

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

00:00:00	Music	Music	Tense, excited music.
00:00:01	Adam Pranica	Host	<p>When the magic 120-sided die rolled the number for <i>North West Frontier</i>, I was excited. Finally, a war film about Lewis and Clark! People my age growing up in Seattle learned a ton about Lewis and Clark in elementary school, and I still believe the Northwest Passage will be found one day.</p> <p>I was never a good student.</p> <p>Imagine my confusion as the film faded up to reveal the sandy North West Frontier of British India. And while I may have been confused, I wasn't disappointed, because while <i>North West Frontier</i> is a film that dives into the tensions between colonizer and the colonized, those ideas are contained mostly inside a train car fleeing toward Kalapur. Which means you could—and probably should—title this movie <i>The Train Escape!</i></p> <p>This film's characters would fit nicely into an Agatha Christie mystery. We've got our young Prince Kishan under the protection of British Army Captain Scott. With them is Mrs. Wyatt, played by the great Lauren Bacall, whose voice you could finish sand a dining room table with. There's Mr. Peters, the arms dealer whose profession makes him loathed by all sides, and British ex-pat Mr. Bridie, who loves an underdog. Throughout the film we aren't sure what to make of shifty Dutch journalist Peter van Leyden, which is exactly the opposite of how we feel about gentle Gupta, our train driver and eternal optimist.</p>
00:01:32	Adam	Host	<p>It seems like it would be a lot of fun, and it really is when we're smashing locomotives through walls, fixing broken rails, and fending off rebels. But there are some real dark elements in the mix. We see the aftermath of a massacre which killed hundreds, with a baby its only survivor, and the suggestion of a child murderer in their midst.</p> <p>By the time the film reaches its climax, you've got a machine gun pointed at our characters by the man we assumed was the rebel in their midst all along. Who can save them now? You wouldn't believe it if I told you.</p> <p>On today's <i>Friendly Fire</i>, "You'll have to forgive us for speaking our minds. We happen to believe that's what they're for," as we discuss 1959's J Lee Thompson-directed <i>North West Frontier</i>.</p> <p><i>[Music fades into the opening drumroll of the next song.]</i></p>
00:02:23	Music	Transition	<p>"War" off the album <i>War & Peace</i> by Edwin Starr. Impassioned, intense funk.</p> <p><i>War!</i> <i>Huh!</i> <i>Yeah!</i> <i>What is it good for?!</i> <i>Absolutely—</i></p>

—nothing!
Uh-huh!

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

Say it again, y'all!

War!

[Song fades down and plays quietly as the hosts speak]

00:02:42 Ben Harrison Host Welcome to *Friendly Fire*, the war movie podcast that's like B Company! They gave it the right name. I'm Ben Harrison.

00:02:49 Adam Host I'm Adam Pranica.

00:02:51 John Roderick Host And I'm John Roderick. ...Lawl.

[Adam and Ben laugh.]

00:02:56 Ben Host I really loved this movie! I didn't have any expectations going in.

[Music fades out.]

And I was—you know. Like, some of these older movies that say, like, "adventure film" on the description, I'm worried are not going to be war films. But I feel like this kind of is! It's set amidst a war. It's more of a war film than a lot of the films we've watched.

00:03:19 Adam Host There are a lot of escape films. Like the sub-genre of war film is now often escape, right? And this is one of 'em. But train escape is an especially fun sub-sub-genre to escape films. The vehicle for that escape. Pretty neat!

00:03:37 Ben Host Yeah. It's also a lot a Western, I think? Like, it's got all of the trappings of a Western except for it's set in Pakistan. Or what would become Pakistan.

00:03:49 John Host You could transfer every single element to the American West and the film would remain intact. With the exception of there being an ostensibly European person on the train that ended up actually being an Indian sympathizer.

00:04:05 Adam Host That was one of the knocks on this film, is that it was too much like *Stagecoach*. Which was another "escape in a conveyance" type of movie made around this time.

00:04:14 John Host It's sort of like a—it was *The Towering Inferno* except...

00:04:17 Adam Host Right.

00:04:18 John Host In a—on a ship?

00:04:19 Adam Host [Stifling laughter] Uh-huh.

00:04:20 John Host Uh-huh.

[John and Ben laugh.]

00:04:22 Adam Host The same. Why did the title change from *Flame Over India*? Like, this is a film that changed titles.

00:04:28 John Host Well, it's the other way around.

00:04:29 Adam Host Yeah?

00:04:31 John Host It was released in England as *North West Frontier*, and then the American audience—or the American distributor felt like it needed a racier name for America.

00:04:40 Adam Host That is a hotter name, isn't it?

00:04:42 John Host And said *Flame Over India*, but apparently...

00:04:45 Ben Host Neither of those titles really does it for me.

00:04:47 John Host No, neither one tells you anything about the movie.

00:04:50 Adam Host I really get Lewis and Clark confusion with *North West Frontier*.

[Ben laughs.]

00:04:54 John Host Yeah, I—I think of it as a... are we gonna see like a biplane scene in it?

00:04:59 Adam Host Yeah.

00:05:00 John Host It doesn't—it's not evocative.

00:05:02 Adam Host Right.

00:05:03 John Host When you told me we were watching it—*North West Frontier*—I was like, "[Scoffing raspberry.] I for—I completely forget what this movie is."

00:05:08 Adam Host Yeah.

00:05:09 Ben Host It seems to be a lot about Indian independence, and was released 12 years after independence but set in like 1905. So like, way before Gandhi or anything like that. And I found myself reading the like, Wikipedia article about the Indian Independence Movement, feeling like this movie made me feel a little dumb and ignorant about, you know, what the timeline of it was and when precisely it all took place. But it feels like the British kind of processing the idea that they were in power in India and now are not, in some ways.

00:05:51 Adam Host I was also surprised at like how sophisticated the film was in teaching us a little bit about Muslim v. Hindu conflict at the time. Like, that is—in the conflict triangle of this film, you're right, Ben, there's like the empire losing a group on its... subjugate. And then there's these—this religious war breaking out at the same time. I didn't expect a film from 1959 to have that much going on!

00:06:23 Ben Host Yeah, and then even just within the group on the train, like, there's the patriotic almost jingoistic governor's wife—

00:06:32 Adam Host Yeah.

00:06:33 Ben Host There's the arms merchant that like nobody respects but is there, you know, arguing for his side of things. The—you know, the journalist who turns out to be secretly a Muslim.

00:06:47 Adam Host It does feel a little "murder mystery" on that boxcar. You know?

00:06:51 Ben Host [Laughing] Yeah, totally.

00:06:53 Adam Host Like—like, all the characters are so different and like you're made to

root for or against a couple of 'em, and you know one of 'em's gonna be the backstabber! Which one is it gonna be?

00:07:02	Clip	Clip	Speaker: Who done it, where they done it, and with which weapon they, uh... done it with?
00:07:05	John	Host	It's like <i>Clue</i> almost, right?
00:07:06	Adam	Host	Yeah! Yeah.
00:07:08	Ben	Host	<i>[Laughs.]</i>

The captain is our—like, he and the Lauren Bacall character are two—our two main characters, I think. And I think he does kind of conveniently get to, you know, proclaim that he doesn't really have any political opinion. He just does what he's told as a soldier. And he's taken responsibility for these people's lives, and this little boy's life, and he's gonna do everything he can to get them to safety.

But he's there as like a—*[stifles laughter]* as part of the imperial occupying force, so... I wondered how much the 1959 British audience was, you know, still thinking about whether they should have been in India, or—you know, whether they felt like it was... good that the Indians had a—had achieved independence at this point, or what.

00:08:02	John	Host	It would have been very fresh in everybody's mind, I think, still.
00:08:06	Ben	Host	Yeah!
00:08:06	John	Host	And all of these que—I mean, there are a lot of characters in the movie that are kinda re-litigating the question of like <i>The White Man's Burden</i> , "What would India be like without us?", and they're saying that kind of to an audience that—that has some <u>evidence</u> of what it's like. You know, if you—
00:08:22	Ben	Host	Right.
00:08:23	John	Host	What we <u>forget</u> is that before the partition of Pakistan and India, Muslims and Hindus lived spread across the entire region. I mean, obviously there—or maybe <u>not</u> obviously—but there was a <u>concentration</u> of Muslim... Indians, I guess, living in what's now Pakistan. But there were Muslims living throughout the entire area, and Hindus too. So the partition was an incredibly traumatic experience that resulted in hundreds of thousands of deaths as the Muslim population all basically force-marched into what's now Pakistan and the Hindu population force-marched out. A terrible rift among a population of people that had more or less lived peacefully with one another for... centuries. And this is not very long after, right? And Pak—
00:09:13	Adam	Host	Was that partition self-motivated? I'm unfamiliar with how that war—
00:09:16	John	Host	Yeah! I mean, it was part of Gandhi's struggle, right? Was that as he worked towards—toward a free India—and you see this in a lot of contexts. Like, this is the Yugoslavian problem, right? That as countries that are ruled by an autocracy move toward freedom, they also move—every community <u>within</u> that country also wants its own new independence. And so long-simmering rivalries and tribal conflicts kind of come to the fore. And this is a <u>huge</u> division! Religious division.

And I'm not saying that the Raj was what kept the peace. Although a lot of people in this movie do make that case. Right? That if it weren't for the—'cause there—we—there's actually an argument that happens on the train, where the journalist says... Well, no, I guess it happens at that—at the massacre of the train. Where the captain says, you know, "We're here to keep the peace" and the journalist says "Is this what keeping the peace looks like?"

