

*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	Promo	Clip	<p><b>Music:</b> Sweeping, dramatic action music over a plane engine/propeller.</p> <p><b>Speaker 1:</b> Can you fly that thing?</p> <p><b>Speaker 2:</b> Let's find out.</p> <p><i>[Music fades down, but continues playing through the promo.]</i></p>
00:00:02	Promo	Clip	<p><b>Ben Harrison:</b> We're coming to San Francisco Sketchfest in January and doing a live show, guys!</p> <p><b>John Roderick:</b> Our live shows are <u>amazing</u>. You know, the <u>first Friendly Fire</u> live show <u>ever</u> was at Sketchfest in San Francisco!</p> <p><b>Adam Pranica:</b> It's true.</p> <p><b>Ben:</b> January 16<sup>th</sup>, we're playing the Gateway Theatre of San Francisco. <i>[He or Adam laughs quietly.]</i></p> <p><b>John:</b> Come to it!</p> <p><b>Ben:</b> And Adam, what movie are we going to be reviewing?</p> <p><b>Adam:</b> I said I wouldn't do a <i>Friendly Fire</i> live show again unless we did... <i>Rambo III!</i></p> <p><b>Ben:</b> <i>[Stifling laughter]</i> The one where he teams up with the Mujahideen and fights the Russians in Afghanistan!</p> <p><b>Adam:</b> It's fantastic.</p> <p><b>John:</b> It is <u>not</u> fantastic, but we're gonna do it.</p> <p><b>Adam:</b> It's better than <i>Commando!</i></p> <p><i>[Ben laughs.]</i></p> <p><b>John:</b> And it's gonna be great, because our live shows are <u>hi-larious</u>.</p> <p><b>Ben:</b> January 16<sup>th</sup>. Get your tickets at <a href="http://SFSketchfest.com">SFSketchfest.com</a> or <a href="http://FriendlyFire.fm/live">FriendlyFire.fm/live</a> today.</p> <p><i>[Music fades out.]</i></p>
00:00:52	Music	Music	Slow, simple, melancholy piano music.
00:00:55	Ben	Host	Operation Anthropoid. <u>Anthropoid</u> . Just the name sounds dumb. Man-like? I guess? Why that? Who knows what went through the minds of the military planners back in London coming up with the codename for this operation? To say nothing of the film executive that chose to obscure this perfectly good war film behind a name that sounds like a fake Marvel action figure that you'd find in the bargain bin at the dollar store. But it's a movie about a real operation, and

that's the real name. Even my wife suggested the title sounded like one of those trashy sci-fi novels I read. And we could spend a whole episode debating the wisdom of these decisions, but who wants that?

This film is another entry in a sub-genre of WWII films we've begun to define on *Friendly Fire* that surround the resistance movements in various countries that the Nazis occupied. This can be a bit of a sticky wicket because many of these countries would like history to remember their resistance fighters and downplay the local collaborators. This was certainly an issue with *Black Book*, which, while not an entirely uncomplicated portrayal of the Netherlands during the war, felt like it verged into propaganda in representing the resistance as having been a bigger factor than it actually was. On the other hand, *Army of Shadows* focused on the French resistance, and excoriated the portions of French society that embraced the Nazis, while showing how isolated and small the resistance really was.

Czechoslovakia had an interesting relationship to this, because while some very effective resistance to the occupying Nazis was carried out, their stories have not been made well known in the west. Surely a film lead by two rising stars from Hollywood could cast a little more light on the amazing story of the assassination of Obergruppenführer Reinhard Heydrich?

Unfortunately, and possibly owing to the name of this film sounding like a hemorrhoid cream you'd buy at a homeopathic pharmacy, the movie was a giant flop. Even the extremely hunky Jamie Dornan and Cillian Murphy couldn't save it. This is especially painful because this is a pretty kickass movie about two soldiers parachuting behind the Nazi lines, contacting the resistance in Prague, and then carrying out this long-shot mission that led to a nationwide crackdown that was brutal even by the Nazis' standards.

00:03:18 Ben Host So what I'm saying is I'm glad I got to see it, and I'm glad you're here to listen to this episode, because there's some interesting stuff here. You kill Heydrich, and Hitler will tear Prague apart. Today on *Friendly Fire: Anthroid*.

*[Music fades into the drumroll of the next song.]*

00:03:35 Music Transition "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!

00:03:54 Ben Host Welcome to *Friendly Fire*. A little lipstick is the only way to forget what's going on in this war movie podcast. I'm Ben Harrison.

00:04:02 Adam Host I'm Adam Pranica.

00:04:03 John Host And I'm John Roderick.

00:04:05 Adam Host *[Music fades out as Adam speaks.]*

You see a lot of scenes of horror in this film, but I know all of us have at one time fallen into the trap of a insufficient compliment, or saying something about a woman's appearance that was... at the most inopportune time.

*[Adam or John hisses/winces.]*

00:04:21 Ben Host *[Laughing]* Uh-huh.

00:04:23 Adam Host That moment in the club was tough.

00:04:25 John Host It was, but you know, they were being surveilled—

00:04:28 Adam Host Yeah.

00:04:29 John Host —by Nazis!

00:04:30 Crosstalk Crosstalk **Ben & Adam:** Yeah.

00:04:31 John Host In every corner of the room! So in the end you feel like "Oh! He was right," and she forgave him!

00:04:36 Adam Host Yeah! Oh, she more than forgave him.

00:04:38 John Host Oh, she did.

00:04:39 Ben Host I feel like when you are a trained, you know, commando who was in London like a week ago training for a secret mission, it's gotta be really hard to... ignore the fact that there are Nazis all over the place.

00:04:52 Adam Host Yeah.

00:04:53 Ben Host But if you're like, a lady that's been living in Nazi-occupied Prague for several months...

00:04:58 Crosstalk Crosstalk **Adam:** Yeah, she should know, right?!  
**Ben:** They've faded into the background!

00:05:02 Adam Host Yeah, they're—*[sighs]*. They're a little too chill for being lifers there, you know?

00:05:08 John Host Well, you gotta be chill! You gotta be chill when you're surrounded by Nazis!

00:05:12 Adam Host Yeah, if you're not chill, you stand out.

00:05:14 John Host Yeah, that's right.

00:05:15 Adam Host If you're too chill you stand out.

00:05:16 John Host I mean I know Ben would say you can't be chill when you're surrounded by Nazis; you have to punch 'em!

00:05:20 Adam Host Right.

00:05:21 John Host You have to but a black mask on and climb a flagpole.

00:05:24 Ben Host It's like Han Solo telling Chewy to fly casual, you know?

00:05:29 John Host *[Laughs.]* Yeah! Fly casual.

00:05:42 Adam Host This is an interesting chapter of the war, and one that we don't hear about as much, we don't read about as much.

00:06:17 John Host Yeah. The—*[sighs]*. Boy, like the major—one of the major conflicts in this film is the whole idea of "Well, we can't punch the bully in the nose, because the punishment for that is going to be so much worse than what we're experiencing now." And how you come to a point in your reasoning where one is worth doing, because the consequences of it are better than what you've been living up until that moment, you know? Like, the plan makes so much sense on paper, but to hear everyone push back against it... *[hisses/winces]*, augh.

00:06:20 Adam Host Well, it's an elaborate trolley problem! Right?

00:06:21 John Host Right.

00:06:29 Adam Host Because they killed this guy, and the Nazis killed 3,000 Czechs.

00:06:34 John Host What happened was the people who came down on "Don't kill the guy," they predicted it.

00:06:38 Adam Host Yeah. Well, and it could have been a lot worse; they threatened to kill 15,000 Czechs.

00:06:39 John Host Right.

00:07:06 Adam Host But it's also a problem we've seen in other movies we've watched, where the value of it from a—not just a propaganda, but also from a statecraft position, because as a result of killing him—as a result of the reprisals, Churchill changed his—or changed the UK's position on the—on Czechoslovakia, and made it a—

00:07:08 Adam Host He nullified the Munich Agreement.

00:07:14 Adam Host He nullified the Munich Agreement. So, what—I mean what are the potential, like, ramifications of that in the war?

00:07:29 Adam Host The moment the Munich Agreement happens, and you're living in that country, I can't imagine what that feels like. Like, is there any comparison for that? Like, the idea that you live in a country that's been given to the Germans?

00:07:34 John Host It's like what happened in Hungary in 1954. In 1954—

00:07:37 Adam Host That was gonna be my second guess.

*[John and Ben laugh.]*

00:07:37 John Host In 1954, the Hungarians had done all this statecraft, checking in with the West, saying like "Okay, we're gonna liberalize. We're gonna pull away from the Soviet sphere. You guys have our back, right?"

And America and Britain and Austria and France all were like "Oh, yes! For sure!"

And then they did it, and the Soviets invaded, and the West was like *[faux-innocently humming and then interrupting himself]* "Doot doo-doot doo-doo... d—oh, did we say...? That we were gonna help you guys?"

*[Ben laughs.]*

And I mean, the Hungarians resent it to this day. That's why that—you cannot buy Coca-Cola in Hungary. *[Laughs quietly.]*

00:08:13 Adam Host I mean, do the Czechs resent this to this day?

00:08:17 John Host Yeah!

00:08:18 Adam Host Like, you would think there aren't many German tourists in the Czech countries these days, right?

00:08:24 John Host Well, I don't—you know, not to get too into it, but the western part of Czechoslovakia, the whole—what they call the Sudetenland—was, by a lot of estimates, majority-German population.

00:08:38 Adam Host Mm-hm.

00:08:39 John Host And had been for centuries. And you know, the original sort of Bohemian kings had invited the Germans to settle, the Germans had just sort of naturally gravitated there. There were Germans throughout Eastern Europe.

00:08:52 Ben Host It was kind of like an infestation.

00:08:53 John Host Well, but I mean—

00:08:54 Ben Host In a manner of speaking. *[Laughs quietly.]*

00:08:56 John Host You know, if you look at the border—*[stifling laughter]* if you look at the border—I mean, yeah.

If you look at the border of Prussia, Prussia goes all the way into Poland—what we think of as Poland now—and through this whole area, right? And Austro-Hungary—uh, Czechoslovakia was part of the Austro-Hungarian Empire for centuries.

So there are Germans everywhere! And the logic of the sort of *anschluss* of the Sudetenland was "It's German anyway. And so we're gonna take it and make it part of the greater German sphere." And then the Bohemian Moravian Slovak part were just gonna—they administered it differently at first. And then gradually—you know, they were like, "Oh, and that's just a protectorate."

00:09:38 Adam Host What was the ratio of Slovaks to ethnically or culturally German people in that country at the time? Was it enough to where, like, no one was really concerned about the idea because there was such an overwhelming amount of German people living there at the time?

00:09:53 John Host It varied geographically, right?

00:09:54 Adam Host Okay.

00:09:55 John Host The part of the—of what we think of as the Czech Republic now that was right next to Germany, like the town of Hof or the town of Cheb or whatever, like, they were mostly—you know, they had a lot more in common with each other than... but Prague was Bohemian, or Czech, right? And then you've got this whole Bohemia and Moravia,

which is the southern part of the Czech part of Czechoslovakia. And then there's a Slovak part, which—they speak a common language, but the Slovaks think of themselves differently.

00:10:28 Adam Host I'm just trying to understand like, did resistance rise up when the trains and the camps started to get involved? Or was it right away? Like—

00:10:37 John Host I think it was right away.

00:10:38 Adam Host Okay.

00:10:39 John Host I mean if you're Czech, you're like "What—WTF?"

00:10:42 Adam Host Yeah.

00:10:43 Ben Host I was reading that the government in exile specifically had one of these two guys be Czech and the other be Slovak because the—part of it was them making a case to the British that Czechoslovakia was a contiguous country and that the like, Czech side was riding for liberation from Germany just as hard as the Slovak side.

00:11:06 John Host Yeah, and I don't—I think the Czechs and Slovaks had to make that point because everybody knows that they don't like each other. It's a—they definitely feel like people apart from one another.

00:11:18 Ben Host And they are now, right? Like, they're—it's two separate countries now.

00:11:21 John Host It is, yeah. And after they—after the division of the two, after the Wall fell, the Czechs adopted a very liberal government under Václav Havel. And the Slovaks maintained a kind of autocratic authoritarian government. And if you cross between the two countries today, you can really see the difference. Just in terms of economic development and—and culturally.

And the Slovaks—like, Southern Slovakia really identifies as—there are a lot of ethnic Hungarians there, and they speak a kind of Hungarian... Slovak, or Slovakian Hungarian.

*[Stifling laughter]* You know, Central Europe is a real—

*[Adam and Ben laugh.]*

—mish-mash.

00:12:04 Clip Transition **Speaker:** We are here to assassinate SS Obergruppenführer Reinhard Heydrich.

