doing</u> something.
00:29:23	Adam	Host	Right. It feels like—like <u>effort</u> !
00:29:26	John	Host	Yeah. And that we're on the side of—just by <u>watching</u> it, we're on the side of justice. Which is...

00:29:32 Ben Host Hm.

00:29:33 John Host Which is kind of a self-delusion of our time.

00:29:36 Ben Host You're saying like, that it's almost like virtue-self-signaling, or something like that?

00:29:43 John Host Well, we're—

00:29:44 Adam Host Virtue consumption.

00:29:45 John Host We're witnessing.

00:29:46 Ben Host Right.

00:29:47 John Host And the act of witnessing, in a world where we're not actually lifting a hand or sending any money or whatever, but like, witnessing becomes a... becomes action.

00:29:57 Ben Host I mean, the fall of this type of satire seems to coincide with the entry into the culture of irony. And I wonder why that would be. Like, that the more ironic, like, day-to-day cool shit gets, the less of an appetite we have for this stuff.

00:30:16 John Host Yeah, because it feels corny. It feels for kids. I mean, what—so I don't know much about the *Scary Movie* era of movies. But there's a different tone to that stuff, right? I mean, it's—it's—

00:30:30 Ben Host All you need to know is that a character gets pinned against the ceiling by a guy coming.

[John makes an unsurprised but displeased sound.]

Because he's—*[laughs]*.

00:30:36 John Host Yeah.

00:30:37 Ben Host He's so sexually pent up.

00:30:38 John Host Exactly. Right? And that's the—that's the DNA from this, or from this kind of like, slapstick-y stuff. But *Scary Movie* is also... It's not just corny, right? There's a different—is there a different tone to it? That would spell out kind of what we're talking about here, this transition?

00:30:59 Adam Host It's more shallow, because it's not—it's not jokes; it's recognition comedy.

00:31:06 Ben Host I don't know, I think—I thought *Scary Movie* was funny, but I haven't seen it in a really long time. But it's definitely this but also, like—*[laughs]* like, "This is edgy, and we're—" you know, "We're not pulling any punches here!" kind of comedy.

00:31:19 John Host Right.

00:31:20 Adam Host Yeah, like "No sacred cows here!"

00:31:22 John Host Yeah, that—I mean, Generation X arrived on the scene in the late eighties, early nineties, and our whole tone was like, "Everything sucks! And if you like stuff, then you suck. The only—*[stifles laughter]* the only way to be honest is to be unhappy and to see—you have to see through everything."

00:31:47 Adam Host Yeah, there's something about the comedy in *Top Secret!* that is very... joyful.

00:31:53 John Host Yes, it is. It's meant—every one of these jokes, you could see them as they were filming the movie, high-fiving each other.

00:31:59	Adam	Host	And people are getting made fun of, and like, people are getting punched down. It's not just, like, because it's all positivity comedy. It's, like, from the <u>perspective</u> of this joyfulness.
00:32:12	John	Host	It's all that old stuff! I mean the—you know, like the guy with—the blind guy with the white cane falls in a manhole!
00:32:17	Adam	Host	Yeah.
00:32:18	John	Host	Like, it's— <i>[laughs]</i> .
00:32:19	Adam	Host	"That's not fake dog poop." <i>[Laughs.]</i>
00:32:20	John	Host	It's the 20—yeah, exactly!
			<i>[Ben laughs.]</i>
			It's the 20th century, like, condensed into a nutshell.
00:32:24	Adam	Host	That poor guy. <i>[Laughs.]</i>
00:32:27	John	Host	Omar Sharif!
00:32:28	Adam	Host	That—that scene just went <u>on</u> and <u>on</u> and <u>on</u> .
			<i>[He and Ben laugh.]</i>
00:32:33	Ben	Host	Yeah, that was like, rule of... elevens. <i>[Laughs.]</i>
00:32:36	Adam	Host	Oh, and the cigar?!
00:32:37	John	Host	Yeah.
00:32:38	Adam	Host	Like, <u>actually</u> blowing up and <u>actual</u> —and the exhalation of cigar smoke.
00:32:44	John	Host	Yeah.
00:32:45	Crosstalk	Crosstalk	Adam: Like, that—the attention to detail in that visual gag was <u>great</u> .
			John: That was—that exhalation was brilliant.
			Adam: Yeah.
			John: It was so small and so great.
			Adam: Yeah.
00:32:52	John	Host	I mean, Omar Sharif is a—is an interesting... Talk about somebody who didn't take <i>The Bourne Identity</i> because he was in summer stock.
			<i>[Adam and Ben laugh.]</i>
			I mean, in 19—in the early sixties, like, he was one of the biggest movie stars! And certainly the <u>biggest</u> Arab movie star that had ever walked the Earth. <i>[Stifling laughter]</i> He, for whatever reason, took—
00:33:18	Adam	Host	The fucking face on this guy!
00:33:21	John	Host	He took like, five or six movies—'cause he did <i>Lawrence of Arabia</i> and <i>Doctor Zhivago</i> back to back. And...
00:33:30	Ben	Host	Boom, boom!
00:33:31	John	Host	And then he took a series of movies <u>all</u> of which looked <u>incredible</u> on

paper. He was in these movies with Michael Caine, young Michael Caine. He—every single movie, it was like, great director, great cast, great idea, and each one of them was a total bomb. So much a bomb that his career just... flatlined.

00:33:51 Ben Host

Wow.

00:33:52 John Host

To the point that by the eighties, he was taking minor roles in *Top Secret!*, and I think he wasn't—he's an example of a cameo in this movie who was not, like, taking this as a joke. I think he was taking this to pay his electric bill.

00:34:08 Ben Host

Wow.

00:34:09 Adam Host

Omar Sharif was a professional contract bridge player.

00:34:12 John Host

Like, one of the greatest in the world!

00:34:14 Adam Host

Yeah.

00:34:15 John Host

High stakes contract bridge!

00:34:18 Adam Host

Awesome.

[Beat.]

[Adam laughs quietly.]

00:34:22 John Host

But to see him in this movie and to see him get, like... get... just used. *[Laughs.]*

[Through laughter] Just used.

00:34:28 Ben Host

Yeah.

00:34:29 John Host

So badly, it was like, "Hey. You wanna get paid? Guess what? Exploding cigar!"

He's just like, "*[Resigned sigh.]*"

00:34:35 Ben Host

[Laughs quietly.] "Hold really still." *[Laughs.]*

00:34:38 John Host

"I was in *Doctor*—"

00:34:39 Ben Host

"This probably won't hurt much."

00:34:40 Adam Host

It tells you a lot about him as a man, though.

00:34:43 John Host

Yeah.

[John replies affirmatively a couple times as Adam continues.]

00:34:44 Adam Host

You know, you—*[sighs]*. You can infer a lot about an actor by the choices that he makes with his career, and Omar Sharif in this point in his career is willing to light a trick cigar in his face and have it blown up, and I respect the hell out of it.

00:34:58 John Host

And he looked like he was having fun.

00:34:59 Adam Host

Yeah.

00:35:00 John Host

You know, he fell in love with Barbra Streisand—he was in *Funny Girl*! Fell in love with Barbra Streisand. And when word of their affair—

00:35:09 Adam Host

Funny Girl—era Barbra Streisand though, also.