And the argument is—oh, and then the captain replies "Well, the Muslims were fighting the Hindus a long time before we got here." And this would have been I think in 1959 a debate that was still happening in drawing rooms in England. Right?

00:10:36	Adam	Host	Mm-hm.
00:10:37	John	Host	That's why this movie I think probably resonated with people so much, was that—it <u>still</u> is happening in drawing rooms!
00:10:41	Music	Music	Sweeping, tense orchestral music plays for a moment before fading out.
00:10:43	Ben	Host	One of the things that felt very much like a Western was that like all the combatants are just like a... a <u>horde</u> running over a hill on horseback. You know? Like, they're almost entirely, you know, a faceless threat that just runs around killing. And it seems totally senseless, you know? Like, we don't get to know the mind of the Muslim armies that are making this war.
00:11:11	John	Host	We don't get to know the mind of <u>any</u> Indian. In a nation of a billion-plus people at this time, <i>[stifles laughter]</i> we only know one Indian by name, and that's the train driver.
00:11:23	Ben	Host	Yeah.
00:11:24	John	Host	And then there are two— <i>[laughs]</i> .
00:11:25	Ben	Host	Right! The other two soldiers are just like—they don't—I don't think they even <u>speak</u> !
00:11:28	John	Host	They never do. There's the older one and the younger one.
00:11:30	Adam	Host	Mm-hm.
00:11:31	Ben	Host	<i>[Laughing]</i> Right.
00:11:32	John	Host	And they are just—they're just stoic. And I don't even think we ever see the younger one's face all the way. We only see him in profile. We see the older one, because we watch him with that Maxim machine gun just mowing people down all day, but...
00:11:41	Ben	Host	Yeah.
00:11:42	John	Host	But no, we only know the one Indian, who is playing the—you know, he's playing the holy fool. And then the rest of the conflict, the <u>entire</u> story, the whole—everything is played out through the white actors sort of communicating different viewpoints. You know, that really stands out as a—as something from the era, that even I think ten years later a film would have been—would have had more representation.
00:12:12	Ben	Host	Right.
00:12:13	John	Host	I think in '59 this is what it looked like. If this movie were made in '69, there would have been... there would have been Indian actors representing that perspective. <u>Or</u> Peter Sellers in Indian, uh,

blackface.

[Ben laughs.]

00:12:26	Adam	Host	That's what my point was going to be, was that I was reflexively waiting for the brownface to appear in this film, and that moment never came. That moment <u>wouldn't</u> come for another 20 years, right? Like, they—there is casting representation here. And while Gupta might be... a clown, I mean, he is—what is he? Fourth or fifth billed? Like, he has a <u>lot</u> of dialogue in this movie!
00:12:51	John	Host	At the time that he made this movie, that actor already had an MBA.
00:12:54	Adam	Host	Yeah.
00:12:55	John	Host	A degree in engineering, and... yeah. I mean, he's an extremely famous man in India.
00:13:01	Adam	Host	He is a <u>really</u> —his character, I mean, is a great counterbalance to... Like—god, when we pull into that train station and it is 200 dead bodies on the ground and on the rails and on the <u>roofs</u> of the train station, like, it is a <u>bloodbath</u> there.
			In the same movie that has <u>that</u> , there is also Gupta! Who is—like, you called him a clown earlier. I don't think he's a clown!
00:13:26	John	Host	No, I said holy fool.
00:13:27	Adam	Host	I think—I really liked him a lot! And I think this film is really interesting in its ability to play all sides of grief and comedy.
00:13:38	John	Host	Because he's not a Rickles!
00:13:39	Adam	Host	Yeah.
00:13:40	John	Host	He's not there for—I—at <u>first</u> you <u>think</u> , like, "Oh, is this the guy that's here for laughs?"
00:13:46	Adam	Host	Yeah.
00:13:47	John	Host	But he's a very complicated... he's a very complicated character. And you know, the role of the holy fool is someone who creates a foolish character so that people underestimate him.
00:14:00	Adam	Host	Mm!
00:14:01	John	Host	And is someone who, you know, who has the wis—he's able to bring the wisdom of a child to dramatic situations.
00:14:09	Adam	Host	I never knew my way of being had a name like that.
00:14:12	John	Host	Yeah, it does. Well, we—
			<i>[Ben laughs.]</i>
			We often leave "holy" off of—
00:14:17	Adam	Host	<i>[Stifling laughter]</i> Uh-huh.
00:14:18	John	Host	—off of the front of it, but that's what—it's a <u>silent</u> "holy."
00:14:20	Adam	Host	Okay.
00:14:21	John	Host	When we talk about you.
00:14:22	Adam	Host	Thanks.
00:14:23	John	Host	Adam's the <i>[whispers]</i> holy <i>[full volume]</i> fool.

[Ben and Adam laugh.]

But he's a—you know, he's the glue that holds the film together.

00:14:29	Adam	Host	Yeah.
00:14:30	John	Host	When he got shot and was sick, you know, I was like "Please, not Gupta."
00:14:33	Adam	Host	Yeahhh.
00:14:34	John	Host	"Don't—we <u>cannot</u> lose Gupta outta this film. He's the only thing that— <i>[laughs]</i> he's the only person I have any confidence in."
00:14:39	Adam	Host	He never fears death or anything!
00:14:42	Ben	Host	I thought for sure the old man—
00:14:44	John	Host	You thought the old man was gonna fall through the hole in the bridge?
00:14:46	Ben	Host	Or <u>something</u> . Like, he seemed like he was the kind of, like—the character that was being set up to be the—like, the really painful death. Like, he's just a really sweet guy. He doesn't really have politics. Like, he's one of the few that doesn't really participate into the breaking apart into factions that happens the second they're all, like, on the train and catching their breath. And all he does is help people.
			And... yeah. Like, between him and Gupta, I was bracing myself for one of them to be the kind of... the person that dies, you know, right before the climax to make everything feel extra—
00:15:23	Adam	Host	Mm-hm.
00:15:24	Ben	Host	Extra dangerous.
00:15:25	John	Host	Although I started to realize his role in the film, because the—toward the end—because the movie is very... it's very <u>clever</u> in the way—and <u>subtle</u> in the way it critiques Britain <u>to</u> the British. Right? It's a—it's made for an audience of people in the UK who are accustomed to seeing their own foibles. And he's this character that has this—and we hear it referred to directly several times. This British kind of, like, good cheer, hopefulness, that ends up sort of representing a kind of—it makes them <u>ridiculous</u> but at the same time it's maybe behind how successful they are.
			The empire, the whole British colonial project, this movie kinda makes it seem like a lot of it is just because when they're surrounded, the British response is to say, like, <i>[British accent]</i> "Well! ...We've had a minor setback!"
00:16:30	Ben	Host	<i>[Laughs.]</i> Right.
00:16:31	John	Host	<i>[Regular voice]</i> The indomitableness that <u>isn't</u> all... like, handlebar mustaches and broad shoulders. A lot of it is just like <i>[British accent]</i> "Oh, you've spilled my tea!"
			<i>[Regular voice]</i> Like, simple, or even a little callow. And the movie's really good at talking about that, and it's <u>personified</u> in that character. Who somehow he comes out—his <u>suit</u> isn't even dirty at the end of this movie!

[Ben laughs.]

And I think the criticism—yeah, it was Peters that—Peters the Belgian gunrunner that made the wry comment that...

00:17:04 Ben Host

The lord of war, if you will.

00:17:06 John Host

[Stifling laughter] The lord of war.

[Ben laughs quietly.]

That Mr. Bridie, the sort of British, like, minor functionary, instinctively sided with Van Leyden as soon as he realized he was a Muslim. Or a—you know, or an ethnic minority. That all of a sudden the guy that he didn't like, he liked, because that was the British way. The British way to prefer the underdog in any conflict. And that's a... interesting observation in a movie where we're confronting the British as the colonial oppressor. But it's—we're also seeing the British self-image.

00:17:45 Ben Host

Right.

00:17:46 John Host

In a British film.

00:17:48 Ben Host

And this was like a big hit in Europe. It didn't really do much box office in the US, from what I read. But this was something that—to which the British audience was receptive.

It feels like a pretty intense self-criticism for an audience to be receiving.

00:18:08 John Host

We watched *Zulu* really early on in this show. And that was five years after this. And *Zulu* is a similar kind of movie that shows the British in a colonial enterprise, distant enough in the past that it feels like kind of a historical event. But they're really interrogating their identity. And that movie was a huge hit, too.

And really, you know, that movie lionizes the Zulus in a way, and makes the British seem kind of ridiculous, even though they—you know, it—they prevail at the end.

00:18:49 Ben Host

Right. The Zulu cause is very honorable.

00:18:53 John Host

And I guess this movie doesn't have to make that as explicit, because it's in—because the actual events are in such recent memory.

00:19:01 Ben Host

Well, also it seems like the—the war that is taking place isn't... doesn't really... like, it only involves the British because the king asks the British to take his son to safety. They don't—they wouldn't have intervened, necessarily. Is that the—am I understanding that correctly? Like...

00:19:20 John Host

I don't know the Raj that deeply, but my sense is that the Hindu part of India had a—had closer ties to the British rulers than the Muslims. Because the Hindu Maharajas were the ones that were the landowners. So for instance, this was happening in Northwest Pakistan, but the king was Hindu. My feeling is that the Muslim population was often being ruled by like an—a Hindu overclass that had a natural affinity for the British, because the way the Raj ruled was they left the native aristocracy and then kind of ruled from

above.

