

*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, eerie orchestral music with haunting vocalizations.

00:00:01 Ben Harrison Host

Here's a strange one, and only debatably under our purview here at *Friendly Fire*. If the pork chop feed didn't skew so modern and dumb, I'd say it should be in there. But we're in the main feed, and this isn't a dumb movie. It's a 1964 movie that looks at the aftermath of the Spanish Civil War on the people who fought in it on both sides.

In Spain we have Viñolas, Anthony Quinn's morally turpitudinous captain in the Guardia Civil. You can tell he's bad because he's cheating on his sickly wife, accepting bribes, and wearing that weird Francoist hat. Just over the border in France we have Artiguez, Gregory Peck's rebel with a cause bandit, who is living in exile after the Civil War, despite the opening scene of the film showing his rejection of exile at the end of the Civil War.

The action kicks off when a little kid named Paco travels from Spain to France to ask Artiguez to kill Viñolas. It is further escalated when Viñolas lays a trap for Artiguez by moving Artiguez's ailing mother into a hospital as bait, so that he can draw Artiguez out into the open.

None of this does much to motivate Artiguez, who is spending most of his days drinking his ass off while wallowing in his own self-pity. You see, this is 20 years after the Spanish Civil War, so 14 after the end of World War II, and while the forces of fascism have been temporarily quashed in the rest of Europe, Franco is still the leader of Spain, and Viñolas is still Artiguez's *bête noire* in their local village of San Martín. It takes an entire movie and a lot of convincing and correction of misinformation to convince our rebel to head behind enemy lines to try to make a last stand against the bad guys. His first instinct might have been the right one.

We're also going to talk a lot about religion here, because Omar Sharif is also in this film playing a priest, and he's there to specifically draw a contrast between the self-serving opportunism of Viñolas's piety, and Artiguez's atheist, anti-religious self-righteousness.

The only one who's going to suffer is the priest. Today on *Friendly Fire: Behold a Pale Horse*.

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

00:02:13 Music Music

"War" off the album *War & Peace* by Edwin Starr. Impassioned, intense funk.

*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!

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

00:02:34	Ben	Host	Welcome to <i>Friendly Fire</i> , the war movie podcast that doesn't <u>want</u> your sacrament! I'm Ben Harrison.
00:02:39	Adam Pranica	Host	I'm Adam Pranica.
00:02:40	John Roderick	Host	And I'm John Roderick.
00:02:42	Ben	Host	The rare <i>Friendly Fire</i> film where the atheists are kind of the good guys. [Laughs.]
00:02:50	John	Host	[Laughs.] The way he's—the way he calls Omar Sharif "Priest..."
00:02:56	Ben	Host	[Laughing] Yeah.
00:02:57	Adam	Host	Yeahhh.
00:02:58	John	Host	And just <u>spits</u> it, through the <u>whole</u> second half of the movie...
00:03:01	Ben	Host	"Priest" as a four-letter word?
00:03:03	John	Host	Yeah! After a while I was like "Okay, alright, okay, god!"
			[Music cuts abruptly.]
			[Ben laughs.]
			"Let him off the hook a little bit!"
00:03:09	Ben	Host	[Laughs.] "His dad got murdered in front of him! Jeez!"
			Another movie in a row that's about a conflict I wish I knew more about, and reading about the Spanish Civil War as the dress rehearsal for World War II was interesting. And...
00:03:28	Adam	Host	Yeah.
00:03:29	Ben	Host	Boy, the Republicans that fought against the right-wing Franco people in the Spanish Civil War then moving to France and having to live through World War II... like, there must have been some <u>really</u> tough decades in there where they just like, were like "Man, like, we had a pretty cool republic going on in Spain, and now like, fascists are <u>everywhere</u> and ascendant and nothing can stop them."
00:03:57	John	Host	Yeah, although this area of France—this sort of Pyrenees region down in the Basque Country—was a part of France where the Vichy Regime had the <u>least</u> amount of intrusion. And so if you think about all the movies we watch about the French Resistance, they're always spiring people away. Spiring people out of France across this very porous border. You get the downed pilot to the resistance, they take

him down basically to Po.

00:04:31 Ben Host

Right.

00:04:32 John Host

Or right around here. And then they cross these—the Pyrenees in exactly this location. So it became—it remained a kind of... not borderless, but it was—there was a—

00:04:42 Ben Host

Yeah, *South West Frontier* kind of a...?

00:04:44 John Host

Yeah.

*[Both laugh.]*

Right. There was a lot of—there were a lot of resistance fighters on both sides of the border, I get the feeling.

00:04:50 Ben Host

Yeah.

00:04:51 John Host

And you know, the Basques, you can never really... tame the Basques. Or the Catalonians! For that matter.

00:04:56 Ben Host

Yeah, they don't wanna be part of France or Spain.

00:04:59 John Host

No. Keep your France and Spain.

I wish this movie had been more about the Spanish Civil War, because we didn't—it was mostly a political thriller.

00:05:09 Ben Host

Yeah.

00:05:10 Adam Host

This film does what a few other war films have done, which is give us a little bit of a clip show up front to catch us up.

00:05:17 John Host

Right.

00:05:18 Adam Host

On why we're here. And that really helped. I mean without it, I think you're just lost. I—but I think to your point, John, we could use a little more of that contextualization.

00:05:30 John Host

The Spanish Civil War was a really—like, it was a cause celeb in the mid-thirties. Everybody was—*[laughs]* everybody was talking about it!

00:05:40 Ben Host

*[Laughs.]* "It was the talk of the town!"

*[He and John laugh.]*

00:05:44 John Host

It was really a big deal, not only in Europe but in the United States. Because it was the first referendum on what became the—all the issues of the 20th century. It was a place where the communists were making a political case not as a part of a Soviet enterprise but like, sort of a global communism that's... that's not a conspiracy.

*[Ben laughs, John stifles laughter.]*

This—Spain was—

00:06:11 Ben Host

Like, it was actually like worker—empowered working people.

00:06:14 John Host

Right.

00:06:15 Ben Host

Not dictators with crazy mustaches sending everybody to Siberia.

00:06:20 John Host

Right, it was like "Oh, well what—communism is a viable—" I mean, communism was a very popular political philosophy in American

universities at the time. Kind of like now. And it was what intellectuals toyed with as the future. Something—capitalism—*[laughs]* at risk of saying global capitalism was seen as a failed ideology and on its way out, or a failed economic philosophy, that was true in 1935, too. But also anarchism! Was maybe—anarchism had its most popular moment in Northern Spain in the thirties as a—as a actual, viable sort of community organizing principle. The anarchists in Barcelona were a legendary and viable political faction!

- 00:07:10 Ben Host Can we define that term a little bit? 'Cause I think that like... you know, growing up I always thought of it as like guys in black hooded sweatshirts throwing molotov cocktails through the window of a Starbucks. But...
- 00:07:23 John Host Right.
- 00:07:24 Ben Host In this context, it's like, radically non-hierarchical syndicalist production of things, right?
- 00:07:32 John Host Right! And part of the Catalonian movement for self-governance... it was a—they were applying sort of anarchic—or anarcho-syndalistic principles where—
- 00:07:45 Adam Host Boy, there are a lot of fun syllables being thrown around right now.  
*[John and Ben laugh.]*
- 00:07:50 Crosstalk Crosstalk **John:** Where it was truly like—  
**Ben:** Well, you know, Basque and Catalan are both languages with a lot of fun syllables, so...  
*[Ben and John laugh.]*
- 00:07:57 John Host But real local rule, local non-hierarchical government, and... you know, anarchism as a philosophical—political philosophy, rather than—like, it wasn't reactionary. Right? It was creative. Because when Franco was a legitimate member of the army of the Republican government, and as things started to come unwound—like a lot of political situations, like what happened with Gaddafi, what happened with Saddam Hussein—you know, it's how lieutenant colonels end up being dictators. The other generals all started to die, and pretty soon it was—all that was left was Franco.  
  