00:35:12 Crosstalk Crosstalk

John: *[Exhales.]* Well, I—

Adam: Pretty great.

John: Right? Her first film. When it was revealed that they had a romance, the Egyptian government did something like... canceled his passport, or something? Like, disowned him.

Ben: Whoa.

John: Because he was in a relationship with a Jewish girl.

00:35:32 John Host And they were like, "You're kicked out of Egypt" or something. I mean, they let him back, but...

00:35:36 Adam Host They didn't make an exception for Babs? What the fuck, Egypt?

00:35:39 John Host No, well, I mean, if you're gonna make—if you're gonna draw a line on Jewish girls, Babs is gonna be over the line.

[All three laugh.]

00:35:49 Music Transition A brief clip of "War."

War!

00:35:50 Promo Clip **Music:** Fun, jaunty, upbeat music.

Renee Colvert: Hi! I'm Renee Colvert.

Alexis Preston: I'm Alexis Preston!

Renee: And we're the hosts of the smash hit podcast *Can I Pet Your Dog?* Now, Alexis.

Alexis: Yes.

Renee: We got big news.

Alexis: Uh-oh!

Renee: Since last we did a promo, our dogs have become famous.

Alexis: World-famous!

Renee: World—like, stars on the Hollywood Walk of Fame! Second big news.

Alexis: Mm-hm?

Renee: The reviews are in.

00:36:08 Promo Clip **Alexis:** Mm-hm?

Renee: Take yourself to Apple Podcasts, you know what you're gonna hear? We're happy!

Alexis: It's true!

Renee: We're a delight! A great distraction from the world!

Alexis: I like that part a lot.

Renee: So if that's what you guys are looking for...

Alexis: Mm-hm.

Renee: You gotta check out our show! But what else can they expect?

Alexis: We've got dog tech, dog news, celebrities with their dogs. All dog things!

Renee: All the dog things. So if that interests you, well, get yourself on over to [Maximum Fun](#) every Tuesday!

[Music ends.]

00:36:31 Promo

Clip

Music: Warm instrumental rendition of "Jingle Bells" by James Lord Pierpont.

Speaker: Have you been to [MaxFunStore.com](#) lately? Because we've just launched a ton of new merch for a bunch of your favorite shows! You want a [patch](#)? We've got it! Tote? Mug? Stickers? [We got those, too!](#) Heck, we've even got a [onesie](#) for your favorite baby.

[A baby laughs.]

Now is the time to start holiday shopping for the MaxFun fans in your life! Including yourself. That's [MaxFunStore.com](#).

[Music ends.]

00:37:03 Music

Transition

A brief clip of "War."

Huh!

Yeah!

00:37:05 John

Host

Top Secret! got better as it went along, which surprised me. The gags, the little set pieces, the raid on the castle.

00:37:13 Ben

Host

There's so many ideas. Like the idea of there—of Hillary and Nigel being marooned on some island and building a middle-class—

[Adam laughs.]

—*[stifling laughter]* suburban lifestyle for themselves out of coconuts and bamboo.

00:37:26 John

Host

The entire saloon fight scene that happened underwater?

00:37:30 Adam

Host

Wow. Yeah!

00:37:31 Ben

Host

Yeah!

00:37:32 Adam

Host

There are a couple of set pieces in this film that are amazing.

00:37:35 John

Host

Yeah! *[Rhetorically]* Why do it? Who cares!

00:37:37 Adam

Host

Yeah.

00:37:38 John

Host

So good! Such a cool thing.

00:37:39	Adam	Host	How do you actually break a candy bottle on someone's head <u>underwater</u> and have it look like that?
00:37:47	John	Host	Yeah! They got into a fight where they were throwing chairs at each other.
00:37:50	Adam	Host	Yeah!
			<i>[John laughs.]</i>
			And you know every piece of furniture there was purpose-built to exist underwater, break in a certain way, and sink instead of float.
00:38:01	Ben	Host	Man.
00:38:02	Adam	Host	<u>All</u> of that stuff is nuts!
00:38:04	Ben	Host	I don't know if it gets better, or it just doesn't let up. Like, the ideas for stuff to happen don't ever run out.
00:38:11	Adam	Host	It is a little bit of something to get used to. I hadn't watched a film this joke-dense in a while, and I feel like you sort of need to find an equilibrium between yourself and the film.
00:38:22	Ben	Host	Right.
00:38:23	Adam	Host	Because that first ten minutes is so bracing and so fast that I wasn't sure if I was going to like it as much as I used to, because it was such a shock to the system. But then you just sort of like, relax into the pace of the comedy, and it's totally enjoyable! And for 90 minutes, like, it's... it's a super efficient piece of comedy.
00:38:45	John	Host	<i>[Adam and Ben respond affirmatively a few times as John speaks.]</i>
			There are four different tones, though. You know, the whole beginning scene where he's sitting in the fancy restaurant and—that has a <u>slow</u> pace. There aren't a bunch of background gags. It's setting up a—it's setting up kinda the romance. It's the key to all the plot that comes later, and then there's a big dance sequence. Kinda the first of the film.
			And that all take a <u>long</u> time to evolve, and <u>isn't</u> especially funny, and suggests, "Oh, maybe we're in a movie that's gonna be... that's going to spend time on plot and character development, and we're gonna see gags here and there." Later on it's just every single <u>shot</u> has three gags in it. Where there's the front gag, there's the back gag, and the side gag. And then the—you know, and then the slow gag. That's—that's five gags.
00:39:45	Ben	Host	<i>[Laughs.]</i> It does feel, like, <u>math-y</u> in that way. Like, when you realize that <u>every</u> single scene has the front, back, and both sides gags. Like, you're like, "Okay." Like, next time the camera cuts, we're <u>resetting</u> and we're going to find out what the gags are in this scene.
00:40:02	Adam	Host	It's what made films like this of this era so re-watchable.
00:40:07	John	Host	Yeah, you're—there's Easter eggs everywhere.
00:40:09	Adam	Host	Yeah.
00:40:10	John	Host	Your continuity person on this movie had to be really on top of her game, right? And some of the gags I didn't <u>get</u> ! What was going on all the—all the kids in the background with their <u>spaghetti</u> ? Or was that chewing gum? I couldn't tell what was going on in that!