There was no—you know, the East India Company—whatever, the British East India Company, effectively was the government. But what they did was just leave people in power. And then all they had to do was control the heads of state.

- 00:20:17 Adam Host In that first scene where the prince is given to Captain Scott to flee the horde—
- 00:20:24 John Host Right.
- 00:20:25 Adam Host —that's coming to sack the fort that they're in... but—I understand that the movie is trying to project a political decision on this moment. But I never felt it. It felt like a desperation of a father trying to make sure that the prince survives the moment. Whether or not Captain Scott is British is irrelevant.
- I mean, are you saying in the description of what's going on here geopolitically that like, that that's not the case? That that was a very specific choice to choose someone from the British military to get him outta Dodge?
- 00:21:08 John Host Yeah.
- 00:21:09 Adam Host Okay.
- 00:21:10 John Host Well, that—the reason Captain Scott was there was he'd been sent on that mission by the British government in Delhi. Like "Make sure that this kid survives, whatever you do." And we hear that several times from the governor later on. Like, the reason the British are expending so much energy on this is that this kid is the golden child.
- 00:21:30 Adam Host You know what a modern war film set in Muslim countries tends to do a little bit better than this, is express what would happen if the prince doesn't survive. And I was wishing for that the entire time. Like, Captain Scott is telling us why the child needs to live, and we all can understand the many reasons for that. Maybe first and foremost is that he's a child, and he shouldn't be murdered by—
- [Ben laughs.]*
- by Muslim raiders.
- 00:21:55 John Host See, that's your dumb Western sensibility, but sure.
- 00:21:58 Adam Host But like, I never got the flip-side to this. Like if he dies, what's the "oh shit" moment?
- 00:22:03 John Host You know, it's a populist uprising. The Muslims are trying to depose their Hindu ruler, and it's a—and that is an—it's an aristocracy, right? So this kid is the last scion of this ruling family, and without him, then there's nothing to keep it from being a Muslim plebiscite.
- 00:22:25 Adam Host That's what's so interesting about Mr. Bridie's position on the whole thing, is like... is he going to defend the prince if it really came down to it? Whose side is he on if he's on the underdog's side? Isn't he on Team Horde?
- 00:22:39 John Host Well, he would—

[Ben laughs.]

He's on Team Horde except that the—that in each situ—this is the great thing about being the underdog lover that the British are.

00:22:48 Adam Host Yeah.

00:22:49 John Host In each individual situation, there's a—

00:22:51 Crosstalk Crosstalk **Adam:** He becomes the underdog in the face of the horde. Yeah.

John: There's an—that's right, there's an under-under-underdog.

00:22:56 Adam Host Right.

00:22:57 John Host And you just keep chasing who is the under-est dog.

00:23:00 Adam Host The power bottom dog.

00:23:01 John Host Right. And as soon as one dog jumps on—

[Ben laughs.]

As soon as the low dog jumps on top of the high dog, then you—now you're supporting the lower dog again.

00:23:08 Adam Host Right.

00:23:09 John Host The new low dog.

00:23:10 Ben Host Like, he's got the gun trained on him. He's a—the biggest fan of himself.

00:23:15 John Host Right.

00:23:16 Ben Host Then he kicks the gun away.

[John laughs quietly.]

Then he suddenly is the biggest fan of Van Leyden.

00:23:19 John Host That's right. Then he's against himself, because now he has the gun.

[Ben laughs.]

00:23:22 Adam Host Mr. Bridie is a really complex character. *[Laughs.]*

00:23:25 John Host Listen! The—*[stifles laughter]* the British Empire was extremely complex.

00:23:27 Adam Host Yeah!

00:23:28 Ben Host That dude is having the most fun in this movie, by far. Like, the scenes where he's operating the gun and they're like, flinging the flaming torches out of the coal car. *[Laughs.]* Like, he is just—

00:23:43 John Host Yeah.

00:23:44 Ben Host —living his best life.

00:23:45 Adam Host It really feels like in that one scene he discharges that weapon accidentally.

00:23:49 John Host For sure. *[Laughs.]*

00:23:50 Adam Host When he shoots out the train window.

[Ben laughs.]

00:23:52 John Host *[Laughing]* For sure.

00:23:53 Adam Host It does not look like that's intentional, and he even like, clowns to camera a little bit!

00:23:56 John Host Yeah. "Whoops!"

[John and Adam laugh.]

00:23:59 Adam Host There's that scene, he and Lady Wyndham are sitting across from each other in the train car. And when he's issued the gun, he's just an idiot.

00:24:07 Crosstalk Crosstalk **Adam:** He's like waving it all around!

John: Yeah.

Adam: And she like, very subtly grabs the barrel and moves it away from her head. *[Laughs.]*

John: Yeah.

[Ben laughs.]

00:24:13 John Host Well, that was such a weird moment! Because she said to the captain, she was like, "Can I have one of these guns?"

00:24:18 Adam Host Yeah.

00:24:19 John Host Clearly as someone who knew how to shoot.

00:24:21 Adam Host Yeah.

00:24:22 John Host And everyone—you know, both he and Bridie were like "Ha ha ha ha!"

00:24:26 Adam Host Yeah.

00:24:27 John Host *[Laughing]* And he hands the gun to Bridie, who doesn't know which end to point.

[Adam laughs.]

But it was—that's never referred to again! Like, she never grabs a gun.

00:24:33 Adam Host Yeah.

00:24:34 John Host I kind of expected that was a setup for her to grab the gun and be a—like, a crack shooter.

00:24:37 Adam Host Yeah.

00:24:38 Ben Host That would've been great! If she'd, like, Rambo'd everybody?

00:24:42 John Host Just turned out that she's this aristocratic lady that can—that can—you know. Put a bullet between the eyes of a bird in flight.

00:24:49 Ben Host Is it just because she's an aristocrat? 'Cause he definitely doesn't have any hesitancy about tossing a rifle to the Lauren Bacall character.

00:24:58 John Host 'Cause she has to make a case, right? He's like "Are you sure?" And she's like "I'm from Arizona." Right? She makes that case, whereas... I guess he would have had much more of a presumption that like, a middle-class British woman or—you know, privileged British

woman wouldn't ever touch a gun, even if she did know how to shoot it. In a situation like this, right?

00:25:20 Ben Host

Hm.

00:25:20 John Host

Or it'd be much more likely that a aristocratic woman would have held a gun than... than just somebody—you know, a normal.

00:25:27 Ben Host

Yeah. I saw *The Favorite*.

[John laughs.]

I know that upper-crust British ladies shoot guns.

00:25:32 Music Transition

Brief clip of "War."

War!

00:25:34 Promo Clip

Music: Upbeat, cheerful music with clapping in the background.

Jesse Thorn: Hey, gang! Jesse here, the founder of Maximum Fun, and with me is Stacey Molski, who is—among other things—the lady who responds to all of your Tweets.

Stacey Molski: Hi everyone! I also send you newsletters.

Jesse: Uh, so anyway. Something really awesome. You! MaxFun listeners have given us the chance to do something really cool on behalf of our entire community, and we wanted to tell you about it.

Stacey: Last summer, following the MaxFun drive, we put all of the enamel pins on sale to \$10 and up members, with proceeds going to the National CASA/GAL Association for Children.

Jesse: Your generous support and enthusiasm raised over a hundred thousand dollars. Our bookkeeper, Steph, would be quick to tell me the exact total is \$109,025, to be exact.

Stacey: Your money will go toward pairing kids who've experienced abuse or neglect with court-appointed advocates or guardian ad litem volunteers.

Jesse: In other words, kids in tough spots will have somebody in their corner. Knowledgeable grown-ups who are on their team through court dates and life upheavals and confusing situations, whatever.

Stacey: The money we raised together is going to help a lot of kids.

Jesse: Whether you bought pins or not, you can help us build on that \$109,000 foundation. Make a donation to support National CASA/GAL, and help some of our nation's most vulnerable children, at MaximumFun.org/casa. That's MaximumFun.org/casa.

Stacey: And seriously, thank you. Our community rules.

[Music fades out.]

00:27:13 Promo Clip

Speaker 1: I listen to *Reading Glasses* because Brea and Mallory

have great tips.

Speaker 2: My suggestion for book festivals is just go for one day.

Speaker 3: I listen for the author interviews.

Speaker 4: I was a huge Goosebumps fan.

Brea/Mallory: Yes!

Speaker 4: R.L. Stein was totally my jam!

Speaker 5: I don't even read. I just like their chemistry together.

[Clip from the show plays]

Mallory: Literally if on the back it said like, "This book made me shit my pants," I'd be like, "That's—I'm buying this book."

Brea: Yeah.

Mallory: Like, I think the problem with blurbs a lot of times—

Brea: *[Laughing]* I like that we both want to crap ourselves over books.

[Clip ends.]

Brea: I'm Brea Grant.

Mallory: And I'm Mallory O'Meara.

Brea: We're *Reading Glasses*, and we solve all your bookish problems every Thursday on Maximum Fun.

00:27:50	Music	Transition	Brief clip of "War." <i>Huh!</i> <i>Yeah!</i>
00:27:52	John	Host	The only flaw in this movie in the sense of it being a war movie, a battle movie, you've touched on already. Which is the fact that the enemy was never—it never was more than a horde. We never even saw, really, a clear leader that we could think of as being the sort of Geronimo. And so every time the—every time we were attacked, the train was attacked, it just... I never felt like they had a chance.
00:28:19	Ben	Host	We have to take it as given that Muslims are always going to want to kill all of the Hindus. And the movie kind of just... like, that's kind of the ethos of the movie, in a way. Like, when Van Leyden is revealed to be interested in murdering this kid, it's like, <u>just</u> because he's a Muslim. Like, it—he—like, the only justification he gives is that he's gonna kill this one kid to save thousands of lives, and he never like,

shows his work on how that math...