And initially they were trying to re-establish—they were trying to put Alfonso back on the throne. And then once they got a little head of steam they were like, *[laughing]* "No, Fonso's kind of a clown."  
*[Ben laughs.]*  
  
"We're gonna just skip—we're gonna skip over, like, putting the king back, and... and we're just gonna take it from here."
- 00:08:53 Ben Host It's so fucking wild to me that there are people that like will line up to fight for monarchy. *[Laughs.]* Like—
- 00:08:59 John Host I know, right?
- 00:09:00 Ben Host Like that was like a big part of the right-wing movement, was to re-install the king! And they eventually did! *[Laughs.]* When Franco was done...

00:09:09 John Host It was one of the last things he did! He's laying in his deathbed and he was like *[feebly]* "I—I hereby... put—" you know, "Juan Carlos! Make him king again!"

And you know, now Spain has a constitutional monarchy. They love their king and queen there!

00:09:23 Adam Host One of the things this movie really made me think a lot about was what a friend the monarchy and fascism is to religion. Like, who benefits more than the Catholic Church? By a fascist regime, you know?

00:09:37 John Host Well, yeah...

00:09:38 Adam Host And the—and—

00:09:39 John Host Careful.

00:09:40 Adam Host I know!

*[John laughs.]*

00:09:41 Ben Host I would say that there is one group that benefits more. It's the makers of bizarre patent leather hats.

00:09:46 John Host Yeah, we'll get—we'll get to that. *[Laughs.]*

00:09:48 Ben Host That industry booms when the fascists are in charge.

00:09:50 Adam Host Like, there's this, and then there's World War II that follows, and then there's sort of like modern Evangelical Catholic Church that... makes me wonder, like, has there been an example when the Catholic Church hasn't taken that side?

00:10:06 John Host Yes! And—

00:10:07 Adam Host Tell me, please! *[Stifling laughter]* I need to hear that!

*[Ben laughs.]*

00:10:09 John Host If you think about the Catholic Church in Central America in the sixties, seventies, and eighties, as an element that was very much a revolutionary Catholic Church, a church that... that came out in support of the very lowest, most discriminated-against population—and a lot of those priests got ex-communicated—

00:10:33 Adam Host Mm-hm.

00:10:34 John Host —or became pariahs. But you know, there is an activist Catholic Church, and one that's very much a—has a hand in a lot of Latin American revolutionary movements.

00:10:45 Adam Host You're talking about Christian Catholics.

00:10:47 John Host Yeah—yeah!

*[Adam chuckles.]*

Yeah, they're very Christian. *[Laughs.]*

00:10:51 Ben Host The flavor of Catholicism that you see a lot in Northern Ireland is super aligned with that.

00:10:57 John Host Right. Ben is gonna love this! Opus Dei plays a major role in the administration of Spain during this era.

00:11:09 Ben Host *[Faux surprised]* No!

00:11:10 John Host Uh—yeah!

*[Both laugh.]*

Yeah, that they had kind of taken over as the—you know, as like, functional... they were—they were sort of a component of the government for a while. So there are a lot of different Catholics! Lot of different churches out there.

00:11:29 Adam Host It's true.

*[John laughs.]*

I'm not painting them all with this brush.

00:11:33 John Host But this movie is anti-Catholic.

00:11:34 Adam Host It is. Very much so.

00:11:36 John Host And—and—

00:11:37 Ben Host Stridently! Like, and more openly than you typically see in movies of this time. Like, I—that was—

00:11:43 Adam Host It was bracing, yeah.

00:11:45 Ben Host Yeah! Like, did the American movie-going audience have an appetite for seeing religion get dragged as hard as it does in this movie?

00:11:54 John Host At the time of the Spanish Civil War a lot of America—it was very popular for American college students and intellectuals to volunteer to—there were whole brigades that went from America to fight on behalf of the Republicans. And it's where Hemingway made his bones. It's kind of equivalent to a lot of the situations where American soldiers—like when we went over, a whole group of Americans joined the Canadian Armed Forces so they could fight in World War I and World War II before America officially got involved.

Somehow the Spanish Civil War was contained to Spain, even though the Nazis and the Italians were providing Franco with arms. That's what they mean when they say dress rehearsal. Everybody—it was a global war, it was just confined to Spain.

By 1964 when this movie came out—is that right? Is it—?

00:12:50 Ben Host Yeah.

00:12:51 John Host Is this from '64?

00:12:52 Ben Host Yep.

00:12:53 John Host Thir—that's 30 years later, and I think the movie presumes... a lot more familiarity with the sides of the conflict and who the heroes were than a—than an audience 30 years later probably brought to the theater.

00:13:07 Ben Host I read that the director—when the movie didn't do super well in the box office, the director cited that as one of his biggest mistakes, is assuming that it was still present in people's minds, and he felt like people had really forgotten what it was.

00:13:25 Adam Host Columbia Pictures really got its ass kicked from this movie, too,

because it—it also made me think a lot about like, the modern, global... finance experience of a Hollywood film now, where Columbia really took it on the nose 'cause Spain wouldn't distribute this film or many other Columbia Pictures films—

00:13:43 John Host Really?

00:13:44 Adam Host —for many years after this!

00:13:45 John Host What, really?!

00:13:46 Adam Host They were super pissed!

00:13:48 John Host Oh, it's like making a superhero movie where the bad guys are Chinese.

00:13:51 Adam Host Right.

00:13:52 Ben Host Right.

00:13:53 John Host You can't do it.

00:13:54 Adam Host It seems very familiar.

00:13:55 John Host Right. Can't do it, you'll lose a billion dollar business.

00:13:57 Adam Host Yeah.

00:13:58 John Host Oh, wow, that's interesting.

00:13:59 Ben Host Yeah, they lost millions of dollars over it in the first year.

00:14:02 John Host The Spanish market was such a big movie market in the sixties that that mattered?

00:14:08 Adam Host Yeah.

00:14:09 Ben Host Apparently so.

00:14:10 John Host Hm.

00:14:11 Music Music Grand orchestral music plays at full volume and then fades out as John speaks.

00:14:15 John Host I didn't find Gregory Peck—what we're asked to understand is that he is a great... bandit fighter, revolutionary, who never surrendered, who's still flying the flag, and that's why we care about him. But then we find him kind of a broken-down drunk who's given up the fight.

00:14:36 Ben Host *[Chuckles.]* I thought it was also slightly strange casting where almost all of the other Spanish characters speak English with an accent like it—you know, English is their second language. It's a Spanish speaker's English accent. And he's like...

*[Ben and John laugh.]*

*[Stuffy American voice]* "I've lived in France the last 15 years, *[stifles laughter]* but I'm Spanish in my heart!" *[Laughs.]*

00:15:00 John Host That's pretty good. That's a pretty good Gregory Peck.

Yeah, he's a little bit in brownface.

00:15:03 Ben Host Yeah.

00:15:04 John Host But the plot of the movie is that this guy who—make these incursions to destabilize the Franco Regime has given up just because... he got old. And I will note that his age is listed as 50 in this movie.

00:15:23 Adam Host Oh, god.

00:15:24 John Host So at 50 years old—

00:15:25 Adam Host Just die already.

00:15:26 John Host *[Laughing]* I know.

*[Ben laughs.]*

At 50 years old he's like "Ahhh, I'm just gonna lay on this bed and drink myself to death."