00:40:23	Adam	Host	Oh, it's the—it was the cheese! On their pizza.
00:40:26	John	Host	Ohhh, the cheese on the pizza, right! See, that just was—yeah. Sure. Now I get it. <i>[Insincerely]</i> LOL.
00:40:35	Adam	Host	It's crazy that—there are a lot of dance sequences in a Zucker Brothers film. And in <u>this</u> one, the spinning of the woman over the head that transitions from real woman to puppet woman to real woman again? Nicely sold.
00:40:51	John	Host	Yeah. Yeah.
00:40:52	Adam	Host	That was good!
00:40:53	John	Host	It—that one caught me by surprise, too.
00:40:54	Adam	Host	Yeah!
00:40:55	John	Host	Let me go <u>again</u> and say Val Kilmer's a great dancer!
00:40:58	Adam	Host	Yeah.
00:40:59	John	Host	I think the thing that makes this movie 1984 more than <u>any</u> other thing is in that scene, he is wearing <u>pleated khaki pants</u> .
00:41:08	Ben	Host	<u>Yeah</u> .
00:41:09	John	Host	And the <u>pleats</u> just... They just <u>stun</u> .
			<i>[Ben or Adam laughs quietly.]</i>
			There's so many pleats—
00:41:15	Ben	Host	Yeah.
00:41:16	John	Host	He wears so many pleats in this movie, and—I mean, they're not egregious pleats. They're not <i>Miami Vice</i> pleats. They're like—they're David Letterman pleats.
00:41:22	Adam	Host	Sure.
00:41:23	John	Host	But...
00:41:24	Ben	Host	I will tell you guys I had to rewind this movie like five minutes because I discovered that I'd been shopping for pleated khakis on my iPad for a while—
			<i>[John cracks up. Resounding thuds as he presumably smacks a surface repeatedly.]</i>
			—and I'd missed a bunch of the film. <i>[Laughs.]</i>
00:41:35	Crosstalk	Crosstalk	Adam: Only you would be <u>inspired</u> to make a purchase decision from <i>Top Secret!</i> , Ben.
			John: Ben was like, "Oh my god. Those pleats..."
00:41:40	Ben	Host	<i>[Laughs.]</i> They're so good!
00:41:42	Adam	Host	What the <u>hell</u> . I—
00:41:44	Ben	Host	You don't wanna look like Val Kilmer in <i>Top Secret!</i> ?
00:41:47	Adam	Host	I... well, of course I do. Just not in the pleats department.
00:41:50	John	Host	You gotta have a certain build to wear pleated pants, that Val Kilmer has. I think Ben, you could probably pull 'em off. I'd just look like the—I'd just look like a regional manager.

00:42:00	Ben	Host	<i>[Laughs.]</i> We'd get you a red polo shirt.
00:42:06	John	Host	Tuck it in.
00:42:07	Ben	Host	And, uh, tell us about the features on this model of dryer.
00:42:09	John	Host	Yeah.
00:42:10	Adam	Host	What did Val Kilmer do next after this film?
00:42:13	John	Host	He was in <i>Real Genius</i> !
00:42:15	Adam	Host	That was his—that was <u>the</u> next film after this, and <u>then</u> he did <i>Top Gun</i> .
00:42:19	John	Host	So <i>Real Genius</i> is a—I think a hilarious movie.
00:42:22	Adam	Host	Love that movie!
00:42:23	John	Host	I mean, that <u>is</u> one I saw at the time, and it's weird—when I try—'cause—so just to like, Gen X—locate myself here, '84 I would have—
00:42:32	Ben	Host	I've never even <u>heard</u> of <i>Real Genius</i> .
00:42:34	John	Host	I would have been a sophomore in high school.
00:42:36	Adam	Host	Ben, you would have loved this movie growing up. I did.
00:42:38	John	Host	<i>Real Genius</i> is great.
00:42:40	Adam	Host	Yeah.
00:42:41	John	Host	And for whatever reason, I—as a sophomore in high school—knew that <i>Top Secret!</i> was a stinker and not for me, but <i>Real Genius</i> was <u>right</u> down the middle, like a <u>super</u> home run of a movie for me. And Val Kilmer was great in <u>it</u> !
00:42:57	Adam	Host	'84, '85, '86: <i>Top Secret!</i> , <i>Real Genius</i> , <i>Top Gun</i> .
00:43:01	Clip	Clip	Murdock (<i>Rambo: First Blood Part II</i>): That's a hell of a combination.
00:43:03	Adam	Host	What a <u>run</u> !
00:43:04	John	Host	Quite a run.
00:43:05	Adam	Host	Someone looked at Val Kilmer and went "I would like to see him shirtless."
00:43:08	Ben	Host	<i>[Laughs.]</i> "Spinning a volleyball on his finger."
00:43:12	Adam	Host	Yeah! And that was a <u>great</u> gamble, whoever said that.
00:43:16	John	Host	There were a lot of peers, though, of his—Sean Penn, Tom Cruise—who went on to very different careers than Val Kilmer, and I feel like it's—I feel like maybe it is that he played Jim Morrison in <i>The Doors</i> , and the <u>awful</u> stink of Jim Morrison gets on everything.
00:43:36	Adam	Host	It really changed his career.
00:43:38	Crosstalk	Crosstalk	John: And after that— Adam: Because after that—
00:43:40	Adam	Host	—he does <i>Thunderheart</i> , <i>Real McCoy</i> , <i>Tombstone</i> , <i>True Romance</i> , and then <i>Batman (Batm'n) Forever</i> . <i>[Every time Adam says "Batman," he pronounces it "Batm'n."]</i>
00:43:48	John	Host	I feel like he's good in <i>Tombstone</i> .

00:43:49	Adam	Host	Yeah!
00:43:50	John	Host	He looks good with a mustache. But you know, what can you do? You can't relive Val Kilmer's life for him.
00:43:55	Adam	Host	You look at that kisser, you wanna see it hanging out of a Batman cowl.
			<i>[Ben laughs quietly.]</i>
			He was born to play the Batman!
00:44:02	John	Host	I don't understand how—
00:44:04	Ben	Host	<i>[Exaggeratedly clueless]</i> "Who could Batman be in real life? What's his secret identity?!"
			<i>[Adam laughs.]</i>
00:44:08	John	Host	I don't understand—
00:44:09	Ben	Host	"Never seen lips like that on <u>anyone</u> !"
			<i>[Adam laughs.]</i>
00:44:12	John	Host	The—
00:44:13	Ben	Host	"Except for <u>maybe</u> the most prominent citizen of our town."
			<i>[Adam laughs.]</i>
00:44:17	John	Host	The criteria of casting the Batman (<i>Batm'n</i>)—as you say—
			<i>[Ben laughs. John continues to use Adam's pronunciation.]</i>
			What <u>is</u> it? Because every single person who has <u>played</u> the Batman, I do not think of as being... a Batman. Right? Think—name—
00:44:33	Ben	Host	<i>[Stifling laughter]</i> Well, come on, George Clooney was pretty great.
00:44:36	John	Host	There we go. George Clooney, Val Kilmer. Who else? What are the other ones?
00:44:40	Ben	Host	Michael Keaton.
00:44:41	John	Host	Michael Keaton! Right? Mr. Mom.
00:44:43	Ben	Host	Christian Bale.
00:44:44	John	Host	Christian <u>Bale</u> ... I guess I can <u>kinda</u> ...
00:44:47	Adam	Host	Affleck.
00:44:48	John	Host	<u>Affleck</u> . Like, where— isn't there an ur-Batman?
00:44:53	Clip	Clip	Speaker: A routine question.
00:44:54	John	Host	That we're still missing? Aren't we still... like, Daniel Craig turned James Bond into a different thing, a thing we didn't know we needed. And then they squandered it.
00:45:05	Ben	Host	You just want it to be Adam West.
00:45:07	John	Host	Adam West <u>is</u> the Batman! But...
			<i>[Ben laughs.]</i>