00:12:08 Ben Host Before we got on the mics today we had a—an extended text discussion. Because I was looking at this photo on the Internet of Jozef Gabčík, the—one of the two assassins. And I did not see that he was wearing a hat, and it looked like he had the—like, craziest sloped forehead. And I was like—

00:12:30 John Host Like he'd been hit in the head with a cannon shell.

00:12:31 Adam Host Yeah.

00:12:32 John Host Yeah.

00:12:33 Crosstalk Crosstalk **Ben:** *[Laughing]* Yeah.

**Adam:** And I thought the same thing.

00:12:34 Ben Host I was like—I was like, "Are the people in Central Europe, like, so genetically different that I've never seen a human that looks like this before?"

*[John and Ben laugh.]*

00:12:45 John Host And—and you know, I looked at the picture, and very clearly he was wearing a cap at a jaunty angle. But the cap—it's a black and white photo. The cap and the brick wall—

00:12:52 Ben Host It's so jaunty! He's basically wearing the cap on the side of his head.

00:12:55 John Host It's truly jaunty.

00:12:56 Adam Host How jaunty is too jaunty, though?

00:12:58 John Host Well, that's the thing. I don't feel that you can be too jaunty with your hat, but you guys don't have—

00:13:02 Adam Host You'd wear your hat over your ear if you could.

00:13:04 John Host I do all the time!

*[Adam laughs.]*

I put my hat so far down below my eyebrows that it rests on the tip of my nose!

*[Adam and Ben laugh.]*

That's how jaunty it is.

00:13:12 Ben Host Jan Kubiš kind of looks like Jamie Dornan! But Jozef Gabčík looks like a killer. *[Laughs quietly.]*

00:13:18 Adam Host Yeah.

00:13:19 Ben Host He has, uh—he has the thousand-yard stare of a man who would go behind enemy lines to kill the number three German.

00:13:26 Adam Host I think of the two top-line cast members, I think Jamie Dornan looks like the gentler of the two. Cillian Murphy looks like he's seen some things.

00:13:36 John Host Well Jamie Dornan looks—I mean, it's tremendous casting.

00:13:41 Adam Host Yeah.

00:13:42 John Host Because he really, really does look like the man himself, right? He looks like *[fumbling for Jan Kubiš]* J—uh, Yan... Kubius. Kubish.

Boy, I—my Czech accent is... *[Laughs.]*

00:13:53 Ben Host Yeah. We're gonna—we're gonna—we're gonna miss every single time on the names in this episode.

00:13:57 John Host Yan—I'm gonna s—I'm gonna go with Jan Kubiš *(Yan Kubish)*.

00:13:59 Adam Host Alright.

00:14:00 John Host But then Cillian *(Sillian)* Murphy does not look—

00:14:03 Ben Host It's, uh, it's Killian Murphy.

00:14:05 John Host I'm sorry, *[stifles laughter]* Cillian *(Killian)* Murphy does not look like Jozef Gabčík.

00:14:08 Adam Host He looks more like Crispin Glover to me.

00:14:10 Clip Clip **Speaker:** Ted! Hey, Ted! Where the hell is the corkscrew?!

00:14:13 Adam Host He's making Crispin Glover face throughout this movie.

00:14:15 John Host He does that—that *Peaky Blinders* thing in everything he does, which is just look... like, really stressed.

00:14:23 Adam Host Can you think of a role that he's played, or a time in a role that he's played, where he's, uh... had a positive emotional reaction? Like a smile or a laugh? *[Stifling laughter]* I can't think of a moment.

00:14:34 John Host In this movie! He—he expresses... He—at the moment that he realizes his love for his, uh, his red-headed companion peer.

00:14:44 Adam Host Right.

*[Ben laughs.]*

00:14:45 John Host Uh, he actually showed—

00:14:47 Adam Host That—legally that's the term, right?

00:14:50 John Host *[Stifling laughter]* Companion peer, yeah.

*[Adam laughs.]*

00:14:51 Crosstalk Crosstalk **John:** Uh, within a revolutionary context—

**Ben:** Comrade companion peer?

00:14:54 John Host Yeah, that's right.

*[Ben laughs.]*

Uh, he does; he showed emotion! And I was—you know, and it struck me! But it struck me only because I'd never seen it before.

00:15:02 Adam Host It didn't strike me. The Jamie Dornan, uh, romance felt real to me—

00:15:08 John Host It did.

00:15:09 Adam Host —in a way that the Cillian Murphy one did not. It seemed like they—theirs was a love of convenience.

00:15:16 John Host Well, I don't know. You didn't feel like he—he—the thing is he warmed up to her not because he was—because it was young love, but because they were both salty! They were so salty!

*[Ben laughs.]*

00:15:26 Adam Host Yeah, their salt mixed well together, didn't it?

00:15:28 John Host It did! It was like sea salt and...

00:15:30 Adam Host Yeah.

00:15:31 John Host ...and, uh, Romanian pan salt or whatever.

*[Ben laughs.]*

00:15:34 Adam Host Yeah, but also like, Lenka... like, we opened the show talking about that moment with the lipstick.

00:15:38 John Host Yeah.

00:15:39 Adam Host Like, it was Lenka that apologized to Jozef!



00:15:42 John Host Right.

00:15:43 Adam Host For that—for that indiscretion.

00:15:45 John Host Sure, 'cause she realized that she—that that was bad tradecraft!

00:15:48 Adam Host Yeah.

00:15:49 John Host I mean, this is a—this is that weird kind of commando movie where we're... there's a lot of spy movie DNA in it.

00:15:57 Adam Host Mm-hm.

00:15:58 Ben Host Yeah.

00:15:59 John Host And we're so used to Eastern Europe or Central Europe being depicted as a land of spy action. Right? Like, me growing up during the Cold War, every—any movie about Czechoslovakia would have been a spy movie. Not a war movie.

00:16:13 Ben Host *[Laughs.]* Yeah. If you're in Prague, you're doing tradecraft!

00:16:16 John Host That's right! You're doing some, uh, *Smiley's People* action over there.

*[Ben laughs.]*

But this is a war—this is some—this is behind-enemy-lines war movie stuff.

*[Beat.]*

00:16:26 Ben Host Yeah.

00:16:27 John Host Not *Behind Enemy Lines* like that terrible movie, but behind enemy lines like...

00:16:31 Ben Host Yeah, they've got like, ranks and a chain of command and stuff. Like, a lot of the drama comes from just like, the... disagreements between them and the local resistance, who seem to have been granted some kind of official status by the government in exile, but don't—like, everybody's kind of like falling all over themselves to say like, "This is your mission." Like, "You guys are in charge. Like, assuming that we actually do this mission."

00:17:00 Adam Host And that feeling pervades a lot of war movies we watch, right? Like, "We're taking orders from people very far away. They don't know what it's like here and now, right now." Like, they don't feel like they have the agency that they parachuted in with. And it's scary.

00:17:17 John Host With the added complexity of the government—the Czech...oslovakian government in—I—I—I'm so used to saying Czech Republic now. The first five years after the Wall fell I was like, "Czechoslovakia," and people would hit me with a—with a ruler.

00:17:31 Adam Host Mm-hm.

*[Ben laughs.]*

00:17:32 John Host And now I can't even say it. Czech—

00:17:33 Adam Host You were saying "The Czechoslovakia," also.

00:17:35 John Host Czech—*[laughing]* the Czechoslovakia.

Uh, their government in exile was not universally recognized as

having authority over free Czechs, even. And this is like the—this is like de Gaulle's government.

00:17:49 Adam Host There wasn't like a Vichy Czech situation happening?

00:17:52 John Host Well, yeah, there was tons of Czech collaboration.

00:17:54 Adam Host Huh.

00:17:55 John Host And so—and also within the rebellious anti-German Czechs, there would have been communists; there would have been a people there who were siding with the Soviets; there would have been all kinds—nationalists, you know. There—so the Czech government in exile didn't have like a universal recognition. So they're giving these orders and I'm sure there were people in the resistance that were like "Welllll... suuure."

*[Ben laughs.]*

"But on the other hand..."

00:18:25 Ben Host And wasn't there like—on the Slovak side, there was like a government, right?

00:18:29 John Host Yeah. Right.

00:18:30 Crosstalk Crosstalk **Ben:** That was like—claimed to be in power, and—and dealing directly—?

**John:** A puppet government. Like there was—

**Ben:** Yeah.

00:18:35 John Host Like, the Germans understood that in Hungary, and in Romania, that it was—that rather than just try and absorb them completely, it made more sense to just have their own sort of fascist... puppet government there. Like Vichy-style.

00:18:52 Ben Host "We can do this, too!" *[Laughs.]*

00:18:54 John Host *[Laughing]* Right.

00:18:55 Adam Host Is this kind of complexity one of the reasons that Churchill had such an easy time putting together the Agreement? Like, "Well, no one really gets it..."

00:19:03 John Host Well, it wasn't Churchill that put the Munich Agreement together.

00:19:06 Adam Host It wasn't him?

00:19:07 John Host No. No, it was Neville Chamberlain. The prime minister before Churchill.

00:19:12 Adam Host Oh, that's right. Churchill was the one who tore it up.

00:19:15 John Host He was against it the whole time, Churchill was.

00:19:16 Adam Host Yeah.

00:19:17 John Host Neville Chamberlain, the famous appeaser.

00:19:21 Adam Host Right!

00:19:22 John Host Whose name now lives in infamy for his appeasement. Which is an—which is part of why Antifa says we should punch Nazis in the nose, not be appeasing Chamberlains, look how that turned out.

00:19:33 Adam Host Right.

00:19:34 John Host Etc., etc.

*[Pause.]*

00:19:37 Ben Host We do say that.

*[John cracks up. Adam and Ben laugh.]*

00:19:44 John Host Don't give it all away, Ben!

00:19:46 Ben Host Did you guys know that there was another movie based on this exact same story that came out the next year, in 2017?

00:19:52 John Host Really?

00:19:53 Ben Host With Rosamund Pike and Jason Clarke in it?

00:19:57 Adam Host The very same actor plays Reinhard Heydrich in that.

00:20:00 Ben Host Jason Clarke plays Reinhard Heydrich in it.

00:20:03 Adam Host The Reinhard Heydrich actor in this film, in *Anthropoid*—

00:20:06 John Host Detlef—

00:20:08 Adam Host —has played him before.

00:20:09 John Host Detlef Bothe?

00:20:10 Crosstalk Crosstalk **Adam:** Yeah.

**Ben:** Oh! Wow.

00:20:11 John Host He looks like him. He acts like him.

00:20:14 Crosstalk Crosstalk *[Ben laughs.]*

**Adam:** Yeah, he's really—

**John:** He's good at that job.

00:20:15 Adam Host I'd rather look like Heydrich than, uh—than Goebbels!

00:20:17 John Host Oh, yeah, Goebbels is pretty bad-looking.

00:20:18 Ben Host Yeah.

00:20:19 Adam Host Yeah.

00:20:20 John Host Yeah.

00:20:21 Adam Host If you're gonna be typecast—I mean...

*[Ben and John laugh.]*

Look, this is gonna be awkward to say, but Heydrich is a better-looking man than Goebbels, right?

*[Ben laughs.]*

*[Stifling laughter]* I think we can all agree on *Friendly Fire* that that's the case!

*[Ben and John laugh.]*

00:20:32 Crosstalk Crosstalk **John:** I mean it depends, I guess! What you're into!

**Ben:** I don't feel like you hear about Heydrich that much!

00:20:35 Ben Host Like, you hear about Goebbels and Himmler and all of those other second-string Nazis all the time. But I'd—and I feel like I'd heard "architect of the Final Solution" with relation to other people's names before.

00:20:49 John Host Yeah. I—you make a good point. When Heydrich was given the— basically like, complete authority over Czechoslovakia... or Bohemia Moravia, I guess—

00:21:04 Ben Host Yeah.

00:21:05 John Host That just feels like kind of a demotion, or not that big of a deal, if you are somebody that's considered the third ranking Nazi. Like, shouldn't he—

00:21:16 Ben Host Right. You're not like, prosecuting the Eastern Front. You're not running Berlin. Like, what are you—you're just in some not-on-the-border-of-the-war country?

00:21:26 Adam Host All that was to come later, though, right? If we're talking about order of operations. Like, this whole incident was fairly early, was it not?

00:21:33 John Host '42, yeah.

00:21:34 Adam Host So if you're going to open up the Front in another year, and you're gonna transfer Heydrich there, and he's your best... like, isn't this a logical place to start for him?

00:21:44 John Host No, there's an Eastern Front at this point! And they're kicking ass over there!

00:21:48 Adam Host But is the ass-kicking the reason not to send him there, is what I'm saying.

00:21:52 John Host Oh, yeah, maybe.

00:21:53 Adam Host Like—like...