*[Ben laughs.]*

But his mom is dying. And so that's the—so the plot is not that he's gonna make one last raid in defense of a cause. It's just that he's—like, wants to get home to see his mom. And then there's—and he puts together some kind of like, fucked up fire mission right at the end to...

00:15:53 Adam Host That's kind of the poison pill in the film, and a bunch of characters talk about it at the very end, right? They're like "Well... he knew that his mom was dead, and he came anyway! Why?"

00:16:06 John Host And he didn't—and in the great moment where he had the bad guy in his sights...

00:16:10 Adam Host Yeah.

00:16:11 John Host He—

00:16:12 Adam Host He chooses the other guy to shoot!

00:16:13 John Host He chooses the other guy to shoot!

00:16:14 Ben Host Shot the delivery driver! Why?

00:16:18 John Host Why do you shoot your betrayer, rather than the military governor?

00:16:23 Adam Host The man you've been living your life to kill.

00:16:26 John Host Your ultimate enemy.

00:16:27 Adam Host Yeah. That is a strange code.

00:16:30 John Host And this movie is not—it's just—it's based loosely on some people that did this kind of thing. It's not like this was a biopic about a guy.

00:16:39 Adam Host And that's the thing! Like, it could have been tweaked in such a way to kill our bad guy. Like, it's fine if our hero dies in the end. But we gotta kill the right person at the end! And I—it made me think that the film was based on such a true story that you couldn't possibly depict it in any other way. That's even more bizarre.

00:17:01 John Host So, you know, Franco took power in... '39?

00:17:06 Ben Host That's what I read.

00:17:07 John Host And so this would have been—this movie would have been set in '59? The movie came out in '64, so it's basically like this is a contemporary movie. The people going to the movie are watching something that is essentially happening in their own time. And it's in black and white because the movie makers loved *A Hard Day's Night*, and they were like "Let's—let's just do that!"



*[Ben laughs.]*

But what are we meant to walk away with here? Like, how did this movie... what was it trying to accomplish? Like, Franco stayed in power until the late—or 'til the—I'm sorry, the early seventies. So he had another—at least another ten-year run after this. It's not like this movie—it's not like the Spanish at that point were... world exporters of terrorism or anything. They were kinda just—Spain had become kind of a fairly quiet little place.

00:18:05 Ben Host Just a little fascist backwater in Western Europe.

*[Ben and John laugh.]*

00:18:10 John Host It was! It was! I mean, you know, they had a little tourist industry.

00:18:12 Adam Host Why make the movie if it—if you aren't gonna have a stronger point of view?

00:18:17 John Host Yeah! What—if you're gonna make a movie about the Spanish Civil War, make one. If you're gonna make a movie about a fallen-down guy who's gonna make one last stand, make that.

00:18:29 Adam Host Especially when you have the wealth of a Gregory Peck, Anthony Quinn, and Omar Sharif. Like, if you're gonna package them together in a movie... make it awesome!

00:18:37 John Host Incredible, right? These three packed together?

00:18:39 Adam Host Yeah.

00:18:40 John Host And we never see Anthony Quinn in the same room with Gregory Peck.

00:18:45 Adam Host Yeah.

00:18:46 John Host They never get a showdown.

00:18:49 Ben Host There's something that happens several times in the film, where Anthony Quinn's character is so worried that Gregory Peck might already be in San Martín. Or you know, on his way—you know, he's setting up the drop at the hospital, like, putting, you know, a bunch of armed guys in the back of the bread delivery truck.

00:19:11 John Host I felt bad for those guys.

00:19:12 Ben Host *[Laughing]* Yeah.

00:19:13 John Host They were—*[stifles laughter]* they were stuck in that bread delivery truck for like three days!

00:19:16 Ben Host Yeah. And—

00:19:17 John Host Their knees touching!

00:19:18 Ben Host Like, any raid movie that sets this amount of stuff up will pay it off with like actually seeing the raid happen. And like, you spend a lot of this movie wondering whether it even will!

00:19:32 Adam Host Mm-hm.

00:19:33 Ben Host And I loved how he was putting all these pieces on the board. And we're seeing all the mechanics of it. We get to see a map of the hospital as recollected by Paco, and all of that stuff. And... you come to realize, like, this guy over-plans for everything because he's had his pants pulled down so many times. And I loved that the movie had

the confidence to just let that linger for a long time before we actually get an attempt at a raid.

00:20:08 Adam Host That really cuts both ways, because... making the Gregory Peck character great by reputation instead of demonstrated skill really puts a lot of weight on Quinn to sell that to you! Right? And if we don't like Quinn's character, which we're made not to like throughout, it feels a little weak to have Quinn fear Peck the way that he does. Like, in *Heat*, you get to see the demonstrated ability of Robert De Niro, and you also get Al Pacino talking him up. And then you get that scene in the diner where they're like two opposing forces talking about how absurd it is that they're in the situation they're in and that one's gonna take down the other.

You don't get any of those things besides a reputational fear that Quinn has for Peck. And then you see Peck just sort of eat shit at the end of the movie!

*[Adam and Ben laugh.]*

It's un—

00:21:14 John Host It's such an "eat shit," too!

00:21:16 Adam Host Yeah.

00:21:17 John Host It's like, he's up on the roof with a sniper rifle! And grenades. And then he's like—

00:21:22 Adam Host As soon as he grabs that rifle I'm like "This is what we're here for! Let's go!"

00:21:26 John Host Yeah, come on! Let's get a—let's get 30 minutes of this!

00:21:29 Adam Host Fill those windows!

00:21:30 John Host And then he throws the rifle down and is like "What if I just went downstairs and got shot a bunch of times?" Like, he get—he seems to have no plan. And accomplished nothing!

00:21:40 Adam Host It makes his character look bad and Quinn's character look bad!

00:21:43 John Host Yeah!

00:21:44 Adam Host Because you're like "What were you so afraid of, Viñolas? Really? Like, this was the guy you could never take down?"

00:21:51 John Host But we're the only ones that see it!

00:21:52 Adam Host Yeah.

00:21:53 John Host Because he—

00:21:54 Adam Host The omniscience of the viewer kind of destroys all that.

00:21:57 John Host Yeah, but he doesn't even get—he doesn't even get shamed in public!

00:22:01 Adam Host He doesn't know how ashamed he should be.

*[John and Ben laugh.]*

Because he doesn't see all the chances that Artiguez had to kill him!

00:22:08 John Host *[Laughing]* Yeah!

00:22:09 Ben Host It's interesting that the Spanish government reacted so badly to this, because it doesn't really make it look like... I mean, like, Viñolas is set up as the bad guy, but like, he's a callow jerk and a—you know, a cheater, and he takes a bribe, but it doesn't project that onto Spain writ large. It's making the case that this one guy is a dirtbag, not that all people in power in Spain are dirtbags.

00:22:36 John Host Anthony Quinn is an officer in the Guardia Civil. They're still a major force in Spain. They're like a State Police, but a lot of the European countries—France has this, Italy does in the Carabinieri. They have several different police forces that all kind of overlap, right? And they're all—they're national forces. And the Guardia Civil and the Carabinieri are like... in a way they're kind of like the highway patrol?

00:23:05 Ben Host *[Stifling laughter]* Mm-hm.

00:23:06 John Host But they have a larger role than that.

00:23:08 Ben Host Right.

00:23:09 John Host Like you see them everywhere, and they're very respected. They carry machine guns. But they're also kinda feared. Like, young people in Spain and Italy are real contemptuous at—of the Guardia Civil. You know, you take a big drag on your joint and throw it down—

*[Ben laughs.]*

—and go *[Spanish accent]* "Fucking Guardia Civil! Fuck those guys, man!"