			But wouldn't—shouldn't there be, like—name an actor—
00:45:14	Adam	Host	Adam West is not <u>the night</u> .
00:45:16	John	Host	No. But—that's true. He's not the Dark Knight.
			<i>[Ben and Adam laugh.]</i>
			But name a <u>bad</u> —name the—name someone who's got enough <u>bad</u> in him to be the Bat—the problem with Christian Bale is he's too skinny. Batman needs to be... <u>strong like bull!</u>
			<i>[Adam and Ben laugh quietly.]</i>
			Batman is <u>strong!</u> Batman is... I mean, it's right there! <u>Man!</u>
			<i>[Unclear if sound effect or live action: noise like papers rustling as John concludes.]</i>
00:45:41	John	Host	Bat—he's not Bat <u>boy</u> ! It's not Bat <u>guy</u> . Bat <u>man</u> . Hell of a paper coming up off of the printer right now.
			<i>[He and John laugh.]</i>
			<u>Hot!</u>
			<i>[Ben laughs.]</i>
			Smell that ink!
			<i>[Someone inhales deeply.]</i>
00:45:51	Ben	Host	What does this movie <u>mean</u> to a 1984 person? Like, the Berlin Wall's still up for five years, right?
00:45:57	John	Host	Oh!
00:45:58	Ben	Host	Berlin Wall come down in '89? No.
00:46:00	John	Host	<i>[Adam responds affirmatively as John speaks.]</i>
			Yeah. No, for sure it did. I mean, East Germany—there's a joke pretty early on where the East German women's tennis team or whatever comes out, and they're all like, super big pro wrestler dudes.
00:46:14	Adam	Host	Yeah.
00:46:15	Ben	Host	That's "communists cheat at the Olympics" joke?
00:46:17	John	Host	That's "communists cheat—" well, you know, that was a <u>rolling</u> joke throughout the seventies and eighties. That the Bulgarian Women's Olympic team—
00:46:26	Adam	Host	Yeah. All 'roided up.
00:46:28	John	Host	Yeah. That was a running gag. But then they sing—the crowd all stands and sings the East German national anthem, which is like, "We live in terror. Hallelujah."
00:46:39	Clip	Clip	<i>[Crowd singing. Clips plays as John continues.]</i>

00:46:41 John Host I mean all of this was absolutely I think, in 1984, how we tried to laugh about the Cold War. And the fact that the East Germans were portrayed as Nazis in all but insignia...

[Clip fades out.]

It—that would have worked on a ten-year-old! Because they were so alien, and really East Germany—more than any other Eastern Bloc country other than Russia—East Germany was the front line of the PR war because of Berlin. Because of—because that's where the Wall was. But also East Germany was the most prosperous of all the Eastern Bloc countries. So they were the ones that had a—they were the—if you could feel threatened at all by socialism in that form, it would have been East Germany, because they had... cars.

[Ben laughs.]

But they spent a lot more energy mocking 1943 Germans. Instead of 1983 Germans.

00:47:46 Ben Host Do you think that that's an artifact of like, the Jewishness of the filmmakers? Like, that it's just much more fun for them to kick Nazis in the junk than it is to kick communists in the junk?

00:47:57 John Host I mean, if you think about *Stripes*, *Spies Like Us*—I mean there were a lot of comedy movies that were taking on Cold War—'cause there—I mean the Soviets and the East Germans and the Bulgarians are just as hilarious if you parody them.

00:48:17 Adam Host Yeah, it's hard to pick a favorite.

00:48:19 John Host So I think the—

[Ben laughs, John stifles laughter.]

So I think the Nazis—the fact that they're made Nazis in this movie is actually maybe the laziest part of the film. And I think it's a—it's... It's a companion to the fact that they wanted the good guys to be French Resistance, which I think is—there's a lot of good comedy material in fake French accents. And all of those, you know, tropes. So they made the bad guys Nazis just out of—I feel like that was maybe the laziest part of it. 'Cause they don't really do any funny Nazi jokes. It's a lot of...

It's a lot of Mel Brooks stuff. Like, goose-stepping and that type of stuff. None of those jokes land. Whereas if they'd made it—if they'd made them East Germans and it had all that kind of strange... just the strange set dressing of communist-era East Bloc, the—there was a lot of stuff they could have mined.

And you could still have the French Resistance! I mean, that was—it's a non sequitur anyway.

00:49:31 Ben Host Right. Yeah, like that's the thing about having no logic—no consistent internal logic to the movie—is you can really just do anything. So...

00:49:41 John Host Yeah. I—the more I think about it, like, it might be that it was so fun to lampoon Nazis that it—that that was the part of the—of making the movie that they interrogated the least—

00:49:58	Ben	Host	That's what they signed up to do. <i>[Laughs.]</i>
00:49:59	John	Host	Yeah. I mean...
00:50:00	Ben	Host	Yeah.
00:50:01	John	Host	That was the no-brainer-est part of it. But it ends up kinda <u>now</u> being like... little bit of a snooze.
00:50:07	Adam	Host	What's your favorite joke in the film? Like what's the one that got you?
00:50:12	John	Host	<i>[Laughs.]</i> There's—there are—I—even as I was watching it I was like "I can't catalogue all these jokes."
00:50:17	Adam	Host	Yeah.
00:50:18	John	Host	Some of them are great. Some of them are just <u>weird</u> . Like when Val Kilmer comes up out of the water toward the end, and our heroine looks at him and fall—and she realizes like, she'll always be in love with him, and all of a sudden her breasts glow from within?
00:50:35	Adam	Host	Yeah!
			<i>[Adam and Ben laugh.]</i>
00:50:36	John	Host	Underneath her sweater? It was just like, "Whaaat?" I mean, it was...
			<i>[Ben laughs.]</i>
			It's like— <i>[laughs]</i> it's like, great, but—I think as a teenager, that would have been a joke where I went "Oh! <i>[Chuckles.]</i> Oh, okay. That was... weird."
00:50:49	Ben	Host	<i>[As Ben speaks, Adam responds affirmatively and Adam and John laugh.]</i>
			Similarly, there's a scene when the train departs the station, where they look out the window and there's a guy like, rushing to catch a <u>tree</u> that is also speeding along outside the train. And it's like—I don't even <u>know</u> what the premise of this joke is, but it is <u>so</u> funny!
			<i>[Laughs.]</i>
00:51:08	Adam	Host	The best laugh is the one that gets you when you're alone.
00:51:11	Ben	Host	Yeah.
00:51:12	Adam	Host	And I feel like that's the mark of a great comedy film, is if you're laughing <u>by yourself</u> at home watching a comedy film. I think that's the sign of a great joke. The one that got me—the tree one was great. That one got me. But, uh, <i>[stifling laughter]</i> "Is this the potato farm?"
			"Yes, I'm Albert Potato."
00:51:30	Crosstalk	Crosstalk	<i>[Ben laughs.]</i>
			John: <i>[Laughing]</i> Yeah, that was good.
			Adam: Got me—got me out loud for sure. <i>[Laughs.]</i>
			Ben: <i>[Laughs.]</i> Oh, man...
			John: I thought that the—when they are getting into the cow

costume?