00:28:51 John Host Right.

00:28:52 Ben Host ...pencils out.

00:28:53 Adam Host There's something about Herbert Lom's performance as Van Leyden that I wanted to interrogate with you a little bit. Which is, like, is his reluctance to kill him in the opportunities that he has to do so—does that come from bad timing to allow him to get away with it, or is he actually feeling some conflict about what he feels he needs to do?

00:29:19 John Host He says later that he just doesn't wanna kill a kid. Like, in—when he's crouched behind the Maxim gun, *[stifles laughter]* and they're all having this long exegesis—

00:29:29 Adam Host Yeah.

00:29:30 John Host —about all their feelings, where it's like "You know, any one of you could just step like one foot to the side." The Maxim gun—he can't, like...

00:29:37 Adam Host There's that fun—

[John laughs, Adam stifles laughter.]

Like, later on in the scene everyone's ducking under the gun—

00:29:41 John Host *[Laughing]* Yeah!

00:29:42 Adam Host —because fucking Van Leyden hasn't figured out he needs to pull it up to lean it down on the tripod.

[All three laugh.]

00:29:49 John Host That's a pretty weird standoff.

00:29:50 Adam Host Yeah.

00:29:51 John Host But it—you know, it comes out then... and the movie is good about referring back to itself, and—where a character in the film will say "Well, earlier on—!"

00:30:02 Adam Host Mm-hm.

00:30:03 John Host "You did this thing that..." And the earlier on moment wasn't really spotlighted at the time, so you kinda have to recall it. But there are a few moments that are referred to then that show that Van Leyden had a conscience, or that he was moral. He was moved by the people that had been massacred, even though that was in service of his cause.

00:30:25 Adam Host Yeah.

00:30:26 Ben Host Right.

00:30:27 John Host And he didn't wanna kill a child. I mean his hesitancy, though, I felt like gave him a lot of opportunity to do this sort of Lon Chaney mugging. He's got a face that looks a little bit... like the bad guy? And so he...

00:30:44 Adam Host He does have resting bad guy face.

00:30:47 John Host Yeah! So each time that he was about to kill the child, we don't see his reluctance. We see him kind of actually like... like, having a kind of perverted—he's got his hand on the back of the kid's neck and

he's like "Heh heh heh! Heh heh heh heh heh heh!"

- 00:31:01 Adam Host That's the shot that I wanted to bring up, which is like, instead of getting in on his face we're ECU-ing on... his hand, for example.
- 00:31:08 John Host Yeah.
- 00:31:09 Adam Host Like, his body is telling a story that his face may be incapable of.
- 00:31:14 John Host Yeah, I—well, I wish that those two scenes had established—I think they were trying to show, like... it was trying to be a mystery movie. Like, "Is he a bad guy? He looks like a bad guy!"
- 00:31:27 Ben Host It is really interesting that the journalist—the impassioned guy that buys ink by the barrel-full, anti-colonialist, is the one that winds up being also the potential child murderer. Putting some lead on the side of like "Maybe the British are a good force in the world!" as far as like the ideology of the movie is concerned.
- 00:31:49 John Host The first half of the movie, he's giving the anti-colonial perspective. And it feels very...
- 00:31:56 Ben Host Right.
- 00:31:57 John Host It feels very virtuous.
- 00:31:58 Adam Host It almost feels like he's doing it for sport! And it wasn't until it came to the point where he had an opportunity to kill the prince that I bought his position.
- 00:32:07 John Host Well, but when he first arrives on the scene in that shot in the governor's palace, where he kind of barges in...
- 00:32:14 Adam Host Yeah.
- 00:32:15 John Host And he's dealing with these stuffed shirts, and we see him as a character that we recognize from a lot of films. Which is the rumpled journalist that doesn't respect authority. That's a pretty—he's a fun character at that point, and we side with him, I think, instinctively. At least an American audience would.
- But then he gets himself on the train by extorting the governor. He says "Well, if you don't let me on the train, I'll just go tell every—I'll just go tell, uh, all the people in the streets that you have this secret plan! How do you like that?" And he's willing to totally risk the whole—he's willing to totally fuck the whole thing as a threat. And that's how he gets on the train, and that's when we realize he's not the guy that has—that is a rumpled mess but he has a heart of gold.
- 00:33:05 Adam Host Yeah. There's an arrogance to him that's like Christopher Hitchens a little bit.
- 00:33:08 John Host Yeah! Right. He is a very Christopher Hitchens-y person.
- 00:33:13 Ben Host Wow! Except for he's got strong Muslim faith that is tempting him to kill a child.
- [John cracks up.]*
- 00:33:17 Adam Host Right. Yeah... *[Laughs.]* In that way, they're very different.
- 00:33:22 Ben Host But when he does go off on that jag about how women aren't funny, you know, that's very Hitchens-y.
- 00:33:26 John Host I felt that thing you're talking about though, Ben. Where our only voice that's articulating a pretty clear anti-imperialist take then

become—and also a journalist's take—

00:33:42 Ben Host Right.

00:33:43 John Host As someone who is—who has a responsibility to sort of a non-partisan reportage or a responsibility to be a fly in the ointment, or to—you know, to deflate the conservatives. That that person ends up being the villain.

00:34:01 Adam Host Yeah...

00:34:02 Ben Host Yeah.

00:34:03 John Host And no one else takes on the mantle of those arguments! So all we're left with is "He's the villain, and by extension so are—so is the Muslim side of this argument, so is the anti-imperialist side of this argument," and everybody else is just like... "Rah, rah!"

00:34:21 Ben Host You throw the baby out with the bathwater.

00:34:22 John Host Yeah.

00:34:23 Adam Host I so expected Lauren Bacall's character to take up that mantle at some point. But she's only there as a witness, really!

00:34:31 John Host Well, and as the—as an example—this is how the British prefer their Americans.

[Adam laughs.]

Which is to say, like—

00:34:37 Adam Host Super foxy?

00:34:38 John Host Foxy and fun—

[Ben laughs.]

—and like, independent and spunky, "But please don't get in the way while we take care of ruling the world."

00:34:48 Adam Host Lauren Bacall kicks ass in this movie without really kicking ass. Like, she is super soft power here. I fully expected her to punch someone in the face. Did you?

00:34:57 John Host Well, because she—she's trying to be 1905! She couldn't quite be 1959 Lauren Bacall. Tough little thing to—I mean, they're—both women in this movie are extremely empowered.

00:35:10 Adam Host Yeah.

00:35:11 John Host And big characters in the film. There's no shrinking violets.

00:35:14 Ben Host She winds up shooting Van Leyden!

00:35:17 John Host Yeah, she saves the day, right?

00:35:19 Clip Clip **Speaker:** The subject under discussion affects me more closely than anybody else in this room.

00:35:23 Ben Host So many of the films we've seen, like, where a young soldier does his first kill, you know, his feelings about it are examined. And she gets like a brief hug or something from the captain, but it's not like... it's not looked into at all! Like, the idea that she—you know, she's just a civilian. She was there, like, as an educator, and suddenly she's been put in a position of having to shoot a man in the belly.

And it's just like "Okay." Like, "What's the next scene?" *[Laughs.]* You know?

00:35:55 John Host Captain More is a really interesting character for a couple of reasons. He is in every battle. And if you just did a kind of rough count of the number of people he shoots and kills in this movie, he would be one of the most legendary figures in the British Army.

00:36:13 Adam Host Yeah. *[Laughs.]*

00:36:14 John Host Right? He probably personally kills 700 people in this movie.

[Ben laughs.]

'Cause his gun is always firing.

00:36:18 Ben Host Right.

00:36:19 John Host And he's—and it always finds its mark. And we never really look at war movies in that way. It seems like he's just being the heroic guy...

00:36:26 Ben Host Right.

00:36:27 John Host But of course every time he fires his gun, we want it to cut to a scene of someone falling off a horse. And throughout the course of the movie you're just like "This man is a freaking killing machine!"

00:36:37 Ben Host Yeah!

00:36:38 John Host But Kenneth More himself is kind of a soft guy.

00:36:41 Adam Host That's the interesting conflict, is like, you look at his face, and you see his big wet armpits, and you're like "...This guy?"

00:36:49 John Host He's a—

00:36:50 Adam Host "This guy's gonna get us through?"

00:36:51 John Host He's a pretty gentle hero!

00:36:52 Adam Host Yeah.

00:36:53 John Host And that really plays out in the way his blooming romance with Lauren Bacall is portrayed, because we never—he never sweeps her off her feet.

00:37:03 Adam Host No!

00:37:04 John Host He doesn't grab her and kiss her.

00:37:07 Adam Host It's up to her whether or not they get together, clearly.

00:37:09 John Host And at the end of this movie, you could totally see her holding out her hand and like... "Well, nice meeting you!"

00:37:15 Adam Host Yeah!

[All three laugh.]

00:37:16 John Host And getting on a train! It's not clear, as it would be if this were an American film...

00:37:22 Adam Host Yeah.

00:37:23 John Host ...that at the end, she's gonna fall into his arms. Right? It's—if they put—I imagined, as the credits rolled, I'm like, "Did they get a house together somewhere?"