*[Usual voice]* But then you know, the—like the moms and dads are like "The Guardia Civil! They're really amazing!" Like, they're—they are—they're an institution.

*[Adam laughs, John stifles laughter.]*

And when I first went to Spain in the eighties, they wore those hats everywhere! You'd see them wearing the hats.

00:23:09 Ben Host It's a terribly impractical hat. It doesn't keep the sun off your face. It's definitely gonna make your head very hot.

00:23:50 John Host It's too small. The hat—

00:23:52 Adam Host It looks like bull, though!

00:23:53 John Host It does, but hat is too small!

*[Ben laughs.]*

And they're patent leather, so they're shiny. They look plastic. They look like Devo helmets.

*[Ben laughs.]*

00:24:00 Adam Host They look like Disney mouse ears a little bit.

00:24:03 John Host Yeah! And the first time I—I'm walking around Spain, right? I'm 19 or whatever, and I was—and I saw Guardia Civil... you could see—they're there everywhere. And I had that first thought like "Why—what—what's with the hats? Like, why—why the hat?"

Then you realize the hat is not—they don't—Spanish people don't think it's funny. The hat is—it symbolizes something else. It doesn't look weird to them!

00:24:25 Adam Host Right.

00:24:26 John Host And I'm like, "It looks like he's wearing like a lady's purse on his head!"

[Ben laughs.]

00:24:31 Adam Host There's a lot of stupid American hats that we've grown used to, though, also.

00:24:35 John Host We have, but these are weir—

00:24:36 Ben Host Absolutely.

00:24:37 John Host Anyways, so these days when you're in Spain, you don't see the Guardia Civil wearing—they're wearing baseball hats now like everybody.

00:24:43 Adam Host Hey, these days in Spain you also see a lot of Catalanian flags hanging. And the reason for that traces all the way back to this war, right?

00:24:55 John Host Yeah. Well, I mean, they're—the Catalonians and the Basques were always looking for autonomy in Spain. And both the Basque Country and Catalonia had—you know, they were some of the last areas to be—and I don't—and I'm—I think they maintained a lot of autonomy. They maintained autonomy throughout all the different eras. They fought the fascists and continued to fight sort of Franco, even though there wasn't a ton of dissension.

00:25:26 Adam Host Not a lot of dissent in a fascist land.

00:25:28 John Host [Laughs.] Right. But the re-assertion of those national identities coincided with the kind of seventies and eighties—they were part of the Irish—the IRA, the PLO, that whole era of regional identity, you know, like, independence movements within a nation.

00:25:50 Ben Host And then—and Catalonia just, like, had a referendum a couple years ago, and there was a lot of accusation of ballot-stuffing and unfair dirty tricks by the Spanish government in how that went down.

00:26:05 John Host They're seeking the kind of autonomy that Scotland has now, I think, and Wales has. Their own parliament, their own... I think that the number of people in Catalonia who actually want an independent nation is probably quite a bit smaller than—I think the majority wants an autonomy within Spain.

00:26:25 Ben Host Right.

00:26:26 John Host Regional autonomy.

00:26:27 Adam Host You made a really interesting point in [our episode](#) about *North West Frontier* where you were saying that a country's proximity in time to its civil war is related to how many different areas of it want independence. Like, by virtue of the war, like, "Well, if we're gonna re-shuffle the deck, how about we get our own piece of the country?"

And is that... is that part of what happened, and is maybe happening in Spain? Like, with the interest in Catalanian independence, or what

happened pre–World War II?

- 00:27:01 John Host There was so much energy in Spain devoted to the ETA—the Basque separatist movement, because there was—they used violence as a majority—you know, as a main tool. And as the Basque Resistance gradually became pacified, and now there isn't that kind of violence in the Basque territory, the Catalanian Resistance—which was always more political; it was a lot more about language and culture—I mean, Basque language and culture obviously being very different from Spanish, whereas Catalanian language and culture is similar enough that it risks being assimilated by, um... just—
- 00:27:43 Adam Host Yeah, you experience that as a tourist with the language.
- 00:27:46 John Host Yeah. And if you're—if the Catalonians were lazy, they would just—it—the assimilation would have just happened a long time ago.
- 00:27:52 Adam Host Yeah.
- 00:27:53 John Host Just because it's like "Eh, well, you could pronounce it that way or you could pronounce it this way. Let's just all—let's—why don't we all get along?"
- 00:27:59 Adam Host I mean, say what you will about the Spanish and the Catalonians, but for a culture that loves a siesta, they are not lazy.
- [Ben laughs.]*
- 00:28:08 John Host No, they really—you know, they really have an identity that is—that they are not willing to surrender.
- 00:28:12 Adam Host Yeah.
- 00:28:13 Clip Clip **Speaker:** Do you want to play on my side?
- 00:28:15 John Host And, um...
- 00:28:16 Adam Host Proud people.
- 00:28:17 John Host But they—but it hasn't been—their resistance hasn't taken the form of like, direct armed conflict in the same way as it has—as the same way as it did in the Basque territory. And I think it's—I think it feels ascendant now! I don't think you can put Catalonia back in a box.
- 00:28:34 Adam Host Mm.
- 00:28:35 John Host Nobody puts Baby in a corner.
- [Adam and Ben laugh quietly.]*
- 00:28:38 Adam Host You're saying Catalonia's the Jennifer Grey of...
- 00:28:40 John Host Yeah.
- 00:28:41 Adam Host ...of Spain?
- [Ben laughs.]*
- 00:28:43 John Host Pre–nose job Jennifer Grey.
- 00:28:44 Adam Host Okay.
- 00:28:45 John Host Is Catalonia.
- [Ben laughs.]*
- 00:28:47 Adam Host I'm not sure that's ever been said anywhere before.

00:28:51	Music	Transition	<p><i>[John and Ben laugh.]</i>  Brief clip of "War."</p>
			<p><i>War!</i></p>
			<p><i>[Music stops.]</i></p>
00:28:53	Promo	Clip	<p><b>Music:</b> Gentle, upbeat piano music.</p> <p><b>Helen Hong:</b> Hey, J. Keith.</p> <p><b>J. Keith van Straaten:</b> Hey, Helen! I hear you have a true/false quiz you want me to finish!</p> <p><b>Helen:</b> I do! Here we begin: We host a trivia gameshow podcast on the MaxFun network called... <i>Go Fact Yourself!</i></p> <p><b>J. Keith:</b> True!</p> <p><b>Helen:</b> Correct! The show is all about celebrity guests answering trivia questions about things J. Keith enjoys.</p> <p><b>J. Keith:</b> False. We sometimes <u>don't</u> talk about baseball or cats.</p> <p><b>Helen:</b> Thank god. It's questions about things <u>they</u> enjoy! Next, we bring on surprise experts <u>every</u> episode.</p> <p><b>J. Keith:</b> True!</p> <p><b>Helen:</b> Correct! Final question: It's just the two of us sitting alone with these guests.</p>
00:29:24	Promo	Clip	<p><b>J. Keith:</b> False.</p> <p><b>Helen:</b> Correct! We have a live audience at the Angel City Brewery!</p> <p><i>[Audience cheers and claps.]</i></p> <p><b>Helen:</b> See?</p> <p><i>[A bell dings.]</i></p> <p><b>Helen:</b> You can hear <i>Go Fact Yourself</i> every first and third Friday of the month, and if you don't listen, you can go fact yourself!</p> <p><b>J. Keith:</b> True!</p>
			<p><i>[Music finishes.]</i></p>
00:29:39	Promo	Clip	<p><b>Music:</b> Quiet rock.</p> <p><b>Aimee Mann:</b> Hello, this is Aimee Mann.</p> <p><b>Ted Leo:</b> And I'm Ted Leo.</p> <p><b>Aimee:</b> And we have a podcast called <i>The Art of Process</i>.</p>

**Ted:** We've been lucky enough over the past year to talk to some of our friends and acquaintances from across the creative spectrum to find out how they actually work.