00:21:54 John Host Well, he's not a commander, right? He's not a battlefield commander. And maybe—you know, '42 is like, peak Final Solution days. Maybe they put him here to prosecute... well, no! They say they put him there to quash resistance.

00:22:09 Adam Host Is the resistance greater here than on the Front?

00:22:12 Ben Host Well, they're talking about sending him to Paris, right?

00:22:14 Adam Host Yeah.

00:22:15 Ben Host In the movie.

00:22:16 John Host Right. So I—I mean it seems like being the billy club that's putting down resistance isn't as cool, within Nazi land, as being in Berlin in a powder-blue suit marching around.

00:22:29 Adam Host I think... kind of a lot of questionable delegation of tasks!

00:22:32 John Host Yeah, like—

00:22:33 Adam Host For the Nazis and for Hitler personally, huh?

00:22:36 John Host Yeah. Anyway...

*[Adam laughs.]*

It does—it—you do wonder about it. And what's funny about this movie, and about this plot, is... it's a—just a small little mission. I mean we spend a lot of time in hiding with these—uh, these parachutists. We spend a lot of time with them. But really, they're just... they're just ma—the plan is like, "Find a point where he slows down enough that we can throw a grenade in his car."

00:22:59 Ben Host Right.

00:23:00 John Host It's not really a very complicated plot.

00:23:03 Adam Host Yeah. And it's so "easy," in quotes, that like... whether or not it is a success is secondary to "Should we or shouldn't we do it?"

00:23:12 John Host And—well, that and also the whole business of "Well, some days he has an armed guard and sometimes he doesn't." But there's also a kind of thread within their operation where they recognize it's a suicide mission. So if it is a suicide mission, it doesn't matter whether he has an armed guard. All you have to do is step out and... kill him. And then you're all gonna die anyway.

00:23:32 Adam Host I really like that conflict between Jan and Jozef about like... it's Jan who's like, making plans for the day after, and Jozef's like *[stifling laughter]* "What are you talking about?"

*[Ben laughs.]*

Like, "We don't need to think about where to throw our guns after we use them! We're dead!"

00:23:48 John Host Right! 'Cause Jan did the thing that you're not supposed to do, which is fall in love with a beautiful girl!

00:23:54 Adam Host Yeah.

00:23:55 John Host Now he doesn't wanna—he already had shaky hands.

00:23:56 Adam Host Yeah.

00:23:57 John Host He doesn't wanna die! He wants to—

00:23:59 Adam Host You try not falling in love with Charlotte Le Bon. Right? I dare you.

00:24:04 Ben Host Yeah. I mean, everybody she's been in a movie with on *Friendly Fire* has fallen in love with her.

00:24:09 John Host You know, I like that whole, like—like, indie rock shag.

00:24:12 Adam Host Mm.

00:24:14 Ben Host I've heard that the indie rock scene in Prague—

*[John laughs.]*

—in 1942 was like, not super well established.

00:24:20 John Host It wasn't even that well established in 2001, frankly!

*[Ben laughs.]*

I was listening to techno music.

00:24:25 Ben Host Oh no.

00:24:27 John Host I know.

00:24:28 Adam Host *[Imitating a techno beat]* Untz, untz, untz!  
 You had to stop referring to yourself as the butcher of Prague when you played rock shows there, right, John?

00:24:36 John Host *[All three laugh.]*  
 I butchered their dance scene.

00:24:37 Adam Host Yeah.

00:24:38 John Host With my sick beats.

00:24:39 Music Transition Brief clip of "War."

00:24:41 Promo Clip *War!*  
**Music:** Upbeat rock plays in the background.

**Announcer:** *Dead Pilots Society* brings you exclusive readings of comedy pilots that were never made, featuring actors like Patton Oswalt—

**Patton Oswalt:** So the vampire from the future sleeps in the dude's studio during the day, and they hunt monsters at night. It's *Blade* meets *The Odd Couple!*

*[Audience laughs.]*

**Announcer:** —Adam Scott and Jane Levy—

**Jane Levy:** Come on, Cory. She's too serious, too business-y. She doesn't know the hokey-pokey.

**Adam Scott:** Well, she'll learn what it's all about.

*[Audience laughs.]*

**Announcer:** —Busy Philipps and Dave Koechner.

**Dave Koechner:** Baby, this is family!

00:25:14 Promo Clip **Busy Philipps:** My Uncle Tal, who showed his wiener to Cinderella at Disneyland, is family. Do you want him staying with us?

*[Light audience laughter.]*

**Dave:** He did stay with us, for three months.

**Busy:** And he was a delight!

*[Audience laughs harder.]*

**Announcer:** A new pilot every month, only on *Dead Pilots Society* from Maximum Fun.

00:25:30 Promo Clip **Carrie Poppy:** Hey, MaxFun listeners! Have you been listening to MaxFun for a while, and you've just been wondering "Where is the new Flat Earth podcast I keep hearing about?"

**Ross Blocher:** Well, here it is. We give you all the facts on NASA's lies, and how we know that the Earth is actually flat!

*[Beat.]*

**Ross & Carrie:** Just kidding!

**Music:** "Oh No, Ross and Carrie! Theme Music" by Brian Keith Dalton. A jaunty, upbeat instrumental.

**Ross:** This is *Oh No, Ross and Carrie!*, and we join fringe religious groups, we undergo alternative medical treatments...

**Carrie:** And we hang out with people like 9/11 Truthers; Flat Earthers; we find out "Why do people believe strange things?"

**Ross:** We join them, and we tell you all about it! We have a lot of fun; we make a lot of friends.

**Carrie:** Yeah, we do. We joined the Mormons! We joined the Scientologists! We got acupuncture! We got fire cupped! We got ear candled! We've done it all, and we're gonna keep doing it all. Why don't you check out *Oh No, Ross and Carrie!?* At [MaximumFun.org](http://MaximumFun.org).

*[Music ends.]*

00:26:22	Music	Transition	Brief clip of "War."  <i>Huh!</i> <i>Yeah!</i>
00:26:24	Ben	Host	This plot was hatched to legitimize the government in exile, and did change Britain's policy toward whether Czechoslovakia was like, part of the Axis or part of the Allies.
00:26:36	John	Host	Right.
00:26:37	Ben	Host	But does this movie, like, make the case for what they did or not?
00:26:41	Adam	Host	If Heydrich were killed by... a gang, would it not have legitimized the exiled government? Like, did it <u>have</u> to go down this way specifically for the political winds to change?
00:26:54	John	Host	What you see in that moment, right, is that Poland <u>has</u> a government in exile that is recognized by the Allies. Because Poland was <u>invaded</u> . Whereas Bohemia and Moravia were subsumed by treaty, and Slovakia was a client state. So in order to change the designation of the Czechs to enemy combatants—or Allies—there had to—like, the government of... the government in exile executed this plot, and that, you know, put them into the—into a position of like, members of the rebel alliance? But that's all just—that's all just a shell game, it feels like! I mean, it's just moving hats around.
00:27:40	Ben	Host	Right. It's—like, why would Churchill need them to do something <u>this</u> flashy to— <i>[laughs quietly]</i> to consider their claim legitimate?
00:27:50	Adam	Host	Yeah, that's where my head's at.
00:27:52	John	Host	What's <u>crazy</u> is that during the war—and we never—we just never think about this! There <u>was</u> a <u>level</u> of like, State Department kind of

activity that still was respecting borders, and there were still all these sort of treaties in place. Treaties mattered. Treaties—you know, like at the end of the war with Japan, that whole business where the Soviet Union declared war on them in the last 24 hours or something, and then was able to get all this territory...

I mean that's all at this sort of level of paperwork that still existed, and when we think of the war, it's just—it just feels like "Oh, it was an all-out, and you declared a side, and then you were part of this operation" but there were all these little groups that had different status. That—you know, that kind of doesn't make for very interesting movies, I guess, if you think about the communist resistance in Poland and the Free Poles and—you know, and the conflicts that were between those groups. And the fact that they were all antisemitic—um, you know, that's just—

*[Ben laughs, John stifles laughter.]*

It really—

00:29:05 Ben Host They're like "We like the Nazis for that," you know...

*[John laughs.]*

00:29:12 John Host But, you know, "stopped clock is right twice a day" kind of a thing. Right, and the Poles—you know, the Poles, like, didn't mind the Soviets until all of the Polish officer class was massacred by them. And then all of a sudden it was like "Oh, well, I guess those weren't very good friends either."

And what this movie does I think is a little bit dishonest, which is after they kill Heydrich, it turns into a... it turns into a last-stand Western. And we get—

00:29:36 Ben Host Right.

00:29:37 John Host —all the excitement of a 20-minute gun battle. And in this movie, we watch... what, 200 German soldiers get shot?

*[Ben laughs.]*

I mean, every single dude that walks through a door has a super cool death scene where he—

00:29:51 Adam Host Yeah, but did you read about the real story? They put 600 people at that church!

00:29:56 John Host Well, I know, but do you know how many of them died?

00:29:58 Adam Host A lot of 'em!

00:29:59 John Host Not really!

00:30:00 Adam Host Really?

00:30:01 John Host No! There were some—there were a lot of wounded. But what—I mean, what does it say—and I, you know, I don't know, like—I haven't cross-referenced this amount. I spent too much time thinking about the, uh—thinking about the botulism theory of—

00:30:20 Adam Host Yeah.



00:30:21 John Host —of how he actually died.

00:30:22 Adam Host Yeah, that was really interesting.

00:30:24 John Host *[Laughs.]* But yeah, they said, uh... they said 750 SS soldiers laid siege to the church. And according to the SS, there were five wounded soldiers.

00:30:42 Adam Host What?!

00:30:43 John Host So—

00:30:44 Ben Host Welll, come on. They fudged numbers all the time.

00:30:46 John Host Well, I know, but we watched—

00:30:47 Adam Host Yeah, who's doing the record-keeping of that assault, also?

00:30:51 John Host It's true, you don't always believe the SS records. But there's a awful lot of difference between 300 dudes dying and five guys getting wounded. And if you think about a gun battle, that can take a lot of different forms. And if the—if it was a siege, rather than an assault, it just meant that the—they cordoned off the church and then sat and fired machine guns at it. But it—but we watched a real, like, super—and it's super good!—battle.

00:31:21 Ben Host Yeah.

00:31:22 Adam Host A church is really acoustically perfect for an extended gun battle scene. It's terrifying.

00:31:26 Crosstalk Crosstalk **John:** And no one in there had any hearing.

**Adam:** Yeah. *[Laughs.]* Yeah.

**John:** Like, not a s—*[laughs]*.

*[Ben laughs.]*

**Adam:** Yeah, they should have been—"See that shit pouring out of their ears, Slick?"

*[Adam and Ben laugh.]*

**Adam:** "They can't fucking hear you!"

**John:** They do—

00:31:37 John Host They do that a couple of times in this movie, where they—the sound design, like, they move the faders up on some ringing?

00:31:43 Adam Host Yeah.

00:31:44 John Host Like "mneeeeh—"

00:31:45 Ben Host Yeah.

00:31:46 John Host That would have been everyone's ears... forever, if of course—you know, most of our—

00:31:51 Adam Host They—

00:31:52 John Host Well, all our heroes died.

00:31:53 Adam Host That whole sequence... I mean, you started talking about this sequence in the context of it being an appendage to this film and its

story. But as sequences go, I was riveted. I thought it was amazing. And that constant retreat of like—it's that thing where like, if you're escaping a burning building, you don't go up.

*[John and Ben laugh.]*

And their escape—

00:32:15 Ben Host But they don't have a choice! Right?

00:32:17 Adam Host Yeah!

00:32:18 Ben Host Like, if they go down, they're fucked, so they stay up to save the guys in the cellar.

00:32:23 Adam Host That's what I'm saying, though. Like, that dread increases as they go up the stairs and further back into the corner, like, retreat, retreat, retreat into nothing. It's, uh—it really builds the tension, right up to the end.

00:32:35 Ben Host This movie does a great job with tension all the way through. Like, the tension before the attack on Heydrich is also...

00:32:42 Adam Host Yeah.

00:32:43 Ben Host ...like, needle-pegging. Like—and it's just guys, like, sitting on park benches at a corner in the road for a little while.

00:32:51 John Host Nothing more tense than that!

00:32:53 Ben Host No.

00:32:54 Adam Host Not a great commercial for the, uh—the STEN company of products, right?

*[John and Ben laugh.]*

When you absolutely, positively have to assassinate a guy... this is not a good look. And here's my question! Why don't you just use grenades?

00:33:12 John Host Yeah.

00:33:13 Adam Host Is it because grenades have a failure rate equivalent to a machine gun in these days?

00:33:18 John Host I don't know. It seems like if the three of us—if the three of us decided to kill... Heydrich, right now, and even—

00:33:28 Ben Host *[Laughing]* Uh-huh?