00:51:42	Adam	Host	Yes!
00:51:43	John	Host	And they're like, "We're gonna blend in with the other cows."
00:51:45	Adam	Host	Yeah.
00:51:46	John	Host	And I'm thinking... Like, here we're gonna see a—like, kind of a dumb—
00:51:51	Adam	Host	That cow was a great actor!
00:51:53	John	Host	That's the thing! I thought that we were gonna watch those two guys in a cow costume try to blend in with the cows.
00:51:58	Adam	Host	Yeah. No.
<i>[Adam responds affirmatively a few times as John and Ben speak.]</i>			
00:52:00	John	Host	And I was like, "That's a real—that's a real dumb thing."
<i>[Adam laughs.]</i>			
And then it's a <u>real cow</u> . In boots.			
00:52:06	Ben	Host	That they painted, like, perfect round circles on.
00:52:09	John	Host	And that cow does a great job in this movie! That is a <u>hilarious</u> cow.
00:52:13	Adam	Host	Really is.
00:52:14	John	Host	And I marveled at that choice, and marveled at that wonderful cow...
00:52:19	Adam	Host	Really well done.
00:52:20	John	Host	<u>Every</u> time it appeared on screen, and I thought that was—that was good.
<i>[Adam laughs.]</i>			
That was good filmmaking.			
00:52:25	Adam	Host	<i>[John and Ben respond affirmatively a couple times as Adam speaks.]</i>
Cows do not like wearing anything on their hooves. I didn't know this until I looked into it. And they were like, "Yeah, we'll wrap this cow's hooves with the <u>exterior</u> of a boot, but not the sole, so that we can get him comfortable and walking around." Like, they never would have been able to do this had the cow been wearing a full pair of boots. Or two pairs of boots.			
He even <u>walks</u> funny! Like, the cow walks funny wearing the boots. It looks like two guys in a cow costume <u>for how</u> it's walking. And I don't know how you <u>know</u> that if you're a filmmaker without <u>actually</u> trying it out on a cow.			
<i>[Ben laughs.]</i>			
It really sold the effect of two people in a cow costume in a <u>really</u> —in what <u>had</u> to be a surprisingly great way to them.			
00:53:10	John	Host	And I wonder if when they—I wonder if they—'cause that cow costume was also a great costume!

00:53:16 Adam Host The head of that costume was really realistic-looking.

00:53:20 John Host I wonder if you—if they were making this movie and they got the cow costume and they had—then they did the two dudes in a cow costume thing, and then they said "What if we got a real cow?"

[Ben laughs.]

00:53:29 Adam Host Yeah.

00:53:30 John Host Like, how that joke evolved...

00:53:33 Adam Host So much of this film felt pre-written, I wonder to what degree anyone was encouraged to improvise at all. This feels like a very comedically constrained type of film in that way.

00:53:48 John Host There wasn't a lot of acting funny. It was all funny scenarios, funny setups.

00:53:54 Adam Host Right.

00:53:55 John Host Which is a different kind of funny.

00:53:56 Adam Host It really is.

00:53:57 Ben Host Yeah. It's not—like, at no point is it the *The Big Lebowski* thing where it becomes funnier and funnier as you get to know the characters better and their quirks become, like, emblematic of a kind of thing or whatever. It's—everything is a visual gag.

00:54:18 John Host If that German general had been someone that you recognized...

00:54:22 Ben Host Yeahhh.

00:54:23 John Host But that German general hadn't—there was nothing funny about him. He was just there to—he was just a mannequin.

00:54:30 Adam Host He was there to interact with his funny environment.

00:54:33 John Host Right. Funny environment, right? The giant phone.

00:54:35 Adam Host Mm-hm.

00:54:36 John Host Other stuff like that. But he didn't bring anything to that.

00:54:40 Adam Host Yeah.

00:54:41 John Host And we didn't—you know.

00:54:42 Ben Host He was there to mug at the record when it started playing. *[Laughs quietly.]*

00:54:47 John Host Yeah, right. Right. And there were—and basically all the German officers were that. None of them ever stepped forward. We didn't know who they were, and they didn't do anything. They didn't even... They weren't even the butt of any jokes. They were just, like... That's kinda why I feel like the whole German angle... didn't pay off.

00:55:11 Adam Host Do you think you'd be a good skeet surfer?

[He and Ben laugh quietly.]

00:55:14 John Host And that, too! What the fuck is that?

[Adam and Ben laugh harder.]

What—they spent—

00:55:18	Adam	Host	It looks <u>very</u> difficult!
00:55:19	John	Host	They spent <u>so</u> much time on that!
00:55:21	Adam	Host	Yeah.
00:55:22	John	Host	They really, really developed that.
00:55:24	Crosstalk	Crosstalk	Ben: Well, they had to get that shot of the lady in the bikini getting up off the ground and there's two giant holes in the— <i>[laughing]</i> in the sand.

John: Yeah, that was their *Porky's* moment.

Ben: Yeah.

Adam: Try to imagine producing that scene, though. "We need to cast surfers. Surfers who are also comfortable shoulder-firing rifles."

[Ben laughs.]

John: They have to get out to their surfboard with the rifle, and not get it wet, probably!

Adam: Yeah! Right.

John: Right?

Adam: Because—yeah! Because—

00:55:51	John	Host	Because that's a firework.
00:55:52	Adam	Host	You need the smoke thing to go off.
00:55:53	John	Host	Right.
00:55:54	Adam	Host	Yeah.
00:55:55	John	Host	And then get up on the board and <u>creditably aim</u> those guns <u>at something</u> .
00:56:00	Adam	Host	"And oh, by the way: we need <u>eight</u> of them."
00:56:02	Music	Transition	A brief clip of "War."

War!
Huh!
Yeah!

00:56:05	Adam	Host	This was a lot of fun to talk about.
00:56:07	Ben	Host	A lot of weeks we record two episodes in the same week, and it can get real—it can become a real bummer when they're two just, like, really rough movies.
00:56:18	Adam	Host	Yeah!
00:56:19	Ben	Host	And it was nice to watch one that was just, uh—just silly jokes and fun!
00:56:25	Adam	Host	I like watching comedies with you guys, especially.

For every film on *Friendly Fire*, a custom rating system is given. *Top Secret!* is no different in that regard. It's very different in every other regard.

[He and Ben laugh.]

But what I wanted to—what I wanted to get to was the effort that someone will put into for a joke that only lasts a couple of seconds. And I can't think of another movie that spends more time on so little than *Top Secret!* And there is—there are a thousand examples of that in this film, but one in particular I don't think was even really that funny, but I think is emblematic of this feeling throughout the film. It's the giant pigeon statue in the background—

[Ben laughs, Adam stifles laughter.]

—of the park bench conversation! Like, it's so dumb, and yet really think about this!

[Ben laughs.]

Someone built a giant pigeon statue.

00:57:24 John Host

Yeah.

00:57:25 Adam Host

This took... a week? It had to have taken a hell of a long time. It had to be strong enough to support the weight of three suited businessmen dropped on top of it to root around on and then piss on top of before leaving.

[Ben laughs.]

It's—the joke itself isn't even that great.

00:57:43 John Host

No.

00:57:44 Adam Host

It's sort of like an anti-comedy joke, where like, I sort of—*[mildly]* "That's funny, 'cause it's the opposite of what you would think."

[Ben laughs.]

00:57:51 John Host

And then the statue itself poops.

[Ben laughs.]

00:57:53 Crosstalk Crosstalk

Adam: Right! That's the—

John: A giant poop.

00:57:56 Adam Host

Yeah, that tag at the end is like... *[Mildly]* "Yeahhh, that's funny!"

[Ben laughs.]

But it's not that funny.