**Speaker 1:** And so I have to write material that makes sense and makes people laugh. I also have to think about what I'm saying to people.

**Speaker 2:** If I kick your ass, I'll make you famous.

**Speaker 3:** The fight to get LGBTQ representation in the show.

**Ted & Aimee:** Mm-hm.

**Speaker 4:** We weirdly don't know as many musicians as you would expect.

**Speaker 5:** I really just became a political speech writer by accident.

**Speaker 6:** I'm realizing that I have accidentally, uh, pulled my pants down.

*[Someone starts to laugh.]*

**Ted:** Listen and subscribe at [MaximumFun.org](http://MaximumFun.org) or wherever you get your podcasts.

**Speaker 7:** It's like if the guinea pig was complicit in helping the scientist.

*[Music ends.]*

00:30:25 Music Transition Brief clip of "War."

*Huh!*  
*Yeah!*

*[Music stops.]*

00:30:27 Ben Host Is San Martín a real town? I—there's like a zillion places in Spain called San Martín and I was like, hunting around in the Maps app along the border in the Pyrenees for a San Martín and I could not find one.

00:30:41 John Host There—it is. It's a small town. It's south of Pomplona. It's between Zaragoza and Pomplona.

00:30:48 Ben Host Beautiful part of the world.

00:30:49 John Host So this movie I thought did a couple of things well. It really did show that part of the world, I think, well. It showed it to its advantage. Like, the towns looked right. The countryside looked right. The people looked right. You got a—you got some bit of feeling of what it is in those places.

00:31:12 Adam Host You get a shopkeeper angry at kids playing soccer outside his storefront.

00:31:15 John Host I mean, the best moment in the movie was when the priest got

bounced off the train in Pau.

*[Ben laughs.]*

00:31:22 Adam Host Yeah.  
00:31:23 John Host And tried to mail a letter? And every person he—every French person he met was like, "Pff."  
00:31:28 Music Music Brief accordion music as someone shouts "Sacrebleu!"  
00:31:29 Adam Host Yeah.  
00:31:30 John Host "Can't help you."

*[Ben laughs.]*

He was like—he ran up to the postman and he's like "I saw you just emptied the letterbox, can I just get this letter into your bag?"

And he's like "Es no possible."

*[Ben laughs.]*

00:31:39 Adam Host You know, I loved Francisco as a character. I thought he was interesting. You gotta run after that train, Francisco.  
00:31:46 John Host Yeah!  
00:31:47 Adam Host I think that's a catchable train for you if you run.  
00:31:48 John Host And he's a young guy!  
00:31:49 Adam Host Yeah.  
00:31:50 Ben Host Well, he's in that very restrictive frock that—  
00:31:52 John Host Oh, that's true.  
00:31:53 Ben Host You know, it goes down past the knees.  
00:31:55 John Host But he—then he turns to the cop and he's like "My—all my stuff was on that train!" *[Stifles laughter.]* And the cop gives him the most French shrug—  
00:32:01 Adam Host Ugh. Yeah.  
00:32:02 John Host —you'll ever see. Just like...

*[Ben laughs. John blows a raspberry.]*

Like—and it's a priest! Right?

00:32:07 Adam Host Yeah.  
00:32:08 Ben Host Yeah.  
00:32:09 John Host The cop could have been like "Oh, let me tell you where to go," or... it was such a them—

*[Ben chuckles.]*

It was such a French "Them's the brakes," I—and I've been in that very situation where you're—you go up to a French policeman or somebody there and you're like "I need some help!"

00:32:19 Adam Host And you, John Roderick, are dressed in religious vestments.



*[All three laugh.]*

00:32:23 John Host Dressed in a—in a priest outfit—

00:32:25 Adam Host *[Laughing]* Yeah.

00:32:26 John Host —'cause that's what I was doing at the time? And the cop is just like, *[French accent]* "It's not my problem."

*[Usual voice]* And you're like—ughhh, it was so—it really put me there. So that, I thought, was good about this film.

00:32:35 Adam Host Yeah.

00:32:36 Ben Host It's so interesting how much scorn that main character and all his buddies have for religion, and how deep into religious context the movie takes us. Because like, the pilgrimage at Lourdes is like a really intense expression of Catholic faith. Like, maybe second only to going to the Vatican or something. And like, that is like so Catholic, like, that's... I don't know! Like, it just felt like they were on the surface of a different planet all of a sudden. And like, watching all these old women in wheelchairs being pushed toward the—you know, the font to see if they could get a miracle, like... you shouldn't—like, all that scorn sort of falls away in an interesting way.

Like, you—how can you like, hold that against these people that, like, just need some help? You know? And then it's just like "Hey, these are like my—the people that live around here." You know.

00:33:39 Adam Host Were they taking the priest with the head injury to Lourdes to try to cure him?

00:33:42 John Host Yeah.

00:33:43 Ben Host Yeah.

00:33:44 Adam Host That was the idea?

00:33:45 John Host Yeah.

00:33:46 Adam Host Mm.

00:33:47 John Host Bathe him in the healing waters.

The movie is not—does not articulate a stand other than making the villain devout and the bad guy, like, virulently anti-religion. And then putting this priest at the center who cannot tell a lie. Then we go to Lourdes and we see a bunch of old ladies in—in baby carriages lined up for the water, but it never is clear what we're meant to take away from any of that. Right? The movie does not do a very good job of... we've already described it not really having a viewpoint.

But it doesn't really even give us—in some of these instances where not having a viewpoint is a viewpoint, it doesn't really offer that. Like, it doesn't criticize the priest for not being able to tell a lie. But in the end he's not punished, either. Right? Like, he gets off the hook. He's captured and held. But we see the Anthony Quinn character say, like, "Well, I'll make the Father Superior come get him, and that'll be his punishment. But I don't want any trouble with the church, so I'm gonna let him off." Like, religion is not interrogated. It's just bounced around like a tennis ball.

00:35:05 Ben Host Yeah. Alfred Zinnemann, the director, his parents were killed in the Holocaust. Like, he—like, religion has to have been something he thought a lot about.

00:35:15 John Host Right, but we see no Jews in this movie.

00:35:17 Ben Host Yeah.

00:35:18 John Host We're—the Basque story isn't really told. The cross-Pyrenees identity isn't really explained.

00:35:25 Ben Host Right.

00:35:26 John Host I should say that from the beginning of the movie, I... struggled. To like it. It's dark.

00:35:37 Adam Host It is very dark. Like, it felt like it may have been digitized incorrectly. Like, the—it was so contrasty in some scenes that I thought maybe the version we watched was corrupted somehow. Did you get any of that?

00:35:54 John Host It was—I—it was impossible to see what was happening in multiple scenes.

00:35:58 Adam Host Yeah.

00:35:59 Ben Host Yeah. There's a lot of day-for-night. So they intentionally—

00:36:02 Adam Host Yeah.

00:36:03 Ben Host —under-expose a bunch of the scenes to make it look like they're walking around the mountains at nighttime when it's really probably noon.

00:36:10 John Host So I never would have noticed that before, except you guys have explained it to me enough times now that I saw it—

00:36:16 Adam Host Mm-hm.

00:36:17 John Host —and recognized like "Oh, it's day-for-night!"

00:36:18 Adam Host Mm-hm.

00:36:19 Ben Host Right.

00:36:20 John Host And so at first I thought "Oh, it's dark on purpose. It's meant to look like night."