00:37:33 Ben Host Right.

00:37:34 John Host Who would—I mean, like, I can—I see—I pictured him sitting at the sink with an apron on, doing the dishes while she smoked!

00:37:41 Adam Host Yeah.

00:37:42 Clip Clip **Speaker:** Am I losing much blood?

00:37:43 Adam Host The end of this movie is insane.

[John laughs.]

Like, the taking of the baby, and them all going off together, like, the three of them?

00:37:51 John Host Oh, everybody's—

00:37:52 Adam Host What is going to happen to them?!

[Ben laughs quietly.]

00:37:53 John Host Everybody's off the train and he's like "Ah. Ooh. We should probably grab the baby."

00:37:56 Adam Host Yeah.

[Ben laughs.]

00:37:57 John Host Like, the—the baby's—they left the baby on the train!

00:37:59 Ben Host Don't forget the baby! *[Laughs.]*

00:38:00 John Host "Let's get the baby and let's find a home for it," he says! "Let's find a home for the baby." That's where—

00:38:06 Adam Host But by saying that, is he saying "We can make the home for it, you and me, Lauren Bacall"?

00:38:11 John Host I mean, they call the baby young India. "Let's find a home for young India."

00:38:16 Ben Host How's that for a synecdoche?

00:38:17 John Host I know!

[John and Ben laugh.]

And they walk up with the baby under the arm like "Where are we gonna find a home for this?" I mean, I kinda pictured that that was an afternoon jaunt for them. *[Stifles laughter.]* That they were gonna go walk down the street and like "Hey! Anybody, um, who—anybody want a baby?"

00:38:32 Ben Host John, I don't wanna get everybody super pissed off at us again, but...

00:38:36 John Host Mm.

00:38:37 Ben Host We've talked a couple of times about the veiled race war implications of a movie where the hero mows down hundreds of faceless bad guys.

00:38:46 John Host Yes we have.

00:38:47 Ben Host And I think that this movie is very much whites against Indians, in a very explicit way. Does it make that case to you? Or... or is there something different about it when it's not a superhero, and it's not, like, stormtroopers with masks?

00:39:04 John Host The movie is trying to give us... is trying to give some humanity to it in a couple of ways. The captain speaks pretty fluent local dialect.

00:39:17 Adam Host Mm-hm.

00:39:18 John Host And he speaks to the soldiers, at least, always in their own language. Gupta and he—although he could—like, he could presumably speak better to Gupta in his own language—but they prefer to have their conversation in English, so that Gupta can do his Yogi Berra-isms.

00:39:38 Adam Host *[Laughing]* Uh-huh.

00:39:39 Ben Host *[Laughs.]* Prince Kishan really drags Gupta for his English skills.

00:39:43 John Host *[Laughs.]* He does.

[Ben laughs.]

What's incredible about the film is that when the train is in motion, it's going across a landscape where there are no people. We're going across an—a territory that is incredibly populated in the world. One of the most densely-populated places in the world. But we spend hours and hours on this train and don't see a living soul, not even somebody standing out in a field with a rake.

And then when we do come into these little railroad stations, there's nobody there. And so we're left to imagine that this environment is inhabited or populated only by a horde of... of Muslim revolutionary bandits. Right? They're—

00:40:31 Adam Host Yeah...

00:40:32 John Host So effectively like "Cowboys and Indians" style thing.

The movie presumes that the English audience knows that there's a enormous Hindu population of this country that the British characters think they're protecting. And I think the smartest moment of the movie is at the very end, when the little boy goes to the captain and says...

00:40:54 Ben Host Yeah.

00:40:56 John Host "Thank you for saving my life. Do I have to fight you?"

And the captain's like "Huh? What? No!" And he—now he's standing with his people. Right? He's got all these—his fancy family behind him, and he's like "Because the last thing my father said before I—before he died, or before I was taken from him, was that one day I would have to fight the British."

And that's the—

00:41:19 Adam Host It's a great moment.

00:41:20 John Host That's the moment that is—in the whole movie that we never see...

00:41:24 Adam Host Mm-hm.

00:41:25 John Host That the British imagine that they're fighting a Muslim enemy, but in fact, they don't realize that everybody wants them out.

00:41:34 Ben Host Right.

00:41:35 Adam Host Yeah.

Was it impossible for a film like this, made in this time, to sidetrack that sense of—the paternal sense of a colonialist once things go bad in the place that they've colonized? Like, I think it's Lady Wyndham that's like "You know we gotta—we gotta tame the savages out here! It's our responsibility as Brits!"

But when they can't—when they're unable to—there is never an expression of either A, "We were responsible and we fucked this up" or B, "They're not tame-able. And in spite of our greatest efforts, this is not a task that we or anyone else could do."

00:42:16 John Host There's that great conversation between Bridie and Van Leyden, where Bridie's making that colonial case—again, a short-sighted one or a small one—that he belongs here! This is his home. And all of the locals are his friends. You know, this is the sort of un-woke liberal. What he's saying, basically, is "I don't have any particular privilege! Like, I eat at the same market. And all of the local people accept me as one of theirs! And I'm—I'm not a colonizer! I belong here! I'm a native to here!"

And Van Leyden is saying "All of those people that you think are your friends are always conscious of you, and of their status, and they are nice to you because you—they need you, and you are not... local." And Birdie—or Bridie—will never accept that. And the thing is, he is a li—he is a classic liberal. He's very woke to all the politics of the world he's inhabiting. He just cannot see himself as part of that issue.

00:43:22 Ben Host Right.

00:43:23 Adam Host That was a really great description of like the ground-level feelings of things. But the film never makes the case about the responsibility of this thing geopolitically, right?

00:43:34 John Host Right, because that—I don't—because—

00:43:36 Adam Host Because it can't.

00:43:37 John Host It can't, because at the ground level, you're always gonna have each individual person going *[British accent]* "Well, you know, we gave it our best shot! We can't help people unless they want to be helped! *[Nonsensical gruffing.]*"

00:43:49 Adam Host Yeah. "You're not describing me!"

[John laughs quietly.]

00:43:51 Ben Host That's like almost everything, though! I mean like, that's sort of like the problem with politics in the world. It's like, I—you know, I want to stop climate change and do everything I can to, but I live in a city where I have to own a car and... you know, it's very uncomfortable to live in my apartment if I don't use air conditioning six months out of the year. Like, and then—and then like, you start to feel like, personal responsibility for climate change every time you like, make a—an arrangement for your own comfort.

And it's not that like, one single person is doing it. It's that the aggregate effect of lots of people doing it is—is doing it. And it's the...

it's the challenge of being a woke liberal is that like, eventually, you just fucking live in the world that you live in, and like, you can't—you can't take a vow of poverty, and... You'll become a less effective actor overall if you just like, step out of society and go live in a tent in the woods or whatever.

00:44:50 John Host *[Laughs and claps.]* I love this so much! I'm hearing—I'm hearing the "both sides"-ism of Ben Harrison just gradually creeping in!
[Joyful/tearful] It's so wonderful!

00:45:00 Ben Host *[Laughs.]* Well, it's not "both sides"-ism, it's just that like, um—

00:45:04 John Host Well, it is! In the sense that it's an argument against an ideology where politics can be reduced to pure viewpoints.

00:45:13 Ben Host Well, and to pure personal responsibility, too.

00:45:16 John Host But this is—any time, I think, now, when we think about the colonial era, there is no way to... there is no way for someone—for an educated liberal person to talk about colonialism in any terms other than that it was a pox upon the world.

00:45:34 Ben Host Right.

00:45:35 John Host And all subsequent geopolitical problems stem from it, rather than from pre-existing conditions. And—

00:45:43 Ben Host Like, despite all of the evidence in front of him, Captain Scott would never admit to any of that, right?

00:45:49 John Host No.

00:45:50 Ben Host Like, he wouldn't acknowledge that the colonial project was having terrible and lasting consequences on India.

00:45:59 John Host No, he wouldn't, but likewise, it's very difficult—at least in contemporary language—to look at the problems in this region and not tie everything to the colonial interregnum. Right? And it's very hard to say like "Well, some of these problems were... are just baked into the way—" as you were saying, to the way people are!

And so, like, where does... where does a movie like this—because there are people going to see this movie in 1959 who are saying "As soon as we left India, everything went to hell." And there are people watching this movie in 1959 saying "Everything went to hell because of the stuff we did for the 200 years prior in India."

And both viewpoints are... are proffered here.

00:46:50 Ben Host Right.

00:46:51 John Host The latter one of course gets flushed down the toilet when it—when the only person making it is the bad guy. But I think that viewpoint still—it still resonates.

In a slightly edgier movie, at the end—you know, as the captain was like "You did good!" Gupta would have said "Yeah. Get out of India."

[Adam cracks up.]

00:47:12 Crosstalk Crosstalk **Ben:** *[Laughs.]* That would've—that—

John: Right? Like—

00:47:14 Ben Host That's like the *Green Zone* version of the end, where—*[breaks off, laughing]*.

00:47:18 John Host *[Laughs.]* Uh-huh. If—

00:47:18 Adam Host That would've been great!

00:47:20 John Host If like our favorite guy had said, you know, "Also, though... like, get out." *[Laughs.]*

00:47:24 Ben Host "Fuck off! I just wanna drive trains, and now I got shot!" *[Laughs.]*

00:47:28 John Host *[Laughs.]* Uh-huh.

Yeah, and he does—Gupta clearly says "I don't want a gun, because I recognize the Muslims as Indians first, not as an enemy."