00:58:02 John Host

It's not funny, really. *[Laughs quietly.]*

00:58:04 Adam Host

But when we're talking about the proportionality of effort to payoff... This film fucking tries so hard, and it puts in the effort into everything, and that pigeon statue in the background is what represents that. Like, the amount of effort it took to do that dumb throwaway joke is what the giant phone is that the Nazi picks up. It's the library scene. Uh—

00:58:31	John	Host	<p><i>[As John speaks, Adam responds affirmatively and Ben laughs.]</i></p> <p>The freaking <u>submarine</u>! <i>[Stifles laughter.]</i> A life-size submarine that crashes through a wall for <u>one</u> dumb gag!</p>
00:58:38	Adam	Host	It's on screen for less than 30 seconds. And...
00:58:42	Ben	Host	And like, super realistic.
00:58:44	Crosstalk	Crosstalk	Adam: Yeah.
			John: Yeah.
00:58:45	Ben	Host	Like, the metal looks right, you know? <i>[Laughs.]</i>
00:58:47	John	Host	The guy actually comes out of a hatch.
00:58:50	Ben	Host	<i>[Adam responds affirmatively as Ben speaks.]</i>
			There's like water streaming down the front of the sub when it comes through.
			<i>[John laughs.]</i>
			Like, it <u>looks</u> like it just came out of the water!
00:58:56	Adam	Host	<p>A <u>thousand</u> studio executives would say this film was not worth the effort. At any level! It cost \$8,000,000 to make and they came in <u>under</u> budget.</p> <p><i>[Ben laughs.]</i></p> <p>It's incredible. I love this movie.</p> <p><i>[Adam and John laugh.]</i></p> <p>Brian Wilson, Mike Love, and Chuck Berry wrote the musical arrangements for the film that Val Kilmer sang and performed in. Like, <u>what</u>?</p>
00:59:22	Ben	Host	Wow.
00:59:23	Adam	Host	<p>Val Kilmer sang all his own songs. That wasn't a studio performer. Like, on and on and on, everyone's trying as hard as they can to get a laugh. And I respect the hell out of it!</p> <p>As far as the rating system goes, it's going to be those giant pigeon statues.</p>
00:59:40	John	Host	Mm.
00:59:41	Adam	Host	<p>From one to five of those is gonna be how we do this. This is maybe the most emblematic example of a film that can't be compared to any other <i>Friendly Fire</i> film.</p> <p><i>[John and Ben laugh.]</i></p> <p>Given what we might end up rating it! Because this is four and a half giant pigeon statues.</p>
00:59:57	John	Host	<u>Whoa</u> .
00:59:59	Ben	Host	Damn.

01:00:00	Adam	Host	It really is!
01:00:01	John	Host	You're insane!
01:00:02	Adam	Host	And that's why you can't compare this to a golden pack of cigarettes case from a film a couple of films ago. Like, you can't compare these films.
01:00:13	Crosstalk	Crosstalk	John: You belong in <u>jail</u> for that rating!
			Adam: Maybe!
			<i>[Ben laughs.]</i>
01:00:17	Adam	Host	It's an honest assessment of a film that is <u>really</u> funny and <u>hyper</u> -efficient in its comedy. And it's an example of an era in comedy that's gone. Like, they don't make films like this anymore. I think it would be impossible to.
01:00:32	John	Host	Hmph.
01:00:33	Adam	Host	I miss films like this. And I'm glad we got to watch it for <i>Friendly Fire</i> . So there it is, four and a half giant pigeon statues for me.
01:00:42	Ben	Host	<i>[Whispering]</i> Wow.
			<i>[Normal volume]</i> Well...
			<i>[Adam laughs.]</i>
			I...
			<i>[John laughs.]</i>
01:00:47	Adam	Host	Now you guys are gonna feel <u>real</u> bad!
01:00:50	Ben	Host	I had never seen this movie before, as far as I can remember. And I don't have a nostalgic relationship to it. I don't know how well it holds up in that context. Like, I think that there are some things about it that are really great, and there are some jokes that really work still. But... But yeah, I didn't feel like this was scratching an itch for me, comedically.
01:01:18	Adam	Host	Do you feel like someone ten years younger than us would like this movie, Ben? 'Cause I really wonder if when this episode drops, how many people are gonna be like "What the fuck was that? That was just <u>not</u> funny."
			<i>[Ben laughs.]</i>
01:01:29	Crosstalk	Crosstalk	Ben: Yeah, I wonder.
			John: If—you're talking about if a 25-year-old, or—?
			Adam: Yeah!
			John: Yeah.
01:01:31	Adam	Host	I really wonder
01:01:33	Ben	Host	I don't know! I mean, I definitely liked <i>Airplane!</i> and I liked, like, the Zucker Brothers' <u>oeuvre</u> growing up.
01:01:40	Adam	Host	Mm-hm.

01:01:41 Ben Host So I don't think that it's... it's because of that. But I don't know, I mean I—I enjoyed watching this movie for the show, and I think that we got a good and interesting conversation out of it. But I, you know, don't need to see this movie again. *[Laughs.]*

I think that like, it's kind of—it's one of those things where if you take a thousand photographs, a couple of them are gonna be really tremendous. And there are so many jokes in this movie that one or two of 'em are pretty good!

01:02:15 Adam Host Oof.

01:02:16 Ben Host And, uh—

01:02:17 Adam Host That's some faint fucking praise, Ben! *[Laughs.]*

01:02:20 Ben Host I'm gonna give it... two pigeons. I'll give it two and a half pigeons. 'Cause I don't wanna hurt your feelings too bad, Adam.

01:02:27 Adam Host You're right to think that a low rating would hurt my feelings. For some reason I'm very protective of this movie.

[John and Ben laugh quietly.]

01:02:34 John Host Well like I say, of the three of us, I was front and center for this time in American life. And the movie feels like 1984 to me. It just has the color and shape of 1984. But it was a 1984 that in 1984 I was already rejecting. What it is is a 1980 movie four years too late. A 1980 movie that by 1984 had been sitting on the shelf for four years, and had started to have the taste of the can it was in.

[Ben laughs.]

There are a lot of gags that you just have to admire. Where you go "That was imaginative and I didn't see it coming," and I think a lot of the comedy is the surprise. And there are a lot of them—there are a lot of these gags that are excerpted in the wider world. I never saw this movie, but I definitely saw the cow in boots. I definitely saw the big telephone. You know, there were several bits from it that made it into the highlight reel of the eighties. And I don't know how—I don't know what that highlight reel was, but there were some funny things in this.

But yeah, the movie is just a disaster. It's a...

[Ben laughs.]

It's a stove fire. It's like—it's basically somebody cooking chili in a can, and forgetting it's on the stove and going and sitting in the bath until the can catches on fire.

01:04:18 Adam Host That is such a specific reference that I've gotta believe that you've been through that before.

[Ben laughs.]

01:04:23 John Host Wasn't me, it was a girl I was dating. I dated a girl in the nineties who set fire to two different apartments she was apartment-sitting. Two different times.

01:04:32 Ben Host Wow!

01:04:33 John Host She burned down a friend's apartment. Felt terrible. And then was house-sitting someone else's apartment and also burned it down.

01:04:41 Adam Host See, that would never happen nowadays. Because her rating and review on the app for the first incident—

[John laughs.]

—would make the second impossible.

01:04:48 John Host The thing is, when you are friends with someone who has burned down a mutual friend's apartment, devastating them...