00:33:29 John Host —even knowing that Ben is a coward...

00:33:30 Ben Host You know—

*[John laughs quietly.]*

You know, like, people always talk about getting a time machine and killing Heydrich—

00:33:35 John Host Mm-hm.

00:33:36 Ben Host —but I think the three of us could actually do it.

00:33:37 John Host Right! I mean, and their original plan was to have a cable across a road!

00:33:42 Ben Host *[Laughing]* Yeah!

00:33:43 John Host And like, stop his car with a cable, basically! That's outta the—straight out of the anarchist cookbook.

00:33:47 Adam Host Mm-hm.

00:33:48 Ben Host Right.

00:33:49 John Host But like, you could kill him with a hatchet; he's in an open car!

00:33:52 Adam Host And we know they have two grenades!

00:33:54 John Host Yeah!

00:33:55 Adam Host Throw two grenades!

00:33:56 John Host Big grenades!

00:33:57 Adam Host Yeah. That they dipped in—in like... canned... pickles or something!

00:34:03 John Host Yeah.

00:34:04 Adam Host To botulize them up!

*[Ben laughs.]*

00:34:05 John Host So the guy that's walking across the street, who's there to like slow the car down, he also could have tossed a grenade!

00:34:12 Adam Host Yeah. It should have been grenades all the way down. You're—they're easier to pack on your person inside a trench coat—

00:34:17 John Host Yeah.

00:34:18 Adam Host You don't need to mess with that park bench assembly. He's assembling it blind.

00:34:21 John Host Yeah.

00:34:22 Adam Host Which may or may not have been a reason for its jamming later. ...God!

00:34:27 Crosstalk Crosstalk **Adam:** Give me a break!

**John:** I mean, in the—in—

00:34:29 Ben Host So there's some theories that he died from a pulmonary embolism.

00:34:31 John Host Right.

00:34:32 Ben Host There's some that he died from botulism, and that it was like a—

00:34:36 Crosstalk Crosstalk **John:** Chemical warfare.

**Ben:** —like a chemical warfare incident.

00:34:40 Ben Host But then there's also the thought that he might have gotten an infection from the horse hair in his car seat?

00:34:47 John Host Yeah!

00:34:48 Ben Host Being forced into his wound. Which calls back to *Master and Commander*; it took a piece of the shirt in with it.

00:34:55 John Host That's right, and that's the—that's the dangerous part! Yeah, he died of sepsis, they say. But you know, part of it is the German doctor didn't give him antibiotics 'cause he thought he was doing better. And so—antibiotics were pretty new at that point.

00:35:10 Ben Host Yeah.

00:35:11 John Host Yeah, I—I mean... the point is they killed him. And it shook down. How—I mean, I don't—I don't know if there's a way to evaluate which aspect of the trolley problem is the one that paid off. But they—but certainly the people in England had done the math on it. They knew that the Germans would inflict reprisals. So—

00:35:41 Ben Host Right.

00:35:42 John Host They—you know. They felt like the propaganda—maybe the propaganda value of the reprisals was the real... benefit to it.

00:35:53 Crosstalk Crosstalk **Ben:** Ooh, interesting.

**Adam:** Boy, that's dark.

00:35:55 John Host Right, maybe—

00:35:56 Ben Host Like, show how bad the Germans are in the press.

00:35:59 John Host Right. Maybe they were hoping for 15,000 people getting shot instead of 3,000.

00:36:06 Ben Host 'Cause it's not—like, they talk about one town getting wiped off the map, but it—

00:36:10 Crosstalk Crosstalk **John:** Two.

**Ben:** —two entire towns in the area around Prague were like—

00:36:14 Ben Host —like, every single guy that lived there was killed. They burned them to the ground and then leveled them.

00:36:20 John Host Salted the earth and then took the women and children and put 'em in camps.

00:36:23 Ben Host Yeah.

00:36:25 John Host I mean, and they did that in France, too. There's a famous town in France that is left in ruins as a monument to this method.

00:36:34 Adam Host You can go down some really awful Wikipedia holes off of this film.

00:36:39 John Host Yeah.

00:36:40 Adam Host I think one of the threads I chased down had to do with what happened to the women and children there. And they had like, extermination vans. Like, mobile units set up, where they would reroute the exhaust into the passenger compartment and... do it on the go! Right?

00:36:57 John Host That was one of the Final Solution methods before they finally settled on Zyklon B. They tried everything.

00:37:04 Adam Host Wow.

00:37:05 John Host It turns out that it's a real, uh... that it's a real logistics problem to kill six million people. If you can believe it.

00:37:12 Ben Host But I think we could do it.

*[John laughs.]*

You know, but—put the three of us together? I think we could figure it out.

00:37:17 John Host I don't know if we've watched a movie—like a commando movie, a raid movie—where the raid was... it wasn't an anti-climax when it

happened. It was exciting, and the tension had built up. But during the—

00:37:32 Ben Host I thought for sure it was gonna not work out! Because of when it was in the movie. It was about an hour in, and I thought "Oh, this is gonna be them having a bad first crack at this, and then... you know, the real climax will come later when they really do it." And instead it's more like a heist film. It's like—okay, we got the jewels, and now we have to figure out how to get outta town with 'em.

00:37:54 John Host Right. Right. That's—that is the structure of it. I mean, I know this story, and had read about it lots of times, so I knew kinda the sketch of the plot of this film. And it's... it's sort of like the assassination of Franz Joseph. It's the same basic setup. It just—the war had already started, so it wasn't... it didn't, like, ignite the world. It just pissed the Nazis off.

And it's not like the Final Solution slowed down, either. I mean, at '42, it was... it was happening. In big-t—it was big-time happening. But there were obviously plenty of... plenty of third-string administrators that "just followed orders." And then—

00:38:42 Adam Host You get the lead-up to this, of people just following orders, but the aftermath also, like—it's a two-pronged thing, right? It's the wiping out of villages off of the map. It's the extermination of a bunch of people. And then there's this giant reward! Right? Like, they're impressing upon the populous their need to find the people responsible, and the pressure becomes so great from all of these sides! Like, the threat of death and the promise of wealth combine to strain Čurda into turning.

00:39:17 John Host Right. Turns and then... some pretty brutal torture—

00:39:21 Adam Host Yeah.

00:39:22 John Host —produces the necessary information.

00:39:26 Adam Host Worse moment for Ata: the torture scene, or when his birthday's ruined by a proposal on the same day?

00:39:34 John Host He does—

*[Ben laughs, John stifles laughter.]*

He does lose—

00:39:36 Adam Host That's pretty tough, right?

00:39:38 John Host He does lose a good birthday.

00:39:39 Adam Host Can he just have a birthday? Like, on his own, for himself?

00:39:43 John Host But you know what, he's a teen—

00:39:44 Ben Host I don't think that's as bad as proposing at a wedding.

00:39:47 Adam Host No, it's not. It's—it's lesser than that, for sure.

00:39:50 John Host *[Laughs.]* Have you—do you guys know someone who proposed at a wedding?

00:39:52 Adam Host I feel like you hear about it all the time!

00:39:54 John Host I know, it's really bad. Although I—

00:39:55 Crosstalk Crosstalk **Ben:** Yeah, you hear about people who the spirit takes, and they get

down on one knee at the wedding reception.

**John:** Yeah. Oh, shitty.

**Ben:** Yeah.

00:40:02	John	Host	I was at a wedding one time where I—where I went with a date, and she and I'd been broken up for... over a year.
00:40:08	Adam	Host	<i>[Wincingly]</i> Ooh.  <i>[Ben laughs.]</i>
00:40:09	John	Host	And she was just like "Look, I need to go to this wedding. Will you go to the wedding with me?"
00:40:13	Adam	Host	"You're the best dancer I know."
00:40:15	John	Host	And I was like "Yeah, I'll go to the wedding with you."  <i>[Ben laughs.]</i>  And then we were at the wedding, and halfway through the wedding... I looked over at her and I—and she was bathed in church light. And I was like, <i>[whispering]</i> "Why did we ever break up?"  <i>[Ben laughs.]</i>  <i>[Regular volume]</i> And she said, <i>[whispering]</i> "I don't know."  <u>What?!</u>
00:40:30	Adam	Host	
00:40:31	John	Host	<i>[Regular volume]</i> And then we started—we were just like—
00:40:33	Adam	Host	Were you talking to each other during the "a little bit softer now" moment, and that's why you were whispering?  <i>[John and Adam laugh.]</i>
00:40:39	John	Host	Well, no! The wedding was in the—it was happening! You know, it was just like "Do you take this man—"
00:40:42	Adam	Host	Oh!
00:40:43	John	Host	And I was like, <i>[whispering]</i> "You look so beautiful right now. What did we—"
00:40:45	Adam	Host	Wow.
00:40:46	John	Host	<i>[Whispering]</i> "Why did I ever..."
00:40:47	Adam	Host	That's nice.
00:40:48	John	Host	<i>[Regular volume]</i> She was like, <i>[whispering]</i> "I don't know."  <i>[Regular volume]</i> Didn't work out, it turns out.  <i>[Ben laughs.]</i>  'Cause I'm not presently married.
00:40:52	Adam	Host	But you were caught up in it!
00:40:53	John	Host	It w—yeah! So I can understand.
00:40:55	Clip	Clip	<b>Speaker:</b> And I love you, man!

00:40:56 Adam Host One bit of production trivia—and trivia really trivializes the...  
*[John laughs.]*  
 ...what I'm about to tell you—is that the scene of Ata's torture occurs in exactly the same location as real-life Ata's torture took place.

00:41:13 John Host It—they filmed it there!

00:41:14 Adam Host In that location.

00:41:15 John Host *[Wincingly]* Ooh.

00:41:16 Adam Host Which is heavy-duty.

00:41:18 John Host Well, you know, that church still stands—

00:41:20 Adam Host Yeah.

00:41:21 Crosstalk Crosstalk **John:** And that—that—that lower window—  
**Adam:** That window is crazy-looking, still.

00:41:24 John Host It's a place to go if you're ever in Prague and check it out, 'cause that window—that bullet-shredded window is still there.

00:41:30 Adam Host Yeah.

00:41:31 Ben Host What does the production permit look like to get into the like, torture chamber? Like, "Hey—"  
*[John laughs.]*  
 Like, uh, "Yeah, we need you to get insurance to make sure that you don't mess up the torture chamber, 'cause you know, we like to keep it kinda like, as it was."

00:41:45 John Host I'm sure they used that torture chamber throughout the Cold War too, so it probably has a lot of—it may be even part of a... of a kind of memorial.

00:41:55 Crosstalk Crosstalk **Ben:** Lot of ghosts in there.  
**Adam:** I can't do the mental gymnastics of—*[laughs quietly]*.

00:42:00 Adam Host Every once in a while I think like... Did the Nazis know they were evil? They had to know they were evil as they were doing the evil shit, right?

00:42:07 John Host Have you ever seen that—*[laughs]?*

00:42:08 Adam Host And then I think about, like, the torture scene and like, they're showing a kid his mom's severed head.  
*[John laughs.]*  
 Like, that's a pretty evil moment! You gotta know at that point, right?

00:42:16 Ben Host Like if you find yourself... one of the other guys in that room?  
*[Laughs.]* Right? Like, not the one pulling the—pulling the tea towel off the bucket.

00:42:24 John Host Yeah.

00:42:25 Ben Host Not the one holding the knife to the kid's neck. Just like, the third guy that's like, there waiting for the intel. You gotta like... "Hmm! Maybe I

have backed the wrong horse."

*[John laughs.]*

00:42:35 Adam Host And if you chase that all the way down to the idea earlier—I think John, you were saying like, you just go along with it! This—this movement. Like, you don't wanna resist, because it's this monolithic thing. You're just—to protect yourself, you just go with it.

When you're going with it, you hear about the head in the basket. Like, that trickles down. You know what you're complicit in, right?

00:42:57 John Host Have you ever seen the Mitchell and Webb sketch, "Are we the baddies?"

00:43:00 Ben Host Yeah.

00:43:01 Adam Host Yeah.

00:43:02 John Host Yeah.

00:43:03 Crosstalk Crosstalk **John:** "Are we the baddies?"

**Ben:** "Are we the bad—we've got skulls on our caps!"

*[John laughs.]*

00:43:06 Ben Host "Can't think of anything good about skulls." *[Laughs quietly.]*

00:43:08 John Host The thing—the thing that—

00:43:09 Adam Host This is why "not all Nazis" isn't a viable defense for this!

00:43:14 Ben Host Yeah, but we've seen like, our own countrymen depicted in movies doing shit like this. Like, *Sicario* has a torture scene. *Zero Dark Thirty* has torture scenes.

00:43:24 John Host If you're in Prague in 1942, the Germans appear to be winning the war. Like, super-duper winning it. You—

00:43:32 Adam Host 100% chance, according to Hirohito.