00:36:23 Adam Host Mm-hm.

00:36:24 Ben Host Yeah.

00:36:25 John Host But there are—there's so much of what goes on in this movie that's just like... it's in the murk!

00:36:30 Ben Host Yeahhh, I think Adam might have it nailed that it—whoever did the digital transfer may not have been careful with their light levels.

00:36:40 John Host Also the soundtrack by Maurice Jarre... like, he's a extremely famous composer of this time. He did the soundtrack to *Doctor Zhivago*, which is one of the great film soundtracks. He did *Lawrence of Arabia*! Which was right in this same time period.

00:36:55 Adam Host That's a big credit.

00:36:56 John Host And that's a—it's a great score. But this score really felt dated. It felt sound effect-y. There was a lot of telegraphing of emotion that felt like it was... it was overdone. And a lot of that, like, that mid-sixties fashion of putting a really grating, irritating sound in—

*[Ben laughs.]*

—over and over, where you're—you know, somebody's walking, and you keep hearing this like...

*[John imitates a sharp ringing sound. Ben laughs.]*

Which is like—it feels—

00:37:30	Adam	Host	Little bit, uh, Spaghetti Western-y?
00:37:32	John	Host	It feels a little Spaghetti Western-y, but like <u>really</u> , really up in the mix?
00:37:36	Adam	Host	Mm.
00:37:37	Ben	Host	This really does actually, come to think of it, feel like a Western.
00:37:42	John	Host	It does.
00:37:43	Ben	Host	As much as anything. Like, the conceit of a kid showing up at a bandit's house and saying "I want you to kill the guy that killed my father," like, is the beginning of <u>a Western</u> .
00:37:54	John	Host	Yeah.
00:37:55	Adam	Host	That's exactly it, yeah.
00:37:56	Clip	Clip	<b>Speaker:</b> Please tell him he must not go to San Martín.
00:37:59	Ben	Host	Gregory Peck was a famous lefty. Decried the House Un-American Activities Committee and stuff. Like, he was a co-producer on the film, and like... you know, was a big part of why it got made. So, interesting that he puts himself in that role.
00:38:17	John	Host	Well, and—so Gregory Peck was born in like 1915 or something like that. So the Spanish Civil War would have happened when he was 20. So he—this would have been... if he was a 20-year-old leftist, this would have been—these events would have mattered a <u>lot</u> to him.
00:38:36	Ben	Host	Yeah. This would have been like one of the major tragedies of politics in his life.
00:38:42	John	Host	But he was also Catholic.
00:38:44	Ben	Host	Yeah. Well, and I wonder... like, that kind of fatalism that this last stand is just like, less than effective. <i>[Laughs.]</i> Like, it's just suicide by cop, essentially.
00:38:56	John	Host	For no reason! Right? You just—you wanna see him go out in a blaze of glory. And if you're making a fictional story... I don't know. I don't get it. And I <u>don't</u> think it was intentional, honestly. There was so much in this movie that just felt like it was bad moviemaking. I mean, the first time you see Anthony Quinn in his Guardia Civil outfit, up until that moment you've only seen him in a regular police outfit. And then there—it's just like a jump-cut—
00:39:22	Ben	Host	Yeah, when he puts on that hat you're like "Is somebody gonna tell him that that's a silly hat?" <i>[Laughs.]</i>
00:39:26	John	Host	Or—or it's a jump-cut from a scene in a hospital to <u>boom</u> , all of a sudden we're with him. He's talking to someone, doing some exposition, some plot exposition to somebody, and he's wearing the

hat! And we've never seen the hat outside, we've never seen it in a group of men all wearing the same hat, and so it bec—it's just like "Why is he—?" If you're not from Spain or if you don't know the story... I mean, even I, knowing the hat, like laughed out loud! *[Laughs.]* Because it seemed like a gag!

*[Ben laughs.]*

00:39:59 Adam Host I never laughed at the hat. And I'm not trying to virtue-signal myself in saying that.

00:40:04 John Host As a—as a guy that appreciates... hats?

00:40:08 Adam Host I just feel like different cultures have weird hats! Like, I never really thought about it. I never laughed at it.

00:40:15 John Host You've learned not to laugh at the hat.

00:40:17 Ben Host Mm. *[Laughs quietly.]*

00:40:18 Adam Host I mean, Anthony Quinn has got a fucking serious facha going on. Like, there's nothing funny about him in this movie, and I think that helped.

00:40:26 John Host What if he—what if all of a sudden it cut to him and he was wearing like a birthday hat?

*[Ben laughs.]*

00:40:31 Adam Host I'd like that quite a bit.

*[John and Ben laugh.]*

Who doesn't love a birthday hat?

00:40:36 John Host You wouldn't—

00:40:37 Ben Host "Oh, so that's how they do it in their country."

*[John laughs.]*

00:40:40 John Host **Paco:** Good morning, sir. Does Señor Artiguez live here?

00:40:43 Adam Host Some of the best Westerns where the kid asks the aging gunfighter to go avenge a terrible death—what are the components of... good films of that nature that are lacking here? Is it really, like, a sensible plan? And a noble death? Like, is that really what it boils down to that this film is missing? It has so many other things.

00:41:11 Ben Host I'm not sure if I agree that it's missing it. 'Cause I really liked the film! And I don't know that I understood every choice he made, like, but it worked for me for whatever reason.

00:41:21 John Host I—

00:41:22 Adam Host Save it for the review, Ben.

*[Ben laughs.]*

00:41:24 John Host I tried to break the scenes down into components of a plot. And then reduce the plot down to a sentence or two. And in doing that, I could not think of why this movie was made. Like, in coming—in reducing the plot to a sentence, "Young boy who is the son of a revolutionary killed long after the war by a... local cop."

00:42:01 Ben Host *[Laughs.]* Oh, there's so many clauses already!

00:42:03 John Host *[Laughs.]* "Goes across the border into France." It doesn't seem like to save—it doesn't seem like he's at risk of being persecuted, 'cause he's a ten-year-old boy and it's not, like, that bad there in Spain.

00:42:18 Adam Host You see the condition of a soccer ball earlier on in the film. I think things are pretty rough.

00:42:22 John Host Yeah, things are rough, but you know, times are hard but it ain't that hard, go buy yourself some Right Guard.

*[Ben laughs.]*

And then anyway, he finds the old—

00:42:32 Adam Host That was an uncompensated endorsement, by the way.

00:42:34 John Host *[Laughs.]* He—do they even still make Right Guard?

00:42:38 Adam Host I think Gillette owes us a couple of bucks.

00:42:40 Ben Host Yeah. *[Laughs.]*

00:42:41 John Host He finds the guy, the guy doesn't want anything—

00:42:44 Ben Host Hey, if you're listening and you work for Gillette...

*[Ben and John laugh.]*

00:42:48 John Host Send—kick us some cash down at our Patreon... Oh, no, no, no, I'm sorry, we don't use Patreon! That was an unsolicited Patreon endorsement!

00:42:55 Ben Host We'll set up a Patreon so you can kick us some Gillette cash.

*[Ben and John laugh.]*

00:43:01 John Host Like, the scene where the kid comes and says "Help me kill the guy who killed my father," and Gregory Peck says "Get outta here, kid." That's in every movie.

00:43:10 Ben Host I saw *The Favourite*, I've seen that scene before!

00:43:13 John Host Yeah, that happens all the time. But then what happens in all those movies is that the kid or something convinces the antihero guy to shake off his alcoholism and go do the thing! Which is kill the cop. And instead we get this long sort of like, meandering story about his mother, and the trap that's laid, and what never happens is that Gregory Peck learns to care. He doesn't ever learn to care about—he doesn't care!