00:47:40 Adam Host You know, Gupta's also saying some pretty subversive things if you really scrutinize what he's saying. That thing about always wanting a bigger locomotive—

00:47:48 John Host Yeah!

00:47:49 Adam Host —and being unsatisfied with something that's small and that works? Like, is he not talking about British colonialism with that?

00:47:55 John Host He is! He does it over and over!

00:47:56 Adam Host Yeah.

00:47:57 John Host And he does it—he has this weird Jar Jar Binks patois, so he can give us these little deep pearls.

00:48:06 Adam Host What helps is like, his inelegant argument is matched up against Scott. The Captain Scott character is not a hardline—like, he doesn't take a hardline political stance at all!

00:48:21 John Host No.

00:48:22 Adam Host His mission becomes micro. It's "save the train."

00:48:23 John Host Right. "Save the train!"

00:48:25 Adam Host There's no politics in that.

00:48:26 Sound Effect Sound Effect *[Beeping as Ben speaks.]*

00:48:27 Ben Host I've got a moment of pedantry for you guys. "Early steam engines, without a water tender, could only travel 10 to 15 miles between water stops!"

[Beeping stops.]

So... even though they do pay some lip service to the water issue in this movie, I guess that was unrealistic to this train pedant.

00:48:45 John Host It would have been a bigger problem, yeah.

00:48:47 Adam Host That is not far!

00:48:48 John Host I wondered about that, actually! I know a steam engine uses more steam than...

00:48:54 Ben Host Yeah. I mean, it's like—it's one of those things like when we saw them separating the wheat from the chaff in that Italian film. And we were talking about how civilization just doesn't seem worth it if that's what you've gotta do.

00:49:07 John Host *[Laughing]* Yeah.

00:49:09 Ben Host Trains don't seem worth it if it's 10 to 15 miles before—*[laughs]* you're gonna need more water! Seems like a pain in the butt!

00:49:17 Adam Host One of your observations when you walked across Europe was how there was a unit of distance that was equal to a day. Distance between towns were often a day's walk.

00:49:29 John Host Right.

00:49:30 Adam Host Is that how train stations were built in this time? Like, 15 miles between stations because you had to fill up the locomotives with water?

00:49:38 John Host You had to—I mean, it's why Pony Express outposts were built! There's so many of these invisible networks in the world that are—that when you look at why there—if you look at them as an overlay, and you realize "Oh! This is a web of a certain technology from a certain era—"

00:50:02 Adam Host It reflects a system.

00:50:03 John Host Yeah.

00:50:04 Adam Host Yeah.

00:50:05 John Host Because you would have needed to replenish coal.

00:50:07 Adam Host Mm-hm.

00:50:08 John Host And eventually if you look at the great locomotives of the steam era, they're pulling a giant water tank with them.

00:50:14 Adam Host You know what, uh, tagging onto using train and train technology as a—as an engine for conflict...

00:50:22 John Host *[Stifling laughter]* Mm-hm?

00:50:23 Adam Host When the horde comes in and throws torches into the coal?

00:50:26 John Host Smart!

00:50:27 Crosstalk Crosstalk **Ben:** Yeah.

Adam: Wow!

00:50:28 John Host I didn't see that coming!

00:50:29 Adam Host Freaky!

00:50:30 John Host That was the first time I'd ever seen that employed as a war strategy!

00:50:33 Adam Host Yeah! You gotta get the coal!

00:50:35 John Host "How do we attack this train from horseback?"

00:50:38 Adam Host Yeah.

00:50:39 Crosstalk Crosstalk **John:** "Burn—get it—set it on fire!"

Adam: The coal's the weakest part!

John: Yeah! Right! It's open...

00:50:43 Adam Host The coal is the Death Star vent.

00:50:46 Ben Host It's the Achilles coal! (*Achilles heel.*)

00:50:47 John Host Yeah.

[All three laugh.]

00:50:50 Ben Host Some of the tense moments in this movie are like—some of the great tense moments, like walking everybody across the gap in the bridge and then driving the train across it. I was, like, alone in my house at two PM on Monday, like, on the edge of my seat, feeling every instant of that tension.

[John laughs.]

00:51:10 Adam Host

Right.

00:51:11 Ben Host

Like, it was so effective. It, like—the—just the production in this movie is really flawless. And there's like a couple of, you know, rear projection scenes or whatever, like, stuff that you know that they shot in a studio in London. But it's just a super fun movie, and it—that—it doesn't bump you out, ever, in the way that some of these old-time-ier films can.

00:51:35 Adam Host

Yeah.

00:51:36 John Host

Yeah, I also... the—particularly the shots from underneath as they're walking across the rail.

00:51:42 Ben Host

Yeah, like—*[audibly shudders]*

00:51:44 John Host

And they're doing that thing where one person's holding them from behind, and the other person's reaching out, and I would have been like "Get off me!" Like, you holding me around the waist—

00:51:52 Ben Host

Yeah!

00:51:53 John Host

—like, stretched way out is not gonna help me if I slip! Like, ssstop! Just—all you have to do is take two—just not look down and take two big steps.

Anyway, I'm yelling at my screen, going like—

[Ben cracks up.]

"That's not how you cross a fucking broken railroad bridge!"

00:52:08 Ben Host

Yeah.

00:52:09 Adam Host

Most of these characters are wearing dress shoes, also, and walking on a rail with dress shoes...

00:52:14 Ben Host

Yeah.

00:52:15 Adam Host

Very fraught.

00:52:16 Ben Host

Hard-soled shoes? Yikes! *[Laughs.]*

00:52:18 Adam Host

Yeah. Well, it sounds like we're getting close to reviewing the film. So why don't we go ahead and do that?

00:52:23 Ben Host

Okay!

[Adam laughs.]

00:52:24 Music Transition

Brief clip of "War."

War!
Huh!

Yeah!

00:52:28 Adam Host *North West Frontier* deserves a custom rating system. It's made up of an object that I found in the film that would serve that rating system best. For me... augh. I mean, it's hard to call a baby an object—

[John groans.]

—but I'm gonna do that.

00:52:44 John Host Oh, baby India...

[Ben and Adam laugh.]

00:52:46 Ben Host That guy treats objects like babies, man!

[John laughs.]

00:52:50 Adam Host There's a—one of the scenes that really cements the Lauren Bacall character into the upper hierarchy of characters in this film is when she's like "Fuck you, Captain Scott! I'm getting off the train, even though you're ordering me not to, and I'm gonna look for survivors." It is a very brave thing of her to do in a circumstance that she doesn't have much information; all she knows is that they pulled into a station and it's covered with deads.

And it is a character-defining moment for her that happens very early on in the movie, and whether or not she finds any survivors, I think it changes how you feel about Wyatt. But that she does changes how every character treats her in the aftermath. She comes back with this baby, and it's the baby that kind of changes the math on the whole thing. It turns her... it turns her and everyone else in that boxcar into something other than the other end of a weapon shooting out at the horde. At the Hindu horde. Like, you can save and take lives if you're in the boxcar now, and I think that is a crucial bit of math to do!

Because if it's just a movie about eight characters shooting out of a boxcar into a horde, there's something, like... weirdly, like, nihilist about it. And it skews more towards the sort of scenes and films that John rails against a bunch, which is, you know, the shooting of the nameless, faceless... like, consequence-free killing. Like, I think by making them capable of saving, I think it rounds off that sharp edge a little bit in how this film feels. And that was a crucial moment for her and for the rest of the film for that reason.

So from one to five babies...

[Ben laughs, Adam stifles laughter.]

...will be the rating system for this film.

00:54:44 John Host Hmmm.

00:54:46 Adam Host Ben, you started in on a few of the great scenes. That walking across the broken piece of bridge was great. The stopping the train outside the tunnel, repairing the rails ahead using rails behind?

[Ben or John whistles.]

And that heavy conversation about like, "As soon as you take up the rails behind us, you're committed! Because we can't go back into the tunnel." And like, setting up that moment with the dialogue that it does is so efficient and crisp, and there are a lot of set pieces in this film that operate like that. Like, it's "tell them what we're gonna do, do the thing, and then say what we've already done" that are like... great parts in this film, and that's one of 'em.

Scott in that scene is incredible. One of the most heroic characters in a *Friendly Fire* film is him alone, with a wrench in one hand and a gun in the other, and there's fire all around him, because they—because like, they set the gas fire to cover up the boxcar! And he's like wrenching, and shooting, until the last possible moment where they can get that locomotive going. Great scene! Great scenes of suspense and action.

And that's totally ignoring one of the very first set pieces in the film, which is like, the silent escape. Like, "Let's—let's kick this thing into neutral and try to quietly bust out the wall because we're going down this grade." Really fun train science! Train problems and train solutions.

00:56:19 John Host

Mm.

00:56:20 Adam Host

We're all train nerds on this show.

[John laughs quietly.]

Obviously. And there are a lot of great scenes that really scratched that itch for us.

One final thing I wanted to point out is that when you're a filmmaker making a film about trains and using trains, it is fun to see the rails be used. And a couple of times in this film, the rails are at—are camera platforms. We get some POV stuff where you know they've just put a camera onto another boxcar, and we're following behind. Or we're shooting up above at the horde, using the rail as a way to do tracking shots.

But there is one shot, Ben—and I wanna know if you noticed this, too—that was clearly a helicopter.

00:57:05 John Host

That was crazy!