00:43:35 John Host Right. You are—you're living in a city that has been... ruled by Germans far away, first from Vienna and then from Berlin. Like, Germans are not strangers to you. You know them well, and you know their culture well, and a lot of Czechs speak German. And so you're doing math where you're saying "Well, it looks like we're ruled by Germany now. And Germany's going to be an extremely powerful world empire. And who knows how long that's gonna last?"

And so everybody in that situation is making a calculation that's not based on that—I mean, this is the ultimate question, and we're asking it now, of ourselves, in America. Which is, like, what is your personal breaking point? Where are you willing to put yourself on the line—sacrifice yourself, even—on principle? On—what is the—what's the line?

And for a lot of people it was, here, the—you know, children in jails on the Mexican border. You know, everybody has a breaking point. But we—

00:44:46 Adam Host For some people it's seeing their taxes increase.

00:44:49 John Host Right.



*[Ben and Adam laugh.]*

And—*[stifles laughter]* and for some people it is just that, you know, "They're stealing our jobs."

00:44:54 Adam Host

Right.

00:44:55 John Host

But whatever it is, right, like—in America today, we have not... like, there is not a widespread rebellion. No one has taken up arms. And it's because everyone is waiting it out! Right? They think that a year from now it's gonna be different. Two years from now. Something's gotta change.

And I think in these Central European countries—we think of the Germans as just the baddies! But they know them intimately, and they've known them for centuries. And they're making—they're not thinking about like, "Today, is this my line?" They're thinking about "Two years from now, am I going to be... successful? Or am I gonna be dead, or am I gonna be in jail?"

And—

00:45:36 Ben Host

Well, that's kinda how the Jamie Dornan character is thinking, too.

00:45:40 John Host

Mm-hm.

00:45:41 Ben Host

He's like "I wanna kill—I wanna whack this guy, but then I wanna like... have a white picket fence and a family."

00:45:46 John Host

Right.

00:45:47 Ben Host

Like...

00:45:48 John Host

A nice apartment that looks over the Charles Bridge.

00:45:50 Ben Host

Which is not really the right mindset to be in if you're the resistance fighter guy. *[Laughs.]*

00:45:56 John Host

No, especially not one of two that's parachuted in there on a suicide mission to do one goddamn thing.

*[Ben or Adam laughs quietly.]*

00:46:03 Ben Host

On the Wikipedia page about Operation Anthropoid, it says that this plot was hatched in 19—late 1941, when the Allies thought that Soviet capitulation was very likely.

00:46:16 John Host

Yeah.

00:46:17 Ben Host

And I'd never read that we thought that the USSR was not gonna make it through the war.

00:46:26 John Host

When Hitler, uh, violated the Molotov-Ribbentrop Pact and invaded the Soviet Union, Stalin was so shocked, and sad, that he basically went to bed. And stayed in bed. And the Germans were just running roughshod over Ukraine and Belarus and just like, on their way. And they were like, knocking on Stalin's door like—

*[Knocks repeatedly.]*

"Can we get some—?" And Stalin was sure he was gonna—there was gonna be a—

00:46:55 Adam Host Stalin's like "I thought I knew that guy!"

00:46:56 John Host *[Laughs.]* Exactly.

*[Adam laughs.]*

00:46:59 Ben Host "I've got a weird mustache, you've got a weird mustache..."

*[John laughs.]*

00:47:03 John Host "We've got some agreements together..."

"What happened to our love?!"

Stalin was convinced there'd be a coup d'état. That he had screwed up so badly that he was—that as soon as he woke up and came out the door, there was gonna be a bullet waiting for him.

00:47:15 Ben Host Wow.

00:47:16 John Host And he was stunned—stunned that the politburo or whatever was like "Stalin, what do we do?!" Like, they didn't get rid of him when they could have. So I think, yeah, it's not—the conclusion was not foregone.

00:47:30 Crosstalk Crosstalk **Adam:** Stalin, he's just like us!

**Ben:** Hm.

00:47:32 Adam Host When our friends disappoint us—

*[Ben laughs.]*

—I think we often get into bed and don't leave for a couple of days.

00:47:36 John Host I get into the bathtub.

00:47:37 Adam Host Yeah.

00:47:38 Ben Host Yeah, it's nice to hear that you can be—you can have a depressive personality and still rise to the level of autocrat.

*[All three laugh.]*

00:47:48 Adam Host Hey, that's still available to all of us!

00:47:50 John Host Yaaaaay!

00:47:51 Ben Host Yeah!

*[All three laugh some more.]*

00:47:53 John Host I have always wanted to ride into Paris at the head of a column of tanks!

00:47:56 Adam Host Mm.

*[Ben laughs.]*

00:47:57 John Host So—so far, no one has... like, history hasn't allowed it. But...

*[Adam laughs.]*

I'm still young! Young-ish.

00:48:03 Ben Host Yeah.

00:48:05 John Host I really loved some of the special effects in this movie. When the movie opens, and you realize—like, it opens in darkness. And the first we see is almost like a sort of first-person "open your eyes on the ground."

00:48:18 Clip Clip Movie audio plays as John speaks.

**Music:** Sustained, atmospheric resonance.

*[Footsteps. Someone grunts, and then pants for breath.]*

00:48:20 John Host You hear like a "Oof!" And then we're on the ground. And it felt like a pretty cheap way to start a parachuter movie. Like...

00:48:28 Ben Host Yeah!

00:48:29 John Host We could have started on a parachute. Like a shadow of a parachute. And I thought "Is this some low-budget thing where they couldn't even show a—somebody parachuting?"

*[Clip audio ends.]*

*[Ben laughs.]*

But then they do this amazing—they really manage to show Prague in 1942. Right? They do these sort of panoramic shots of Prague. We see the Charles Bridge with Nazis driving over it. We see, like, a lot of different sets and settings. I was impressed with the way they set the scene. Even though most of the movie is done—you know, is set in a three-room apartment.

00:49:09 Ben Host I was totally surprised by this movie. I saw what it had made at the box office, and saw that it was a pretty recent film, and I just assumed that it was gonna be... pretty—uh, like a low-rent piece of shit the way *[speaking the word "colon" aloud]* *USS Indianapolis: Men of Courage* was.

*[John laughs.]*

And I thought it was pretty great! It was a nice, tight little movie.

00:49:32 Adam Host Oh, boy.

00:49:33 John Host It wasn't little, though. It was two hours.

00:49:35 Ben Host It defied expectations.

00:49:37 Adam Host This is one of those very stylish, well-constructed, good-looking films that surprises when you hear that the director and cinematographer are the same person. Sean Ellis both directed and shot the film.

00:49:52 John Host That's usually not a good sign?

*[Beat.]*

00:49:54 Adam Host It's just a degree of difficulty that you don't often see. And I feel like in the *Friendly Fire* oeuvre (oov)—

*[John snorts.]*

—when we get it, it means it's actually a good sign. Because *Beasts of No Nation* was a Cary Fukunaga-shot-and-directed film. We have this one. I don't know what our third is—

00:50:13 Ben Host Yeah.

00:50:14 Adam Host —to make it a real rule, but we've—

00:50:15 John Host Yeah, well, what are some of the other movies in our oeuvre (*oov*)?

00:50:17 Adam Host We've had some good experiences with that kind of division of labor.

00:50:24 Ben Host Yeah.

00:50:25 John Host Is that something that they did more often in the old days? Or is the—in the old days, was it much more defined, the roles? Cinematographer and director?

00:50:34 Crosstalk Crosstalk **Adam:** I think in the old days—

**Ben:** I think it was much more defined.

00:50:37 Adam Host Yeah.

00:50:38 John Host The studio system?

00:50:39 Adam Host Yeah.

00:50:40 John Host So this is—it's an indie move.

00:50:41 Ben Host Yeah. I mean it's a—it is a lot to shoot your own movie. Like, that's—those are two super different jobs. Like, directing and shooting. And he also co-wrote the script. Like...

00:50:51 Adam Host Yeah.

00:50:52 John Host It's like producing your own record.

00:50:55 Ben Host Yeah.

00:50:56 John Host You shouldn't do it, really. I'm—I'm here to tell you. Living proof.

*[Ben laughs.]*

00:51:00 Clip Clip **Speaker:** They are the postman, and I'm the letter writer. Period.

00:51:02 John Host But it was a good-looking movie, and I felt like the.... I felt like the acting was sort of great throughout. There wasn't anybody that took me out of the film. And—

00:51:11 Ben Host Yeah!

00:51:12 John Host And the—I think the movie was well-explained within itself. Like, the internal geography made sense. And the plot at least made sense.

00:51:22 Ben Host The church assault is a really complicated scene, and it's very—like, you never get turned around. You're following it the whole way through. And like this—like, they... like, set up and pay off strategy, like, within that scene. Like, "Oh, like, fill the staircase with busted up furniture," and then like, suddenly there's a—*[laughs]* a grappling hook pulling the furniture down. It's fun to see those things, like, play out over the course of that scene.

00:51:52 Adam Host Yeah, that sequence is so strong because they're cutting back and forth between what's happening in the crypt and what's happening up above, and you know their only knowledge of what's happening is what—through what they hear. And if you're in the crypt, all you're

hearing is—*[laughs]* a war zone. Until that final gunshot. Just amazing.

I thought the film also did a really good job in introducing tertiary characters, and giving you enough to know them with.

00:52:17	John	Host	Mm-hm.
00:52:18	Adam	Host	Like, we get to know that family that they're hiding out with, and obviously the girlfriends of our two main characters. But then there's everyone else that's involved in the resistance, and you have a pretty good sense of where people are in terms of their, uh—their agreeing or disagreeing with the plan, based on very few scenes. I thought it was hyper-efficient that way, for how many characters we're introduced to. There aren't really any throwaway parts or characters here. It was well done that way.
00:52:47	Ben	Host	I agree. I really like the Toby Jones character.
00:52:50	Adam	Host	Oh, I love a Toby Jones! That's great.
00:52:53	Ben	Host	His dispute with the Marcin Dorociński character, like the—
00:53:00	Adam	Host	Yeah.
00:53:01	Ben	Host	Like, they have a fully fleshed out conflict that is like a C storyline <i>[laughs]</i> in the movie.
00:53:07	Adam	Host	Yeah. Yeah.
00:53:08	Ben	Host	Which was really cool.
00:53:09	Adam	Host	Yeah, that moment before the attack, when they're arguing over the table about like, "Well, <u>I</u> got orders that we're <u>not</u> going!"  "But <u>these</u> orders say that we <u>are</u> !"
00:53:17	Ben	Host	Yeah.
00:53:18	John	Host	Toby Jones gave us a—I mean, he's really a key player in any one of these spy movies. As soon as he shows up, you realize, "Oh, man. There's—there are powers behind powers."
00:53:29	Adam	Host	Yeah.
00:53:30	John	Host	But yeah, that <u>was</u> a tense thing. And imagine, like, being on the ground in a situation where you're getting orders basically by carrier pigeon.
00:53:39	Adam	Host	Mm-hm.
00:53:40	John	Host	And they are all only five words long. Like, "Go for victory, stop."  <i>[Ben laughs.]</i>
00:53:51	Adam	Host	You know? <i>[Laughs.]</i> And you're like "What am I—what is <u>that</u> supposed to mean?!"  <i>[Sighs.]</i> There's that mole in the house, that we don't know at all, basically. He's squirreling notes out of the place that have to do with whether or not Heydrich has defenses rolling out with him, and—
00:54:03	John	Host	Right.
00:54:04	Adam	Host	—and the timeline for those, and that idea of accepting and taking action based on information you're getting from a guy like that mole?

Or people at HQ that are so far away, and not even close to the situation that you're living in that moment.

00:54:22 Ben Host Right. It's so hard to know if you can trust that mole.

00:54:25 Adam Host Yeah!

00:54:26 Ben Host Given how paranoid the resistance are when they show up.

00:54:29 Adam Host Yeah.

00:54:30 Ben Host That paranoia suffusing every decision that they make is so well established, and well—well seen through the whole film.

00:54:38 Adam Host Is that a technique, Ben, you think, that—that like, we know so many people so little... is that one of the ways that the film injects its paranoia? Like, you can't—almost by rule, you can't know anyone very well in this film! Because you get these vignettes with them.

00:54:54 Ben Host Yeah. I wonder! I mean, it seemed like the guy that was keeping the schedule for them and passing it through the window—we didn't really get to see his face, ever. It was always kind of slightly obscured.

00:55:08 Adam Host Mm-hm.

00:55:09 Ben Host And that felt intentional.

00:55:10 Adam Host Like, wasn't there a point where you thought Ladislav was... maybe turning?

00:55:15 John Host Yeah.

00:55:16 Adam Host Or an agent for the other side?