00:43:48 Adam Host So many things happen to him, too. He never really makes his own choices. Like, when he runs into Francisco, like, what if that doesn't happen? Then he never gets confirmation that Carlos is the informant. He continues to believe that Paco is a lying little brat. He's like, sitting in the center of the film being fed information that he's either believing or not, but he's not an agent for his own character, in a way that's pretty unsatisfying.

00:44:18 John Host When he and Pedro go to dig up the guns, Pedro's already drunk. And then they put the guns together—

00:44:24 Ben Host I feel like he would've sobered up by the time they got to—you know. *[Laughs.]*

00:44:27 John Host Well, yeah! They're—

00:44:29 Adam Host Feel like a suicide mission makes a lot more sense if you're drunk, too!

00:44:31 John Host If you have a drunk friend?

*[Ben laughs.]*

00:44:32 Adam Host No, no, no! I mean like, Pedro would have been even more in!

00:44:35 John Host Yeah, right! I mean, have you ever tried to tell a drunk he can't come on a suicide mission?

*[Ben laughs.]*

I—

00:44:40 Adam Host Yeah, forget it!

00:44:41 John Host I have! It doesn't work!

*[Adam laughs.]*

I've been on so many suicide missions where I was the drunk! And the guy was like "Look, we don't need you." And I'm like, *[drunken slurring]* "I'm'a coming with ya! You do need me!"

*[Back to regular voice.]*

00:44:50 Ben Host How do you think I convince Adam to go on tour with me?

*[John laughs.]*

Get him liquored up!

00:44:55 Adam Host The way to get a drunk not to go with you on a mission is to tell them the chances of survival are 100%!

00:45:00 John Host Yeah!

*[Ben laughs.]*

But so even then, to your point that Gregory Peck never had a plan, he didn't even really have a plan not to take Pedro. It's just that Pedro is too drunk and he's like "No, you're too drunk," and Pedro for whatever reason agreed. Or was so drunk that he didn't know how to argue.

But so even that made the suicide mission seem a little bit... ad hoc.

00:45:28 Adam Host I don't wanna feel like our main character is just sort of like, incidentally walking through his own life! It makes it really hard to root for him! And you want to, because he's Gregory Peck and he's the main character in this movie.

00:45:42 John Host Right.

00:45:43 Adam Host So much of the movie goes by before the Gregory Peck character is treated as the hero as he is. It takes him getting into that cab, right? And the cab driver's like "Holy shit. You're Artiguez."

00:45:53 John Host No, but wait. There's a moment before that. Where he goes into the

restaurant...

00:45:57	Adam	Host	Yeah!
00:45:58	John	Host	Pedro—
00:45:59	Adam	Host	Oh, when that—and the shop lady is in there, and she breaks the glass?
00:46:03	John	Host	Yeah. He's—he goes in, what does he—? He wants change for the cigarette machine or something? Why is he even in there?
00:46:07	Ben	Host	I think he's settling Pedro's bill.
00:46:09	John	Host	Oh, yeah! That's right. "I gotta pay Pedro's bill. Pedro's down in the—"
00:46:12	Adam	Host	Yeah.
00:46:13	John	Host	The girl breaks a glass. And so what we've been experiencing through this whole movie is that this guy feels <u>old</u> . He can't—he's lost his mojo. He doesn't make incursions into Spain anymore for the righteous cause 'cause he's <u>tired</u> . And he's 50 years old and he can't do it anymore, and he just wants to lay in bed. And he feels ineffectual, he feels like his life is over, and now he's made the decision. He's gonna go—even though he knows his mother is dead, he's gonna go over there for some reason that he hasn't articulated.
			He goes in to pay the bill. The shopkeeper lady is 20 years old. She's a beautiful, very young 20-year-old. Not just 20, she's a <u>young</u> 20.
00:46:55	Ben	Host	<i>[Stifling laughter]</i> Mm-hm.
00:46:56	John	Host	She drops the plate, and he... steps forward. Doesn't offer to help her pick it up or anything. And she stands up and looks at him, and recognizes his masculine power. And he sees her as a beautiful woman.
00:47:11	Adam	Host	The way that that scene is blocked underscores your point exactly.
00:47:15	John	Host	And then she stands up, and somehow in that moment of him standing there, <u>newly... ready</u> .
00:47:23	Adam	Host	Yeah.
00:47:24	John	Host	He hasn't even dug up—
00:47:25	Adam	Host	Newly virile!
00:47:26	John	Host	He has not even dug up his guns yet.
00:47:28	Adam	Host	Yeah.
00:47:29	John	Host	And she stands up and all of a sudden the electricity, the chemistry, and then he walks down to the car and she comes out on the step! Sooo compelled.
00:47:38	Adam	Host	Yeah. You don't remember her spilling that bottle on the front of her dress.
00:47:41	John	Host	Mm.
00:47:43	Adam	Host	But, uh... evidently it happened off screen.
00:47:45	Ben	Host	<i>[Laughs.]</i> Well, there was a little bit of a flood in the basement, also, so...

*[Ben and John laugh.]*

00:47:49 John Host Basically in that moment, what his look is saying, what the movie is telling us, is "He could totally fuck that girl if he wanted." And he looks at her and goes "I'm back. I'm back! I'm a man again. And now I'm gonna go do what a man does," which apparently is go have a—like a totally stupid mission and get shot in the stairwell of a hospital.

*[Ben laughs, John chuckles.]*

00:48:11 Adam Host You're exactly right about that scene. That is the inflection point for his character.

00:48:15 John Host And the inflection—

00:48:16 Adam Host He gets it back.

00:48:17 John Host The inflection point is just "I—I'm 50 and I'm not too old! I'm not too old to get a chick."

00:48:21 Adam Host Yeah.

00:48:22 John Host "And I'm not too old to dig up a gun, and I'm not—and..." and... that's the point of the movie?

00:48:30 Adam Host You don't get the benefit of being a legendary Catalan guerrilla when you're just out in the sticks living alone. You need to go into town to be reminded.

00:48:40 John Host Yeah.

00:48:41 Adam Host And that's what happens to him.

00:48:43 John Host People recog—people rockognize him, as Ben Gibbard would say.

00:48:46 Adam Host Mm.

*[Ben laughs quietly.]*

00:48:48 John Host "Hey, man, didn't you used to be in... that band?"

*[Ben laughs.]*

00:48:54 Adam Host That's what he does, or that's what people do to him?

00:48:55 John Host That's what people do to me.

*[All three laugh.]*

00:48:59 Clip Clip **Speaker:** You must be Paco! Welcome, welcome!

00:49:03 John Host And it should be pointed out, I think, that this is happening in Basque land, but it's really a Catalonian story. There was a lot more of this happening on the Catalonian side of the peninsula than the Basque side. Not to—I don't wanna get any letters from any Basque people, 'cause I couldn't read it, 'cause get some fucking vowels.

*[All three laugh.]*

00:49:24 Ben Host Less "T"s and "X"es, more "A"s and "E"s!

00:49:27 John Host *[Laughs.]* Anyway, that—as I searched for a moment in the movie where he found the truth, where he got the... where he got hit with a lightning bolt, it was just—it was that girl!

00:49:39 Adam Host Yeah.



00:49:40 John Host And as a 50-year-old guy that—you know, that feels like maybe if a girl in a shop looked at me once in a while I would feel like life was worth living...

*[Ben laughs.]*

00:49:47 Adam Host It—

00:49:48 John Host *[With an implied "but"]* I can relate!

*[John and Ben laugh.]*

00:49:49 Adam Host It feels like a compliment when people get clumsy around you.