00:57:06 Adam Host

A—

00:57:07 John Host

It was only 15 feet above the ground! *[Laughs.]*

00:57:09 Adam Host

A 300-yard tracking shot inside a helicopter—

00:57:12 Ben Host

Yeah.

00:57:13 Adam Host

—that goes perpendicular to the rails was like "Wow!"

00:57:16 John Host

Yeah.

[All three laugh.]

That was—there's never another moment in the movie—

00:57:20 Adam Host Yeah.

00:57:21 John Host —and there were several other times when a helicopter could have been employed.

00:57:23 Crosstalk Crosstalk **Adam:** Yeah!

Ben: Yeah.

00:57:25 Adam Host Interest—like, I don't know whether it was budget or just, like, saving your—shooting your one shot for the climax, but...

00:57:33 Crosstalk Crosstalk **Adam:** Really nicely done!

Ben: Yeah, it was great.

00:57:35 Adam Host Some good production value here, using what you have in this film.

I really like the film a lot! I wish I knew more about India and Pakistan and Muslims and Hindus, and all of the conflicts in that. And I think in that way, the film doesn't do too much in teaching you about it.

It is a murder mystery. It is *Clue* in a boxcar at its very core. And it is not among the great war movies for that reason. Because of its reduction. But it was a very enjoyable film, and I'm gonna give it 3.9 babies.

00:58:13 John Host Wow, okay!

00:58:15 Ben Host What part of the baby are you cutting off to get to the .9?

00:58:19 Adam Host It's obviously the feet, Ben.

00:58:20 Ben Host *[Laughing]* God.

00:58:23 John Host 10% of a baby is its feet.

00:58:25 Adam Host Yeah.

00:58:26 Ben Host Wow. Okay.

00:58:27 Adam Host I know I just spent a long time saying how much I liked, but I think... like, I just wanted—I want a little more of the—

00:58:34 John Host You're gonna hobble a baby.

00:58:36 Adam Host I am gonna hobble a baby.

00:58:37 John Host Okay.

00:58:38 Ben Host Hm.

00:58:39 Adam Host For reasons stated. What about you guys?

00:58:40 Ben Host I think I'm gonna give—I'm gonna give it... four babies with their feet intact.

00:58:47 John Host Well, that's sweet!

00:58:48 Ben Host I just had a great time watching this movie.

00:58:51 Adam Host As I often call them, whole babies.

00:58:53 Ben Host Entire babies.

00:58:54 Adam Host *[Laughing]* Uh-huh.

00:58:56 Ben Host I... also feel like I wish I knew more about the Indian Independence Movement, and I know that it was a movement that spanned like nine decades, so this is, you know, a part of that story. And it's, you

know, a fictional part of that story, but it's set within the context of that, and... and it made me want to learn more. And it definitely made me think a lot about... you know, contemporary issues that I think we will look back on with the same disdain that we do colonialism.

So, yeah. Four—four whole babies.

00:59:39 Adam Host

That's a lot of babies.

00:59:40 John Host

That is a lot of babies. I'm gonna come in slightly under you guys. It's a fun movie, but it's not too fun. Right? It's a serious movie, too. It feels like a movie made by our British friends.

But there is a lot that's left unexplored in order to make it *Clue* on a train. I feel like makes it a lesser document of what it's trying to... of the story that it's trying to tell. Like, in 1905 when this movie was set, that was the moment—it was an event called the Partition of Bengal, which is—which was a decision by the colonial viceroy to, you know, split Bengal from—to split it off. And it became a kind of... like a flashpoint moment that start—that—because as you said, Ben, Indian resistance to British rule lasted for the whole length of British rule there.

But there were a few important moments that sort of—these different powder kegs that sparked whole episodes. And you know, Bengal is like, over on the other side of India, right? Bangladesh. But also a majority Muslim area called West Pakistan for a long time. All of this is really interesting, set in this same moment, and I don't even think a 1959 British audience would have been entirely clear about all of the factors in play.

And if there'd been just a little bit more exposition—and I don't mean like a voiceover at the front of the movie where the story's being told. But a little bit clearer—maybe if we had had some Hindu allies on the train other than Gupta? If there had been one Indian diplomat? Or if the little boy had an escort of some kind other than Lauren Bacall, that could have articulated the viewpoint that—we ended up just having a bunch of British representatives that also didn't have a ton of politics!

01:02:00 John Host

We end up with Van Leyden being the most political person—kind of in a way the only political person—and then we watch his... pretty valid viewpoints on the whole events all get, um... canceled! By the fact that he is inspired to murder a child, in order to advance what I think is Muslim independence! Which—*[laughs]*.

01:02:25 Ben Host

Well, cancel culture is just really out of control. I think we can all agree on that.

01:02:28 John Host

[Laughs.] But you know what I mean? Like, Muslim independence in this moment in the—in 1905 and in 1947, and in 1959, all are like... you know, that's a—*[laughing]* that is a perspective that can't be reduced down to one child murderer on a train.

01:02:46 Ben Host

Yeah.

01:02:48 John Host

So—but just as a war movie, too, the fact that the enemy is always faceless means that although there are a lot of tense moments, crossing the bridge... the ones you pointed out, where your heart is beating. We're never in doubt about the outcome of anything. The

only person in this movie that could have possibly died—other than the villain—of our main cast—was the old man, who would have been just a... a stunt kill. Just to make us feel something. That the nice guy—the nice, useless guy died.

And they didn't even give us that.

[Adam and Ben laugh.]

Uh—*[laughs]* and so—so I'm gonna come in at three babies! It's a fine movie. But it's not essential. It's a popcorn movie! It might be—even be pork chop movie.

01:03:45	Ben	Host	Wow!
01:03:47	Adam	Host	Yeah, I could get with that.
01:03:49	John	Host	But it's a three-baby movie.
01:03:50	Ben	Host	It's a bit of a pork chopper.
01:03:52	Adam	Host	Its relationship to war is the thing, huh?
01:03:56	John	Host	I—I—it is. Its relationship to war, and also I feel like if you <u>wanted</u> to use this movie as a jumping-off point to understand the situation in India at any point between 1850 and now, this movie doesn't give you enough to even know where to <u>start</u> to research.
01:04:13	Adam	Host	Mm-hm.
01:04:14	Ben	Host	Yeah. I don't think—yeah. <i>[Laughs.]</i> Probably going to the British film library is a bad first stop if you're— <i>[laughs]</i> trying to learn about that, too.
01:04:25	John	Host	Well, but we've seen a lot of movies where—we watch a movie with a perspective, but the perspective is detailed enough, or focused enough, that it gives you an opportunity to start to try and understand...
01:04:36	Ben	Host	Yeah.
01:04:37	John	Host	...a situation. Right? Like, just because a movie has a viewpoint or an ideology doesn't necessarily—well, it <u>absolutely</u> doesn't negate its value as a conversation starter. That's the whole—that's one of our fundamental premises!
01:04:52	Ben	Host	Yeah.
01:04:53	Adam	Host	Right.
01:04:54	John	Host	And this one is just too—it just—it's too much of a "Cowboys and Indians" movie even for me to know, like, what <u>part</u> of it I wanted to know more about.
01:05:04	Adam	Host	Yeah.

[Ben chuckles.]

Do you want to know who Ben's guy is?

01:05:07	John	Host	Yes.
01:05:08	Adam	Host	Me, too.
01:05:10	Ben	Host	My guy is only on screen for but an instant. Uh, this happens about... 10 minutes and 30 seconds into the film. They open the gates to let

refugees through, people that are running from the army that is about to storm the city that—or I guess it's a fortress. Right? Where the governor is?

01:05:32 Crosstalk Crosstalk

Adam: Yeah!

Ben: Whatever it is—

John: Fortress City!

01:05:35 Ben Host

There's—yeah. This is a—sort of the counterpart to the faceless Muslim horde is the faceless horde of Hindu refugees that are trying to get within the walls before the attack starts. And there's a shot where there's, you know, probably 2,000 extras running past the camera. And the man that is closest to the camera is wearing like a yellow turban and a green shirt, so he kinda stands out. *[Laughing]* And he just looks right at the camera like three times as he runs past.

01:06:09 Adam Host

Yeah...

01:06:11 Ben Host

And I—it just made me laugh, because I was like "Yeah, that guy's probably like "Wow, cool camera!""

[Ben and John laugh.]

01:06:19 Adam Host

Your eyes find him right away.

01:06:21 Ben Host

Yeah. And, uh... unfortunate that that was the take that they had to use. I don't know...

01:06:27 Adam Host

Yeah.

01:06:28 Ben Host

I don't know what the choice they made there was, but I'd probably—I'd probably do the same thing if I was that extra, so he's my guy.

01:06:35 Adam Host

Good guy.

01:06:37 John Host

I love those shots of giant crowd situations where they're getting a ton of local extras.

01:06:42 Adam Host

Yeah.

01:06:43 Ben Host

Yeah.

01:06:44 John Host

I always look to see the ones that are just staring at the camera, or—
or—

01:06:46 Ben Host

Yeah.

01:06:47 John Host

—you know, or looking around like "I can't believe I'm here!"

[Ben laughs.]

You know, I'm always the one in the center of that crowd that's like "Where's the craft services table?"

[Ben laughs harder.]

Just not realizing that the shot is happening.

01:06:57 Ben Host

Yeah.

01:06:58 Adam Host

There's always something that feels a little bit awesome about that, in a way that digital effects has taken away. Like, it doesn't have to

be a horde, but just a large crowd of people looks a way that a digitized version will never!

01:07:13 John Host

Yeah.