01:04:54 Ben Host Yeah.

01:04:55 John Host Why would you ask that friend to also—we used to housesit one another's apartments a lot, which is another—

01:04:59 Adam Host Everyone in the friends group knows the reputation!

01:05:01 John Host Yeah, it's like, "Don't loan your apartment to Laurel!" That's just one of the things that you know not—well, after the second one...

01:05:07 Ben Host Yeah, maybe the idea is like, "Lightning doesn't strike twice."

01:05:10 John Host Right.

01:05:11 Ben Host Like, "She'll be so careful this time."

01:05:13 John Host After she burned down the second one I wouldn't leave her alone in the kitchen! I'd say "Come on, Honey."

[Ben laughs.]

01:05:17 Adam Host No!

01:05:18 John Host "Why don't you sit here—" Maybe it was a ploy! Right? "You sit in the living room. Let me—let me cook the chili on the stove."

01:05:23 Ben Host Riiight! I have a friend with a pickup truck and he always gets asked to help people move.

01:05:29 John Host Right.

01:05:31 Ben Host And I feel like—like, you let the grand piano slip off the back of the truck on the highway two times...

[John laughs.]

You're never gonna get asked to move again.

01:05:41 John Host The thing is, that apartment-sitting thing, it also worked because she somehow always seemed to be in between apartments.

[Ben laughs.]

But this movie, like Laurel's house-sitting... talents.

[Adam laughs.]

This movie is two pigeon statues. For effort. It's—it was fun. It really was fun. I'm glad it was on the list. I'll go to *Friendly Fire* grave defending it as a war movie... pastiche.

[Ben laughs quietly.]

But just on its own terms, it doesn't—

01:06:19 Ben Host Are we gonna get buried in a mass grave marked *Friendly Fire*?

01:06:23 John Host *[Laughs.]* Our *Friendly Fire* graves. One after another. No, I think it's—

01:06:27 Ben Host Oh no.

01:06:28 John Host I think our graves are gonna be that someone is moving our ashes and they fall off the back of a truck onto the highway.

01:06:33 Adam Host Mm.

[Ben laughs.]

01:06:36 John Host *[Stifles laughter.]* And then our fans come and they buy one of those "adopt a highway" signs right in that stretch.

01:06:42 Ben Host Yeah.

01:06:43 John Host Say "*Friendly Fire* Podcast."

I don't think I can give it more than two pigeons, Adam!

01:06:47 Adam Host I get it.

01:06:48 John Host I don't want you to feel bad!

[Ben whistles.]

I want your childhood to be validated.

01:06:52 Adam Host I don't feel bad. I think there's a—probably at this moment in time a very narrow audience for a film like this, and I just so happen to be in there.

01:07:01 John Host Yeah. I mean, you always, uh—you always die on the hill of really bad movies.

01:07:09 Adam Host That is me!

[Ben laughs.]

01:07:10 John Host It's the—it's your character in this show.

01:07:14 Adam Host Oh, it's not acting, John.

[John laughs.]

Promise you.

01:07:20 Ben Host *[Laughs.]* Hey Adam, do you have a guy?!

01:07:24 Adam Host Yes I do, Ben. I was surprised, like—having seen this film as often as I had, I thought I'd have a pretty good idea of who my guy would be before watching this film, couple days ago. But my guy surprised me, in that he is Dr. Paul Flammond.

01:07:42 John Host Huh!

01:07:43 Ben Host *[Intrigued]* Ohhh!

01:07:44 Adam Host And the reason for this choice is—*[laughs]* when Nick Rivers meets him for the first time and...

01:07:50	Ben	Host	Speaking of people who were in Batman films.
01:07:53	Adam	Host	Yeah!
01:07:54	John	Host	Really?
01:07:55	Adam	Host	Yeah, he plays—is Alfred to Val Kilmer's Batman.
01:07:59	John	Host	Oh, I didn't know that!
01:08:00	Adam	Host	Pretty great, right?
01:08:01	John	Host	How nice!
01:08:03	Adam	Host	Dr. Paul starts talking about his scientific history and all of his great inventions.
 <i>[Ben laughs, Adam stifles laughter.]</i>			
And when Dr. Paul talks about the desalination machine that he invented, <i>[laughing]</i> and Nick Rivers' reaction was—Nick Rivers' reaction having to do with the world <u>never</u> running out of salt again after such an invention makes it to market.			
01:08:27	John	Host	<u>Really</u> good.
 <i>[Ben laughs.]</i>			
<i>[Laughing]</i> Really good line.			
01:08:29	Adam	Host	<i>[Ben laughs a few times as Adam continues.]</i>
The cut back to Dr. Paul and the look on his face is one of my favorite moments in the entire film. Just stupefied when confronted with Nick Rivers's complete—like, <i>[laughs]</i> he's <u>stunned</u> at how stupid Nick Rivers is in that moment.			
And that is how I felt for many of the jokes in the film. Like, just stunned at the audacity, at how stupid some of the jokes were. But ultimately resigned in my respect for it. So Dr. Paul, in his Kenan React to Nick Rivers in that scene, did enough to become my guy. Love that moment.			
01:09:13	John	Host	My guy was young Nigel in the <i>Blue Lagoon</i> sequence.
 <i>[Adam and Ben laugh, John stifles laughter.]</i>			
You know, <i>The Blue Lagoon</i> , starring Brooke Shields—			
01:09:25	Adam	Host	Yeah!
01:09:26	John	Host	—was a major, major—had a major impact on my generation. And I don't even know if I saw <u>it</u> , but I sure saw it in my dreams.
 <i>[Ben laughs.]</i>			
The idea of <i>Blue Lagoon</i> , for those who haven't seen it—			
01:09:40	Adam	Host	That movie grew a lot of people up.
01:09:41	John	Host	Yeah. Is that a teenage girl and a teenage boy, or maybe pre-teen, even? Are shipwrecked together on a desert island, and they learn—the whole idea of it being that they are in a <u>natural</u> state, so learn about sexuality <u>un</u> —

01:10:02	Ben	Host	<i>[Laughs.]</i> "They are in a state of nature."
01:10:04	John	Host	"A state of nature." They're not corrupted by... lingerie catalogues and violent video games, and they get to slowly explore one another as they blossom and bloom in their... nature-ness.
			<i>[Ben laughs.]</i>
			And boy, that was—
01:10:25	Adam	Host	Well put.
01:10:26	John	Host	That was a compelling plot for those of us who were pre-teens at the time, or early teens. I was <u>12</u> . And the idea of being trapped on a desert island with Brooke Shields?
			<i>[Ben laughs.]</i>
01:10:42	Adam	Host	Would it be safe to say Barbra Streisand is to <i>Funny Girl</i> as Brooke Shields was to <i>Blue Lagoon</i> ?
			<i>[Beat.]</i>
01:10:50	John	Host	Hm.
01:10:51	Adam	Host	Is that a thing that could be said?
01:10:53	John	Host	Maybe? I'm not sure.
01:10:55	Adam	Host	Alright.
01:10:56	John	Host	Brooke Shields was—
01:10:57	Adam	Host	In terms of like, peak of their powers.
01:11:00	John	Host	But Brooke Shields was three years older than me.
01:11:03	Adam	Host	Ooh.
01:11:04	John	Host	So she was 15 when she made this movie, which was <u>scandalous</u> .
01:11:08	Adam	Host	Yeah.
01:11:10	John	Host	But I was <u>12</u> , and it didn't scandalize <u>me</u> ! It, uh... really set me on a—set me on a course—the course of adventure.
01:11:21	Adam	Host	Yeah, I mean—
01:11:22	John	Host	My eyes on a new romance.
01:11:23	Adam	Host	<i>Blue Lagoon</i> , almost Larry Clark-ish.
			<i>[John laughs.]</i>
			In some ways.
01:11:28	John	Host	Anyway, young Nigel in—because they do a creditable job of doing a two-minute <i>Blue Lagoon</i> homage. And—but young Nigel is so great, because he—there's one shot where they kinda do a medium closeup on his face, and he is just <u>covered</u> with acne.
			<i>[All three laugh.]</i>
			And I feel like it was a joke, like a <u>really</u> , really subtle joke? 'Cause it—'cause they don't milk it.
01:12:01	Adam	Host	Yeah.