00:55:17 Ben Host Yeah, he was for sure the guy I was expecting the camera was gonna turn around and find when one of them does turn. And it's a really nice surprise when you realize that it was one of the other parachutists.

00:55:30 John Host You know, and I guess all the parachutists were actually Czech or Slovak, so... so you can kind of see that they have the same struggles as the—you know, as everyone else there.

Yeah, Ladislav as played by... Marc—Marchin—no, it's not a "ch," 'cause it doesn't have a gaduk. It's Marcin Dorociński (*Mar-sin Dor-o-sinch-ki*). Sinnn—simitchki... Anyway.

*[Ben laughs.]*

He, uh—

00:55:59 Ben Host *[Enunciating]* [MaxFunkenstein.sex](#).

00:56:02 John Host *[Laughs.]* He does such a great job of making it seem like he is... maybe the baddie, but then when he reveals his motivation is just fear of the—of what's gonna happen to the Czech people...

00:56:15 Ben Host Yeah.

00:56:16 John Host It's—extremely convincing moment! Like, he shows emotion for the first time, and then we never see him again in the film. And it—it's a—it's very moving. It's a kind of very moving tentpole moment.

00:56:31 Adam Host Yeah.

00:56:32 Ben Host Well, and it's very real! Like, it's the thing that holds all kinds of

resistance back, is like... what will happen in reaction to this will be bad, one way or another. And he's not wrong! Like, he may be wrong like, in the, like... 30,000-foot view of the thing. But nothing he's saying is incorrect.

00:56:54 John Host Right.

00:56:55 Ben Host You know?

00:56:56 John Host Well, and who knows if he was wrong? We don't know what the out—what would have happened if—

00:56:59 Ben Host Right.

00:57:00 John Host —if Heydrich had died as the result of something else, right? If there had been—if he'd died in a bomb, or if they'd made it—if they'd—

00:57:10 Ben Host Yeah!

00:57:11 John Host If they'd made the car crash look like an accident, or something, right? I mean—

00:57:15 Ben Host I wondered if, if Heydrich had died just like, right away, if the reprisal would have been different more, you know?

00:57:20 John Host Right. Worse.

00:57:21 Ben Host Who knows?

00:57:22 John Host Sure. If he—if they'd shot him, it might have just been like...

00:57:24 Adam Host Hm.

00:57:25 John Host The executions begin immediately.

How—

00:57:27 Ben Host Yeah.

00:57:28 John Host Would this movie have been better... we spend so much time really in the personal with these guys. Like, we almost go to the bathroom with them.

*[Ben laughs.]*

For most of the movie. Right? And we're—we do a lot of close-ups, and we're just really with 'em.

00:57:41 Adam Host We go to the bathroom with Mom. She doesn't come out.

00:57:43 John Host That's right. We do go to the bathroom with Mom. That's... that's... that's oof.

00:57:47 Clip Clip **Mrs. Moravec:** You must be confusing us with other Moravecs.

00:57:49 John Host But at the end of the movie, the last 20 minutes, we get into this adventure, gun... gun movie. If we had gone instead—if we had zoomed out at that moment and had met a bunch of people at the political level, and watched the reverberations of the incident throughout the halls, would that have been better? Or would that have been confusing? 'Cause I—'cause that's the thing that feels missing to me.

I didn't feel like there was any—

00:58:22 Ben Host The larger context?

00:58:23 John Host Yeah! I didn't feel like "Wow, I wish this movie had more exciting gunfights."

*[Ben laughs.]*

Particularly ones that play out sort of not as they did in history. Like, I feel—I feel like your point, Adam, that the SS is an unreliable narrator, is true. But if the Czech rebels had killed... a hundred German soldiers as part of their resistance, that would have been a real talking point among the Czechs. Right? There would be plenty of documentation of it. That gun battle wouldn't be characterized in all the stuff I've read as like, "It was a siege! And then they ended up killing themselves."

There would have been some notation of like... "It was a siege, where the Germans like, sent wave after wave of soldier!"

So anyway, we see a big battle that didn't happen that way, in this movie, to give us some extra Hollywood finger-on-the-taint kind of stuff. And honestly, it might—I mean, I—Ben, did this movie do a bunch of trade? Did it sell a bunch of tickets?

00:59:28 Ben Host No.

00:59:29 Crosstalk Crosstalk **John:** Right. So if you're gonna make a movie that...

**Ben:** Did not sell... a lot of tickets. *[Laughs quietly.]*

**John:** ...that doesn't even recoup... like, why not—?

00:59:34 Ben Host Worldwide gross was \$5 million.

00:59:35 John Host Ooh.

00:59:37 Ben Host Against—let's see if they have the budget...

00:59:39 Adam Host I don't ever remember seeing a trailer for this.

00:59:42 John Host No. I mean, it's a esoteric story. And so why not make it a political thriller? This movie I feel like needed somebody standing behind a desk, pounding on it.

00:59:53 Ben Host It needed more boat dads—

*[John laughs.]*

—to get the "boat dad" demographic in the door.

00:59:58 John Host Where was the boat dad?!

01:00:00 Adam Host Yeah. Boat dad pays full price for his ticket, for sure.

01:00:03 John Host We had bathroom mom.

01:00:05 Adam Host We did.

01:00:06 John Host Cyanide mom.

01:00:07 Ben Host *[Laughs.]* Oh, man. Can we—can we do a cyanide mom, like, white window decal?

*[He and John laugh.]*

For our online merch offerings?



01:00:18 Adam Host That's the—*[laughs]* that's the parenting book that was way overshadowed by the *Tiger Mom* series of books. *Cyanide Mom*. Very unpopular.

*[John and Ben laugh.]*

01:00:27 John Host Or we could do the whole family, like, dad, mom, four kids and a dog, but they're all biting cyanide capsules all the way down.

*[Ben laughs.]*

01:00:34 Adam Host Ugh. Yeah.

*[John laughs.]*

That's a nice sticker for a minivan.

01:00:37 Ben Host Yeah.

01:00:38 Adam Host Is that our new shirt?

01:00:39 John Host I don't know, man.

*[Ben laughs.]*

01:00:41 Adam Host Cyanide Family?

01:00:42 Ben Host I mean, it would be on-brand for us to release a shirt that nobody wants.

*[John and Ben laugh.]*

01:00:46 Adam Host Yeah.

01:00:47 John Host So do you take the cyanide? You guys? Or do you shoot yourselves in the head? Or do you go out in a blaze of glory?

01:00:53 Adam Host Oh, this is a great question.

01:00:54 John Host You know, like—

01:00:55 Ben Host We see one guy do the "belt and suspenders" of take the cyanide capsule, and then shoot himself.

01:01:00 John Host They call that the Hitler.

*[Ben laughs.]*

01:01:01 Adam Host You can—I think everyone can agree—this is something that everyone can agree on. You don't wanna be captured.

01:01:06 John Host Right.

01:01:07 Adam Host So no matter what—

01:01:08 Ben Host It's unfair that they call that the Hitler, 'cause this guy kinda came up with it. You know.

01:01:11 John Host He did, he did it first.

01:01:12 Ben Host Hitler was just biting his rhyme.

01:01:14 Adam Host I gotta say there's something about jumping on the grenade that... that has some appeal to me.

01:01:20 John Host Jumping on the grenade...

01:01:22 Adam Host You know? It takes a little bit of the agency out of it. Because like,

you're not biting the cyanide capsule, you're not pulling the trigger. But there's something I think that speaks to a type of heroism, where like, if—

01:01:33 John Host A little valor.

01:01:34 Crosstalk Crosstalk **Adam:** If the little, like—the spinny grenade goes up to the balcony—

**John:** Talking about the potato masher.

**Adam:** —like, you could...

01:01:40 Adam Host You're trying to save someone else by jumping on that thing!

01:01:42 John Host Someone else who's gonna die in three seconds.

01:01:44 Adam Host And you know... you know that's gonna be fast, right?

01:01:47 John Host Grenade?

01:01:48 Adam Host I think I'd be grenade guy!

01:01:51 John Host Ben?

01:01:52 Ben Host Is the cyanide capsule glass?

01:01:55 John Host Yeah.

01:01:56 Ben Host Are they biting through glass?

01:01:57 John Host Yeah, you crack it.

01:01:58 Adam Host That doesn't—

01:01:59 Ben Host I don't think I could get myself up to biting through glass.

01:02:01 Adam Host *[Laughs.]* If you swallowed it...?

01:02:02 John Host No, it—

01:02:03 Adam Host It would just go through you, bec—?

01:02:05 John Host Yeah, the glass isn't gonna digest.

01:02:07 Adam Host You clench down on the shit-out and you break it. That's—that's a bad way to go. You think you've made it.

*[All three laugh.]*

01:02:14 John Host So—

01:02:15 Ben Host "Home free!" *[Laughs.]*

01:02:16 John Host So what do you do, Ben? 'Cause it takes an awful lot of val—uh, glor—what am I trying to say? It takes an awful lot of guts—

01:02:23 Ben Host Yeah.

01:02:24 John Host —to shoot yourself in the head. That's a—that's a pretty powerful trigger pull.

01:02:29 Ben Host I mean, I don't wanna be the guy that constantly rings this bell, but—

*[John or Adam laughs.]*

—I've chosen a career to keep myself out of this kind of situation.

*[John laughs.]*

01:02:38 Crosstalk Crosstalk **Ben:** For a reason.

**Adam:** And the thinking about it. Yeah.

01:02:39 John Host But you've got a—you've got a situation, right? Like... Ralph Lauren (*Lore-EN*) is at the door, Ben.

*[Ben laughs.]*

And he wants all his clothes back. Do you bite the cyanide capsule, or do you shoot yourself in the head, or do you go out guns blazing?

01:02:55 Ben Host I would just yell, *[muffled as though cupping hands around mouth]* "I know it's really pronounced Ralph Lauren (*LORE-en*)! Leave me alone!"

01:03:00 John Host *[Laughs.]*

See, for me, I feel like there's a... there's some kind of internal prohibition on suicide. Even in a situation where your fate is sealed.

01:03:11 Adam Host I think that's why I chose the grenade!

01:03:13 John Host Yeah.

01:03:14 Adam Host It's because that doesn't feel like suicide.

01:03:15 John Host No, it doesn't. It feels like death in battle.

01:03:17 Adam Host Yeah.

01:03:18 John Host And I feel like if you've got—if you've got machine guns, you know, just like, raking the building... you're assured a death. They're never gonna capture you if you just—if you go out through that window like Butch Cassidy and the Sundance Kid and just get torn apart, guns blazing—

01:03:37 Ben Host Yeah.

01:03:38 John Host You know, they're—you're gonna go down as at least the guy that died fighting.

01:03:44 Adam Host I can't believe that we have gone this many episodes without this question.

01:03:49 Ben Host Let us know what you think—

*[John laughs.]*

—by going to [MaximumFun.org/donate](http://MaximumFun.org/donate), and donate \$5 if you would do the cyanide capsule, \$10 if you would do gun to the head... \$35 if you would do the grenade.

01:04:03 John Host Well, wait. There's a fourth option. Which is guns blazing.

01:04:06 Adam Host Yeah.

01:04:08 Ben Host Okay. That's, uh—that's \$200 a month.

01:04:10 John Host *[Laughs.]*

Yeah. Go to—*[laughs]* go to [MaxFunkenstein.sex](http://MaxFunkenstein.sex).

*[Ben and/or Adam laugh.]*

And write to Adam.

01:04:19 Ben Host Show us your receipt, and, uh—*[laughs]* and we'll furnish you with the means? I don't know!

*[He and John laugh.]*

01:04:25 Clip Transition **Speaker:** I need to get my family out of Prague!

01:04:29 Adam Host Ben and I were speaking very positively about the style of this film, and its stylishness. And I think one—

01:04:36 Ben Host Yeah! Shot on 16 mm!

01:04:37 John Host What? Whoa!

01:04:39 Adam Host One moment that is... pretty filled with a kind of style is Jozef's death at the end. He's in the crypt. Things are really bad down there.

01:04:53 John Host Oh, yeah.

01:04:54 Adam Host Hard to know, if you're gonna measure—who's got it worse? Like, we're doing a lot of deep questions. Would you rather be up in the balcony, or would you rather be in the crypt?

01:05:04 John Host Balcony.

01:05:05 Adam Host Yeah, I think so, too.

01:05:06 John Host 'Cause they're filling the crypt with water... But you're right, in that final scene, we've got the light shining down through the shower of water.

01:05:14 Adam Host It's—

01:05:15 John Host It becomes an otherworldly...

01:05:17 Adam Host **Adam:** It's... eth—

**John:** Ethereal.

*[Adam laughs.]*

**John:** That's—*[laughs]*.

01:05:20 Adam Host *[Stifling laughter]* I wanted to start saying the word, and then I wanted you to finish it for a correct pronunciation.