01:07:14 Ben Host

Yeah, just like, where the camera is relative to them. Like, it's on a raised platform, but it's not like a swooping... you know. It's not a crane shot or a—

01:07:24 Adam Host

Right.

01:07:25 Ben Host

—helicopter shot or anything. It's... it feels really real.

01:07:29 John Host

My guy is the—at the very end of the movie, the little prince has been reunited with—you know, with the delegation of very nicely-attired, very fancy Hindu brethren. And he kind of—you know, he goes into this group of people. They're all clad in wonderful silks. There's a very tall man right at the center, and he tells the boy to go back and tell the captain—you know, to thank the captain for saving his life. And the boy has that exchange with the captain.

And the entire time the boy is holding the box, the magic music box that his father gave him. And the boy is talking to the captain like "Thank you for saving my life." And he's holding this music box. And it's like... he's gonna give the music box to the captain! He's gonna give the music box to the captain! That's the—this is the scene—this is the—

01:08:35 Adam Host

Mm-hm.

01:08:36 John Host

Any American movie...

[Ben laughs quietly.]

...he would hand the music box to the captain. And the boy instead says "Do I have to fight you?"

[Ben laughs aloud.]

And the captain says "No!"

And the boy says "'Cause my dad said I would have to fight you." And you know, Lauren Bacall goes "[Cartoonish 'Huh?' noise]?" you know, a little bit. And then the boy keeps the music box! Turns and goes "Oh, and also, you know, goodbye. And also I'm still keeping—this was a gift from my dad."

And I was like "...I am the music box."

[Ben laughs.]

The music box is my guy.

01:09:10 Adam Host

My guy's in this scene, too. The film is coming to a close, people are saying their goodbyes. You're getting a sense for what's going to happen to them after we leave them. But what's gonna happen to Gupta?

[John laughs.]

He's pretty fucked up.

01:09:24 John Host Gupta's shot a couple of times.

01:09:25 Adam Host And he's on a stretcher, and the prince is right there! I feel like the prince could do a lot for Gupta's life, and his family. And, uh—

01:09:36 John Host Give Gupta the nod, you're saying.

01:09:38 Adam Host Gupta saved everyone through his ability to drive that steam engine. He's critical to everyone's survival, *[stifles laughter]* and he's sort of thrown out at the end! He doesn't get the benefit of a reward in the same way that Captain Scott doesn't. No one's rewarded at the end of this!

There's an uneasy kind of... truce, and maybe "truce" might even more—be more—too strong of a word.

01:10:05 John Host Hm, I don't know!

01:10:06 Adam Host To use here. People just sort of... go off on their separate ways.

Gupta, though, throughout the film, remained my guy. In that way that I really like—when you can... you can't always do this... but if you can possibly make fun of someone to their face without them knowing it? I feel like Gupta's doing that a lot to people in this movie.

01:10:26 John Host *[Chuckling]* He is.

01:10:27 Adam Host Like, in the way—what was the term that you used for what he is?

01:10:30 John Host Holy fool.

01:10:31 Adam Host That holy fool way. I was not familiar with that term before, but he lays back in the cut and he's smarter than other people think he is. And I felt for him when he got injured! Like, "Augh! Not Gupta! Don't die, Gupta!" And then they give him that, uh, that funny umbrella. *[Laughs.]*

01:10:52 John Host Uh-huh. *[Laughs.]*

01:10:53 Adam Host *[Stifling laughter]* To shade himself under.

01:10:55 John Host Uh-huh.

[Ben laughs.]

01:10:56 Adam Host Like, they're clowning him up! But he's never a clown to me. I really dug him. So...

01:11:00 Crosstalk Crosstalk **John:** Yeah.

Ben: Yeah.

01:11:01 John Host *[Ben and Adam respond affirmatively several times as John speaks.]*

He has a lot of dignity, and it's I think hard for us maybe to—when we're first introduced to him, and he's playing a very broad character that it's—that you don't want to—you don't want him to be a Stepin Fetchit. Right? You don't want it to be a caricature, or a Jar Jar Binks.

And then little—pretty quickly and then throughout the film, he's a real living guy! You can imagine him being a—being like a dumb dad, too. Like, you can imagine him dad-joking around the house. He's a

real—he's a very visibly real person. Wonderful guy.

01:11:40 Adam Host Yeah!

01:11:41 Ben Host The film does not fall into the temptation of making him... absurd.

01:11:46 John Host Right. And in a way it can't.

01:11:48 Ben Host Yeah.

01:11:49 John Host Because if he's absurd, then the—then there's no... I mean, he's the center of the film, in a way.

01:11:53 Adam Host You can't have the absurd guy driving the locomotive. You need that guy to be a professional on some level.

01:11:59 John Host Hm.

01:12:00 Adam Host And he is.

01:12:01 Ben Host Right.

01:12:02 John Host Engine driver.

01:12:03 Adam Host Yeah.

01:12:04 Ben Host I also just wanna call this movie out for having maybe the best double-take in *Friendly Fire* history. And that's when Mr. Bridie is—had his arm put in a sling, and he's sitting down thinking that all of their troubles are over, and then has a drink of his whiskey while casually looking out the window, and sees the horde is back on them. It's a...

01:12:25 John Host *[Stifling laughter]* He does really spit-take that, doesn't he? "*[Cartoonish "Huh?" noise]*"

[Laughs.]

01:12:29 Ben Host An amazing moment. And just... an A-plus performance on that double-take.

[Ben and John laugh.]

01:12:35 Music Transition Brief clip of "War."

War!
Huh!
Yeah!

01:12:38 Ben Host The way we end these things is always to pick the next movie. John, do you have the 120-sided die out there?

01:12:48 John Host The holy die?

01:12:49 Adam Host *[Stifling laughter]* Mm-hm.

01:12:50 Ben Host *[Stifling laughter]* Uh-huh.

01:12:51 John Host Here it goes! Ready?

01:12:53 Ben Host Yeah!

[Die rolls for several seconds.]

01:13:02 John Host Twenty-five!

01:13:04 Music Music Dramatic music plays as Ben speaks.

01:13:05 Ben Host Twenty-five! A 1964 Fred Zinnemann picture set after the events of

01:13:19 John Host the Spanish Civil War... a movie called *Behold a Pale Horse!*
Hmmm!

[Music stops.]

01:13:24 Ben Host I've not seen this movie!
Famous Spanish bandit... [stifles laughter] played by Gregory Peck,
holy shit! And Omar Sharif! We haven't seen him in a movie since,
uh—since, uh—?

01:13:32 Crosstalk Crosstalk **Adam:** *Top Secret!*?
Ben: *Top Secret!*
[All three laugh.]
John: Omar Sharif, right!
Adam: From *Top Secret!*
John: From his starring role in *Top Secret!*, yeah!
[Adam laughs.]
Ben: Yeah!
Adam: That's how I know him!
[Adam and John laugh.]
Ben: Yeah!
John: That's—
Ben: Probably the main thing he's known for.

01:13:44 John Host It has Anthony Quinn, too, the great Anthony Quinn.

01:13:46 Ben Host Oh, yeah!

01:13:47 Adam Host Wow!

01:13:48 Ben Host Well, looking forward to!

01:13:49 John Host I don't—I don't—I don't see a strong female lead here from the list of
famous Hollywood actors, but... maybe one will appear.

01:13:56 Music Music "War" is fading in.

01:13:57 Adam Host Can only hope there's a Bacall somewhere.

01:13:59 Ben Host *Behold a Pale Horse*, like *North West Frontier*, available on Amazon
Prime! Which is always nice. Feel like a lot of people have that. Can
watch the movie for free!

01:14:10 Adam Host Gotta love that!

01:14:11 John Host Yeah.

01:14:12 Adam Host Making it easy.

01:14:13 Ben Host Alright. Well, that will be next week. We'll leave it with

			<p>RobRobRobRob from here. So for John Roderick and Adam Pranica, I've been Ben Harrison. To the victor go the spoiler alerts.</p>
01:14:23	Music	Music	<p>"War" continues at full volume briefly and then plays quietly as Rob speaks.</p> <p><i>Absolutely— —nothing!</i></p> <p><i>Listen to me!</i></p> <p><i>War!</i></p> <p><i>It ain't nothing but a heartbreaker</i></p>
01:14:29	Rob Schulte	Producer	<p><i>Friendly Fire</i> is a Maximum Fun podcast hosted by Benjamin Harrison, Adam Pranica, and John Roderick. It's produced by me, Rob Schulte. Our theme music is "War" by Edwin Starr, courtesy of Stone Agate Music, and our logo art is by Nick Ditmore.</p> <p><i>Friendly Fire</i> is made possible by the support of our listeners. Like you! And you can make sure that the show continues by going to MaximumFun.org/donate. As an added bonus, you'll receive our monthly pork chop episode, as well as <u>all</u> the fantastic bonus content from Maximum Fun.</p> <p>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.</p>
01:15:22	John	Host	<p>Thanks! We'll see you next week.</p> <p>"War" continues at full volume.</p> <p><i>Is there no place for them today?</i></p> <p><i>They say we must fight to keep our freedom But Lord knows there's got to be a better way Oh!</i></p> <p><i>[Music fades out.]</i></p>
01:15:35	Music	Transition	A cheerful guitar chord.
01:15:37	Speaker 1	Guest	MaximumFun.org .
01:15:38	Speaker 2	Guest	Comedy and culture.
01:15:39	Speaker 3	Guest	Artist owned—
01:15:41	Speaker 4	Guest	—audience supported.