01:12:02	Ben	Host	This movie does have a couple of <u>very</u> subtle jokes in it, which is surprising given how on-the-nose so many of them are.
01:12:08	John	Host	Yeah. That one for sure, I just—I wanted to celebrate young Nigel.
			<i>[Ben laughs.]</i>
			I had a hard time—I actually went <u>looking</u> for—'cause <u>older</u> Nigel, that character and that actor, it felt to me like I'd seen him <u>many</u> times. And I was like, "Who is that guy? I know that guy." And doing research on him, I mean, he became a character actor and has been in a lot of things, but never as that... as that <u>guy</u> , right? He didn't—I mean, he was—I guess he was—was he a <i>Doctor Who</i> or something? It turns out that <u>young</u> Nigel went on to have a career in Hollywood as a stuntman!
01:12:51	Crosstalk	Crosstalk	John: The actor that played young Nigel.
			Adam: How about that!
01:12:53	Adam	Host	Boy, old Nigel is just a fucking <u>dick</u> in this movie. He—
01:12:57	John	Host	He's really the biggest dick.
01:12:58	Adam	Host	He's the bad guy! Good "guy," John. Ben?
01:13:02	Ben	Host	Alright. I'm gonna do something <u>somewhat</u> unconventional with my guy, but I feel like this is—this movie is outside our purview enough that I feel at liberty to be as unconventional as this.
			My guy is that Internet pedant that I cited with the Jewish holiday that they noted didn't fall on the appropriate day, but that Dr. Paul Flammond is pointing out. Because that <u>whole</u> —that whole block of text totally ignores the fact that it's a ACME Lab Equipment <u>nude</u> calendar.
			<i>[He and John laugh.]</i>
01:13:42	Adam	Host	Right! That's so great!
01:13:46	Ben	Host	This guy is distracted by the date September 24th on a calendar that as a <u>prominent</u> topless babe holding up lab equipment! <i>[Laughs.]</i>
01:13:55	Adam	Host	Yeah, like a snap-on tools calendar. Such a classic.
01:13:58	Ben	Host	Yeah. <i>[Laughs.]</i> So, uh. So that Internet pedant is my guy.
01:14:03	Crosstalk	Crosstalk	Adam: Yeah.
			John: Wow.
01:14:04	Music	Transition	A brief clip of "War."
			<i>War!</i> <i>Huh!</i> <i>Yeah!</i>
01:14:07	Adam	Host	There's no possible way we will ever see a movie like this as the <u>next</u> movie on <i>Friendly Fire</i> . But I guess we'll never know until we roll that die.
01:14:17	John	Host	120-sided die; let me create my little corral here.
01:14:20	Adam	Host	Yeah!

01:14:22	John	Host	Alright, here we go! Rolling the die. <i>[The die rolls for a few seconds.]</i> Number 17! One-seven, all the way down!
01:14:35	Ben	Host	Seventeen is an <u>Oliver Stone</u> film.
01:14:37	Music	Music	<i>[Intense, dramatic music plays over the next few lines.]</i>
01:14:38	John	Host	Uh-oh...
01:14:39	Ben	Host	From... <u>2004</u> .
01:14:41	John	Host	Double uh-oh.
01:14:42	Ben	Host	Set... <i>[stifling laughter]</i> in the Greek Empire. It's <i>Alexander</i> ! <i>[Music stops.]</i>
01:14:45	Adam	Host	Wooow. <u>Okay</u> !
01:14:47	John	Host	<u>Really</u> ?
01:14:49	Ben	Host	Yeah!
01:14:51	John	Host	How do I not...?
01:14:52	Ben	Host	"And Alexander wept, for there were no more worlds to conquer!"
01:14:55	Adam	Host	I'm excited to see this.
01:14:56	John	Host	How do I not <u>know</u> this?
01:14:58	Ben	Host	Colin Farrell is Alexander in this movie.
01:15:00	John	Host	<i>[Whispering]</i> Wow.
01:15:02	Adam	Host	I do like Colin Farrell.
01:15:03	John	Host	Is this—
01:15:04	Ben	Host	I actually saw Oliver Stone giving a talk before he made this movie. He was still working on the screenplay. And I think I <u>did</u> wind up seeing the movie eventually. I don't remember it terribly well, but I remember him saying that it was going to be—it was really gonna <u>weird</u> people out because the mores surrounding sexuality in the time of the Greeks were so different from ours that like, anybody would fuck anybody. <i>[Stifling laughter]</i> And then I remember, like, people <u>really</u> scratching their heads about this movie when it came out. So, uh... And I'm very curious to see if that factors into what is weird about it.
01:15:45	Music	Music	"War" is fading in.
01:15:46	Adam	Host	Alright!
01:15:47	John	Host	"Anybody would fuck anybody."
01:15:50	Ben	Host	Yeah, I mean, I'm paraphrasing something I heard a man who was clearly high on cocaine say more than 20 years ago. But— <i>[laughs]</i> .
01:15:58	Crosstalk	Crosstalk	Adam: <u>Allegedly</u> . Ben: Or almost 20 years ago, but.

[Ben and John laugh.]

01:16:04 Ben Host He did a talk at my film school with two babes up on stage with him that were just there because they were his friends. *[Laughs.]*

01:16:12 John Host Whoooa.

01:16:14 Ben Host *[Stifling laughter]* They weren't talking or anything; they were just like... arm candy. It was really weird.

Alright, well that'll be the next episode of the show! Looking forward to it.

01:16:24 Adam Host Me too!

01:16:26 Ben Host We will leave it with Robs from here. So! For John Roderick and Adam Pranica, I've been Ben Harrison. To the victor go the spoiler alerts.

01:16:34 Music Music "War" continues, playing quietly as Rob speaks.

*Absolutely—
—nothing!*

Listen to me!

War!

It ain't nothing but a heartbreaker

01:16:39 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. 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. You can find Ben on Twitter at @BenjaminAhr. Adam is @CutForTime. John is @johnroderick, and I'm @robkschulte.

Thanks! We'll see you next week.

01:17:32 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!*

01:17:44 Music Transition A cheerful guitar chord.

01:17:46 Speaker 1 Host MaximumFun.org.

01:17:47 Speaker 2 Host Comedy and culture.

01:17:48 Speaker 3 Host Artist owned—

01:17:50 Speaker 4 Host —audience supported.