*[John and Ben laugh.]*

But this is one of those scenes where you get maximum style, because Jozef sees Lenka before he dies. And you see—and everything slows down. You see her angelic welcome of him to whatever post-death existence he will have. The candle is extinguished, bang, into the water. It's over.

Did you like that?

01:05:51 John Host No. I thought it was... like, a absolutely weird choice, in a movie where there was—

01:06:00 Ben Host It was a big swing.

01:06:01 John Host There was none of that, no even suggestion of it.

01:06:04 Crosstalk Crosstalk **Adam:** I admired the swing.

**John:** You did?

**Adam:** To use Ben's terminology.

01:06:07 Adam Host Like, it got super stylish at the end, but I—I was there for it!

01:06:11 John Host Really?

01:06:12 Adam Host Yeah.

01:06:13 Crosstalk Crosstalk **Ben:** Yeah. I liked it, too.

**John:** No. I kinda—I kinda backed aw—I, like, recoiled, instinctively recoiled, like "What? What is the—whooooa!"

01:06:20 Adam Host I think in nine outta ten other films that part fucking sucks.

*[Ben laughs.]*

But for whatever reason it works here. Like—like, reading about it on paper, like if you're looking at the script, like, "The angelic beauty of Lenka reaches for Jozef."

01:06:32 Crosstalk Crosstalk **Adam:** "A candle becomes submerged." Like—

**Ben:** Yeah, I—I reach for the red pencil when my buddy Sean Ellis passes me his script for that part.

**Adam:** Totally. Yeah. I don't know how this makes it to its shooting day!

**John:** I mean, it's very beautiful.

**Adam:** But as a—as a sequence, I think it works. And I can't explain why, 'cause it shouldn't.

**John:** It's—it's beautifully made, but it's just like—it's just like, Obi-Wan or whatever!

01:06:51 John Host Like, where does—

*[Ben laughs.]*

What does this say about the director's idea of what Heaven is? Or is he hallucinating? I think he's hallucinating. But why would he be hallucinating?! He's in the middle of a battle! That's the wrong time to start hallucinating.

*[Ben laughs.]*

01:07:04 Adam Host Try to imagine a film where it doesn't end like that, and instead it's just Jozef's POV and he's down there struggling to swim, and then bang. I mean do you think this is Sean Ellis going, like, "We've seen a lot of awful stuff. We've seen a head in a basket. We've seen some torture. We've seen atrocities." Like, this is a way to inject some... hope. At the end. Hope during the worst moment.

01:07:35 John Host That you go to Heaven?! And your girlfriend is there?

01:07:37 Adam Host You—*[sighs]*. Whatever you might believe—you may believe

something totally different from Jozef, but it is comforting to feel like, at the end of his story, he may have achieved something—some comfort!

01:07:52 John Host

I wanted to see him shoot himself in the head, and then see Churchill—

*[Adam and Ben laugh.]*

—stamp a piece of paper with a stamp and go *[exaggerated growly voice, almost unintelligible]* "I recognize the Czech Republic! Rar, rar, rar." *[Laughs.]*

01:08:05 Ben Host

*[English accent and similar growl]* "I am in a state of nature." *[Laughs.]*

*[Back to regular voices.]*

01:08:08 John Host

And then credits roll.

01:08:09 Crosstalk Crosstalk

**John:** I feel like those are two different directions.

**Ben:** Wow. Naked Churchill. Yeah.

**John:** Yeah, naked Churchill recognizing the Czech Republic.

01:08:14 Ben Host

That's a different kind of angelic. *[Laughs.]*

01:08:16 Crosstalk Crosstalk

**John:** *[Stifling laughter]* Yeah, we see the cherubic—*[laughs]*.

**Adam:** That's cherubic, yeah. Fuck!

**John:** *[Laughing]* Sorry!

**Adam:** God damn it.

*[All three laugh.]*

**John:** I see the word forming on your lips—

**Adam:** Yeah.

**John:** —and I just jump... jump in there.

*[Ben laughs.]*

01:08:28 Adam Host

Yeah. You're at an advantage, Ben, at your remove.

01:08:31 Ben Host

Yeah.

We've talked a lot about things that this movie got right, and a couple things it got wrong, but you wanna hear something it got really wrong?

01:08:39 Crosstalk Crosstalk

**John:** Mm-hm.

**Adam:** Alright!

01:08:40 Ben Host

So wrong that it wound up in the goofs section on IMDb?

01:08:42 Adam Host

Yeah.

01:08:43 Ben Host "When they first arrive in Czechoslovakia, Jan and Jozef attend a New Year's party with Marie and Lenka, where they attempt to carry out their assassination plot. Four months later, they are all in light outerwear. While a warm day in April certainly is possible, the trees and shrubs in the background along—and along the street are in full bloom!"

01:09:05 John Host Ohhh.

01:09:06 Ben Host "Well past what might be expected at the end of April in Prague."

01:09:08 Sound Effect Sound Effect *[Beeping as Ben speaks.]*

01:09:09 Ben Host "The European city at the same latitude as New York is Madrid. Prague is ten degrees further North, approximately 700 miles."

*[Beeping stops.]*

"The trees should still be bare, as they are just starting to bloom in New York at the end of April."

01:09:23 John Host Now, I'm gonna take a bunch of issue with that. Because—

*[Ben laughs.]*

—the—the—because Europe—due to the jet stream...

01:09:31 Ben Host Yeah?

01:09:32 John Host Europe has a much warmer climate at a higher latitude than East Coast—

01:09:38 Ben Host Yeah!

01:09:39 John Host —of the United States!

01:09:40 Adam Host Hmm!

01:09:41 John Host So although Madrid and New York—yeah, we'll just use this person's own specious comparison! Madrid and New York—

01:09:47 Ben Host That was the thing that—I pulled this one because this person was so careful to back up their argument with a lot of very, like, smart-sounding stuff, but it just seemed like... the—my pedant doth protest too much.

01:10:04 John Host Yeah! Madrid and New York don't have the same climate! They may be at the same latitude.

01:10:08 Ben Host Right! *[Laughs.]* Although I was on the phone with a guy in Madrid yesterday, and he was a big-time asshole, so they've got that in common.

01:10:17 Adam Host I thought the costuming in this film was really impeccable, and I think you lose something if you bundle them up. I think what they were wearing was... was really nice!

01:10:26 John Host It was. There were—there were a lot of, um... good outfits.

01:10:32 Ben Host Good outfit movie. What did you think of Toby Jones's frames, John?

01:10:37 John Host I liked 'em. I wondered about 'em. There was a moment where there were some—you know, what this movie is is a good shirt collar movie. Because there—

01:10:46 Ben Host Ooh, yeah.

01:10:47 John Host There are several moments where we're watch—we're seeing guys depicted from behind, and you can see the fit and texture of their shirt collars. And they all felt right. They all felt like, made out of the right material. They were stiff in the right way. They were—they were... they're just the right dimensions. And there's one scene where I was admiring the shirt collars, and then it switched over to Toby's glasses. And you saw the temple. You saw them in profile, and you could see the way the temple finished behind his ear. And it felt right! And I was like... "Bravo, tortoise shell!"

01:11:24 Adam Host Yeah. I feel like when you put Toby Jones in your movie, you're gonna work with him on the glasses a lot.

01:11:29 John Host Yeah.

*[Ben laughs.]*

01:11:30 Adam Host Because you need that scene where he takes off his glasses and looks at them thoughtfully.

01:11:34 Crosstalk Crosstalk **John:** Wipes 'em off.

**Ben:** Yeah.

**Adam:** Maybe wipes 'em off a little bit.

**John:** Yeah.

01:11:36 Adam Host I feel like that is a—that is a thing about a Toby Jones performance. You gotta have it.

01:11:41 John Host I wanna clarify for our audience—

01:11:42 Ben Host Yeah.

01:11:43 John Host —that I am capable of admiring a shirt collar and not getting lost. Like, I can continue to see the film.

*[Adam and Ben laugh.]*

I don't just like... forget about what's going on.

01:11:53 Crosstalk Crosstalk **Ben:** Are you getting accused on, uh—online, of, uh—?

**John:** No! I just—I just heard myself talking and was like "...Shirt collar? How far out of the plot do you have to be to care?"

01:12:03 John Host But I—it's just a thing—

*[Ben laughs.]*

I just see it—I see it out of the corner of my eye, but it does matter. It does matter.

01:12:08 Adam Host It's a sign of great intelligence—

*[John laughs.]*

—to hold both a shirt collar and a plot line in your brain at the same time, John.

01:12:16 John Host 'Cause that's the type of thing that'll—that'll spook me. Or you know,



like, walk me out of a—

*[Ben or Adam laughs.]*

—a movie. It's just like, "Nope. Nope."

*[Ben laughs.]*

I hate—I almost hate myself for it. But... but something like that causes me to fall deeper in love.

*[Adam laughs.]*

01:12:35 Ben Host

Mm.

01:12:37 Adam Host

There are so many other reasons for self-hate, John.

*[John laughs.]*

I would hope that's not yours.

01:12:41 John Host

No.

01:12:42 Music Transition

Brief clip of "War."

*War!*

*Huh!*

*Yeah!*

01:12:45 Adam Host

Well, one part of the show where I hate myself every time... is the construction of the rating system we use to review the film we've just discussed. No shortage of memorable objects!

01:12:59 John Host

Mm-hm.

01:13:00 Adam Host

In *Anthropoid*. Only one object gives comfort, though. And that is the meditative clip-loading scenes that we get a couple of in this film, when... I feel like you definitely get a—a Butch and Sundance vibe from Jan and Jozef. When Jan starts to fall apart the day before the mission, he starts hyperventilating, and it's Jozef that takes him into his arms and asks him to remember the training.

01:13:29 John Host

Mm-hm.

01:13:30 Adam Host

The training to steady your mind and your breath involves meditatively loading a clip with bullets.

01:13:37 John Host

Mm-hm!

01:13:38 Adam Host

You just concentrate on that. You can get through the freakout. It's a thing that Jan teaches someone else, up on the balcony, when that guy's freaking out. It's sort of a... it's sort of a communion.

01:13:52 John Host

Mm-hm.

01:13:53 Adam Host

And... this is a film that is about the absence of safe harbors. You know? They parachute behind enemy lines. That first cabin is not safe. They get in a town. The party's not safe. They bunk with Ata's family. Not safe. The church, not safe. Nowhere's safe.

But to whatever degree that you can construct safety in your mind—to whatever degree you can hold it together—the way that you do that in this film is through this meditative clip-loading. And I really like

those scenes! It felt a little stylish too, but not too stylish. I liked it. And I liked how physical it was. Like, Jan is in Jozef's arms. They're holding each other like brothers. Even though these are just "two crazy guys" thrown in on the same mission together.

And it represents this intensity that I felt throughout the film. I felt on the verge of freakout throughout a lot of it, because it's two hours of really high-intensity stuff. And it's because you just never feel safe anywhere at any time. And in that respect, it is so effective. I really like, for as painful and terrifying as it is—why make a war film unless you're doing it to make a person feel like what it was like to be there? And this is one of those films that I think is so effective in that. I really—like, I really think it did a great job with it. It was terrifying in ways that war films should be. It was stylish in ways that I like modern films to be.

And at the core of it was that equivocation of bad people methodically carrying out their evil in the face of good people trying to figure out whether or not they should resist, and to what degree they should. You know? And that is... that is a thought I have today, all the time. You know? Like, evil doesn't stop and think. It just keeps coming. And all of us are around our kitchen table, wondering to what degree we push back, or when. And that scene at the kitchen table where they have the meeting the night before the raid, I thought was so emblematic of that. It really gave me a lot to think about.

- 01:16:16 Adam Host I think this is a really good movie. Criminally under-seen! Evidently. I'm gonna give it, uh... I'm gonna give it, like, four and a quarter clips.
- 01:16:27 Ben Host That's a lot of bullets!
- 01:16:29 Adam Host I think it's better than good. Yeah. I liked it quite a bit.
- 01:16:34 Ben Host I really felt a very similar way to you, Adam. And so I will al—I will come in at exactly the same rating, four and a quarter clips. Really nice movie that, uh... genuinely surprised me. And I think, like, it is stylish in a modern way, but also in a way that feels kinda timeless, you know? Like, I think that this is kind of... like, a classic kind of filmmaking, and a director who really knows what he's doing. And I think that Sean Ellis is just kinda... it seems like he's pretty early in his career. He hasn't done a ton of films so far, so I'm excited to see what's next for him.
- 01:17:20 Adam Host Agreed.
- 01:17:21 John Host Yeah, I had a few—*[clears throat]* I had a few complaints with the movie. And I think mostly it has to do with that fight scene at the end, that just felt... exaggerated for—in the hopes that we would, I don't know, get some excitement in what had otherwise been a really well-paced and tense, dramatic espionage movie that's depicting real events. And every other real event in the film feels very real! Just like what it would be like. And the assassination itself, or the assassination attempt, feels very accurately depicted. There's no—
- 01:18:09 Ben Host Yeah, he apparently like—for both that and the church standoff, he used like, Gestapo after-action reports to reconstruct it as accurately as he could.
- 01:18:22 John Host Yeah, and I think the only thing that was missing was Heydrich

actually ran after them and... you know, kept shooting and shouting at them and stuff. I mean if anything, they made it—

*[Ben or Adam laughs.]*

—they downplayed it!

01:18:34 Adam Host God, that part was so terrifying.

01:18:35 Ben Host Wow.

01:18:36 Adam Host Like, not only does the plan get blown, but now he's coming at you.

01:18:39 John Host Yeah, right!

*[Ben laughs.]*

Both he and his chauffeur—

01:18:41 Adam Host Yeah.

01:18:42 John Host —just like, fully unloading their guns at you!

01:18:43 Adam Host Yeah.

01:18:44 John Host Pretty scary! For—so for a movie to have spent so much time, like, getting everything—all the cars right, the uniforms right, the—just the whole feeling of it right—'cause it really did feel like Prague.

So then to throw in this battle just felt a little... shabby, but on the other hand, it's a great battle scene! Like a totally great... battle. And the fact that it's fictional in the context of this movie, I think that I would just put an asterisk by my review and say although I don't like that departure from what the rest of the film is trying to do, it's still great.

So the gun that they're all shooting is a gun called the Colt Model 1903. And I hate to take this away—there's a guy on our Facebook page that does a whole bit called "The Guns of *Friendly Fire*," where he'll describe all the guns within a film. I hate to take any of the valor away from him by describing this gun.

*[Ben laughs.]*

01:19:47 Adam Host I hate to send anyone to Facebook. I love what this person's doing, I just wish they did it on a blog or something.

01:19:52 John Host Right, I just wish that there was a place other than Facebook that does what Facebook does.

01:19:56 Adam Host Right.

01:19:57 John Host If anyone is listening that is—uh, that was just sitting around thinking of how to redesign Angry Birds. Let me suggest that you redesign Facebook instead.

*[Ben laughs.]*

I bet it would be more profitable.

01:20:08 Adam Host Matt Haughey's great at solving problems like this.

01:20:10 Crosstalk Crosstalk **Adam:** Come on, Matt.

**John:** Yeah. I don't know. Well, you know, Matt Haughey's been spending a lot of time spending money on sneakers lately.

**Adam:** Mm.

01:20:15 John Host

Anyway...

*[Adam laughs.]*

The—the—*[stifles laughter]* the Model 1903, we see it a lot in this movie. It has an—it has—it's an eight-shot clip in that gun. So I'm gonna give it four clips plus... one bullet that you keep in your pocket.

*[Beat.]*

That—

01:20:33 Adam Host

It's for yourself?

01:20:34 John Host

That you don't—you don't leave it in the clip to lose count.

01:20:38 Ben Host

So you don't accidentally shoot it.

01:20:39 John Host

That's right. You've got that one extra bullet that, when you're outta bullets, you just pull that clip out and load one more in for you. So four and—four clips and one bullet. You guys gave it a—each a quarter clip, which is two bullets, in the clip. I'm gonna have one bullet in the pocket.

01:20:58 Adam Host

Pretty big scores all around. I like when a film surprises us like this one. Like, none of us knew of it. Saw it blind. Modern film. Good movie!

01:21:08 John Host

Yeah! And a good, I think, conversation about that little corner—I mean, World War II has so many little corners, that if you focus on them it feels like "Well, this wasn't exactly the turning point of the war... but a fascinating, like, side war!"

01:21:26 Adam Host

Yeah.

No side guys in this film. They're all mainline guys, I think!

*[Ben laughs.]*

Throughout! Who's your guy, Ben?

01:21:35 Crosstalk Crosstalk

**Ben:** My guy is the dad that they're living with.

**John:** Aw, that was my guy! The dad!

01:21:42 Ben Host

'Cause he keeps getting—he's left out. You know?

01:21:44 John Host

He's mad!

01:21:45 Ben Host

Yeah.

01:21:46 Adam Host

Hey, maybe put down your newspaper a little bit and engage with your family, Dad!

*[John and Ben laugh.]*

Maybe then you'd know what's going on! Maybe you'd get a cyanide

cap for yourself! Hmm.

01:21:56 Ben Host Uhh—sorry, I didn't mean to steal a guy!

01:21:58 John Host No, that's alright, that's alright. It happens sometimes.

01:22:01 Ben Host If there was resistance, if we were housing soldiers who were prosecuting that resistance, my wife would leave me out of it and not let me know anything about it.

*[John laughs.]*

You know, to protect me! As a loving act!

01:22:17 Crosstalk Crosstalk **John:** I can totally see her—

**Adam:** Yeah.

**Ben:** But also because I'm an idiot and I would probably tell the wrong person, you know?

**John:** I can totally see her being a leader of the resistance, and pretending—

**Ben:** She might already be! For all I know. *[Laughs.]*

**John:** *[Laughs.]* Pretending that she's just, like, going to the store to get spaghetti a lot.

01:22:30 Ben Host Yeah.

01:22:31 Adam Host My guy's the veterinarian.

01:22:33 John Host Yeah, he's a good guy.

01:22:34 Adam Host He arrives in the film fairly early, and then we never see him again. But he gets that moment to be useful, because when you're a veterinarian in a war zone, your medical expertise can come in handy, but you're also under the cover of being a veterinarian! And I think that's great. Like, everything he has access to medically and prescriptively, like, he has an excuse for because of his field. And I like that a lot. And he's also—he seems pretty skilled at the tradecraft. He seems good at keeping a secret. He's very observant. He notes the guy's bag, and the books in his bag, and pegs him right away for what he is.

And then I love that he comes back the next day with the guy who's gonna help them, and has a gun held to his face, doesn't flinch. He's had ten thousand guns held to his face before.

*[John laughs.]*

He's a fucking veterinarian, and he's had guns held to his face before. Coolest guy in the movie, probably!

01:23:36 John Host Yeah.

01:23:37 Crosstalk Crosstalk **Ben:** Yeah.

**Adam:** Really cool!

01:23:38 John Host Super cool guy.

01:23:39 Adam Host Liked him a lot.

01:23:40 John Host Uh, well, I guess my guy then is gonna be the priest. And what's cool about the priest—you know, there's a lot of papal collaboration that happened with the Nazis, or at least, you know, blind-eye-turning. But I think the Catholic Church did a lot of... at the level of priests, did a lot of collaborating with the Nazis. As much as they did, like—

01:24:02 Adam Host Probably doing a lot of collaborating with little boys, too, right?

01:24:04 John Host Allright, now.

01:24:05 Ben Host *[Laughs quietly.]* That's a different bad thing that the Catholic Church does.

01:24:09 John Host I don't know what the Orthodox Church's history was within the history of Central European antisemitism and collaboration. I feel like the Orthodox Church, because it's—because there's a different Orthodox Church for each people of Central Europe, I don't think they had maybe a uniform response. But in this case you get the great, like, image of a priest who's decided he's part of the resistance. And he gets his church really shot up.

*[Ben and Adam laugh, John stifles laughter.]*

As a result of his decision.

01:24:51 Ben Host Yeah, but now that church is like a tourist attraction because of those bullet holes!

01:24:54 Adam Host During the gunfight, they never cut over to him after you see bullets ricochet off of the altar or something and he's like "Ohhh nooo!"

*[John and Ben laugh.]*

01:25:03 John Host "Oh, no no no, not there!" Like "Ohhh, what was I thinking?!"

*[Ben and Adam laugh.]*

01:25:08 Adam Host He does get that spectacular moment of like, whoosh. He pulls up the carpet, revealing the cellar door. You want that moment in your life, right? And he's got it.

01:25:19 John Host Yeah, it's pretty nice. And he—he's a tall man. He's tall and he has that—he just has that... that Eastern Orthodox vibe. So I looked at him and I was like "If I were in that position... I definitely would keep a—" in fact I am—in my new house, I do have a crypt. I have a monk hole for anybody that's—well, I shouldn't be saying this, right?

01:25:45 Adam Host Oh no.

01:25:46 John Host The thing is that—

01:25:47 Ben Host *[Laughs.]* Yeah.

01:25:48 John Host That the—

01:25:49 Ben Host Don't put it out on a podcast!

01:25:50 John Host Yeah, but the bad guys are gonna come—they're gonna scour my house anyway, so... You know. Best of luck to you, skull hats!

01:25:58 Music Transition Brief clip of "War."

*War!*

*Huh!*  
*Yeah!*

01:26:01 Ben Host Well, I believe we've come to the part of the program where we select our next movie!

01:26:06 John Host Alright, let's see here. I've gotta get—I've gotta move this, uh, Groovy Girl out of the way. Hello, Groovy Girl. Someone has taken all the clothes off of this Groovy Girl, but fortunately she comes with underpants and stockings.

01:26:21 Adam Host Comes without nipples, though, John.

01:26:23 Crosstalk Crosstalk **John:** No nipples, but she does have a bellybutton.  
**Adam:** What kind of weird, groovy girl is that?

01:26:26 John Host Well, I don't know if you've ever been with a groovy girl, Adam, but...

01:26:30 Adam Host *[Laughs.]* Maybe back in college.  
*[John and Ben laugh.]*

01:26:34 John Host You know, I know your wife pretty well. I would describe her a lot of different ways. But I don't think "groovy" is the word I would go to first.  
*[All three laugh.]*  
Alright, here we go!  
*[Die rolls for a few seconds and then stops.]*  
Number 26! On the old green 120-sided die.  
Ohhh boy! 1981.

01:26:57 Ben Host

01:27:00 Music Music *[Intense, dramatic music plays over the next line.]*

01:27:01 Ben Host Wolfgang Petersen. World War II. *Das... Boot.*  
*[Music stops.]*

01:27:09 John Host Nooo! Really?!

01:27:10 Adam Host Great pic.

01:27:11 John Host Waka waka waka waka.

01:27:13 Adam Host Great pic.

01:27:14 John Host This is one of the greats.

01:27:15 Music Music "War" starts fading in.

01:27:17 John Host Or at least it was. *[Stifling laughter]* Does *Das Boot* hold up?

01:27:21 Ben Host I went to a play the other night. It was a Ethan Coen play. And it was like a series of little vignettes that weren't really related to each other, but one of them was two producers coming and pitching a Hollywood executive, and one of them was like "It's like *Das Boot*, but on a boat!"  
*[John laughs.]*  
That was his—*[laughs]* his pitch. And then they go write it, and he

comes back and he's like "Well, we decided to make it actually *Das Boot*... but on a train."

*[He and John laugh again.]*

01:27:52 Adam Host

Nice.

01:27:54 Ben Host

*[Pulling it together]* I really liked it.

That will be next week—*[laughs]* I just searched *Das Boot* on Amazon, and the first thing that comes up is that beer glass that's shaped like a boot. *[Laughs.]*

01:28:05 John Host

Ohhh. I thought you were gonna say *Das Booty*, which was...

*[Ben laughs.]*

...one of the great 35 mm porn films.

*[Ben laughs.]*

It's like 80% plot.

01:28:15 Ben Host

Yeah. Anyways, uh, that will be next week. We'll leave it with RobsRobsRobsRobs from here. So for John Roderick and Adam Pratica, I've been Ben Harrison! To the victor go the spoiler alerts.

"War" continues, playing quietly as Rob speaks.

*Absolutely—  
—nothing!*

*Listen to me!*

*War!*

*It ain't nothing but a heartbreaker*

01:28:32 Rob Schulte Producer

*Friendly Fire* is a Maximum Fun podcast hosted by Benjamin Harrison, Adam Pratica, and John Roderick. It's produced by me, Rob Schulte. Our theme music is "War," by Edwin Starr, courtesy of Stone Agate Music, and our logo art is by Nick Ditmore.

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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.

01:29:26 Music Music

"War" continues briefly, fading out as it's interrupted.

*Is there no place for them today?*



01:29:30	Ben	Host	<i>They say we must fight to keep our freedom—</i> <i>[Over-enunciating]</i> Anthropoid...
			<i>[Regular voice]</i> Jeez, that sounds like a crappy <i>Galaga</i> knockoff you'd download off a shareware website in 1997.
01:29:39	Music	Transition	A cheerful guitar chord.
01:29:40	Speaker 1	Guest	<a href="http://MaximumFun.org">MaximumFun.org</a> .
01:29:41	Speaker 2	Guest	Comedy and culture.
01:29:42	Speaker 3	Guest	Artist owned—
01:29:44	Speaker 4	Guest	—audience supported.