00:49:51 Ben Host Yeah.

00:49:52 John Host Yeah, but nobody's making a movie about me!

00:49:54 Adam Host Yeah. Yeah, no one's gonna do that. That'd be idiotic.

00:49:57 John Host Yeah. 'Cause all I do is go "Maybe I should go home and like, play the guitar more!" Which... is not—that's not a great plot, either.

00:50:05 Adam Host Yeah.

00:50:06 John Host Maybe one day I'll die in a hail of gunfire, and people'll search for a reason! *[Laughs.]*

00:50:10 Adam Host That'd be a great ending to a movie.

00:50:14 John Host "What—how—why did Roderick die that way again?"

*[Laughs.]*

*[Inaudible.]*

00:50:16 Ben Host "Well, he went and dug up his guns."

*[John laughs.]*

00:50:19 Adam Host Well—

00:50:20 John Host What—did we have a moment of pedantry?

00:50:21 Adam Host Yeah! What's that?

00:50:22 Ben Host This is a gun—a moment of gun pedantry.

00:50:26 John Host Yeahhhh!

00:50:27 Ben Host From when he digs up those guns.

"At the end of the film when Gregory Peck is digging up the guns, he unwraps a STEN gun."

00:50:33 John Host Yes!

00:50:34 Sound Effect Sound Effect *[Beeping as Ben speaks.]*

00:50:35 Ben Host "The Spanish Civil War took place from '36 to '39, and the STEN gun wasn't in service until '41! That means it couldn't have been buried when they fled Spain."

*[Beeping stops.]*

But like—I mean, he's been doing raids for the last 15 years, right?

00:50:50 John Host Yes.

00:50:51 Ben Host So—

00:50:52 John Host I think that moment of pedantry gets flushed.

00:50:54 Ben Host Yeah!

00:50:55 John Host They only buried those guns a few years ago!

00:50:57 Ben Host I'll—I will out-pedant any pedant!

00:50:59 John Host Yeah, take your pedantry and take it on the lam!

00:51:02 Ben Host Your hot take is garbage, Internet nerd!

00:51:05 Adam Host It's the position of *Friendly Fire* that the STEN gun is an unreliable weapon and should never be trusted.

00:51:10 John Host That's true. That's true. The STEN gun will malfunction when you need it the most.

00:51:14 Adam Host I know! Makes me nervous even seeing one.

00:51:18 John Host Yeah.

*[Ben laughs.]*

Well, maybe that's the—maybe that's why he—*[laughs]* that's—*[laughs]* that's why he got killed by that dummy in a stupid hat!

*[Adam and Ben laugh.]*

00:51:25 Ben Host Should have kept that silenced sniper rifle!

00:51:27 John Host I know!

00:51:29 Ben Host You know, like anybody that's played a first-person shooter video games know that you hoard all the guns that you find. You don't just leave 'em lying around.

00:51:36 John Host Hoard! the! guns! Hoard the guns!

00:51:40 Adam Host It's crazy that the sound of the man falling off the roof onto the street below is sufficiently loud enough to... like, set off some alarms.

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

Shit goes buck-wild after that.

00:51:52 John Host Yeah.

00:51:53 Ben Host Yeah.

00:51:54 John Host But he's up there behi—literally behind a brick chimney...

00:51:57 Adam Host Yeah.

00:51:58 Ben Host Maybe the most implausible part of that movie is that he spent—he sneaks up to—very close to that guy before he notices him across a Spanish tile roof.

00:52:08 John Host *[Laughs.]* Right, a total terracotta roof that would have been clacking and clacking?

00:52:10 Ben Host That's gonna make a ton of noise!

00:52:11 John Host Yeah.

00:52:12 Ben Host Walking around on it!

00:52:13 John Host Yep.

00:52:14 Adam Host One thing you do get a lot of in this movie are old men fighting ugly. And Artiguez and this guy, the sniper on the roof, is an example of that. He and Carlos in the stairwell are another example. Like—

00:52:26 Ben Host He's 50 years old, Adam, he's not that old.

00:52:29 Adam Host What I'm saying is like, I like that!

00:52:32 John Host Yeah, they're—

00:52:33 Adam Host I like an ugly fight, because in real life fights are ugly like this.

00:52:36 John Host They're not standing two feet apart exchanging fist blows to the nose.

*[Ben laughs.]*

00:52:39 Adam Host They're not doing wind-up John Wayne punches.

00:52:41 Crosstalk Crosstalk **John:** No.

**Ben:** Yeah.

**Adam:** Yeah.

**John:** They're just rat-grappling each other and pulling each other's coats over their heads, and...

00:52:46 Adam Host Yeah! I dug that. I liked it.

00:52:49 Ben Host There is a lot of like, *Jason Bourne*–feeling environments in this movie, but never any *Jason Bourne*–style fighting.

00:52:58 John Host Right.

00:52:59 Adam Host It's a dad fight in a *Jason Bourne* hallway.

*[All three laugh.]*

Just two guys getting real winded real fast.

*[Ben and John laugh.]*

00:53:10 Ben Host "Hey, do you mind if we stop and smoke a cigarette?"

*[Ben and John laugh.]*

"And then we'll pick it back up when we're both done?" *[Laughs.]*

00:53:17 Music Transition Brief clip of "War."

*War!*  
*Huh!*  
*Yeah!*

*[Music stops.]*

00:53:19 Adam Host Wow. Well, I've had a lot of fun talking about *Behold a Pale Horse*, but does a fun conversation merit a good review? It's gonna take a rating system to know. And every film on *Friendly Fire* gets its own custom rating system.

I really wanted this system to be beautiful old buses.

00:53:41 John Host Mmm.  
00:53:42 Adam Host Because there are two scenes of bus travel in this film that make it seem as though—wow. Those buses in Spain run on time.  
00:53:51 John Host Mm-hm.  
00:53:52 Adam Host *[Laughing]* And they are very clean.

*[Ben laughs.]*

Paco gets to take a bus ride to France and then so does Artiguez later. Uh, they are not gonna be buses, and they are not gonna be soccer balls, which I also thought was a nice film paper-y way to tell the story of this movie. The evolution of the dirty, awful soccer ball into the gift soccer ball that's given to Paco later.

No. It is going to be Paco's hiccups! Because I think my favorite scene in this movie is Paco gets the letter from Francisco, the letter that tells Artiguez that his mother's dead. And Paco not believing it, he tears it up, he flushes it down the toilet. And when Artiguez returns, he starts putting it together. His little kid brain starts figuring out that maybe he was wrong to do that, to go out on that limb.

And he needs to tell Artiguez the truth, but they're having an adult conversation in the room that he feels uncomfortable interrupting. And then he starts sticking out! His hiccups give him away. He can't be invisible in this room. And Artiguez is like "What is your problem?" Like, he's conspicuously nervous and weird. And it's those hiccups that... say the thing that he can't. He can't get the words out! He can't tell the truth in this scene.

He does end up telling the truth later that is only 30 minutes after that revealed to be the actual truth. He tells his truth, he's not believed, he's shoved into the street for it, Artiguez hates him. But that moment, that inflection point for Paco where he like—he can't even speak and he has the nervous hiccups... I think—there are a couple of scenes in the film that are filled with tension, and I thought that was—this was a really good one. With Paco, of all people.

And so it's gonna be a rating system of one to five hiccups for *Behold a Pale Horse*.

00:55:56 Adam Host I wish that Artiguez made choices that made more sense. And it is really hard to love a film and a character where... where I just didn't understand. Like, you get his motivations but you don't get his decisions. And that is a weird separation of the two that I don't feel like I've experienced a lot in characters and films.

But what this film does great—really great—is I think it's a masterclass in the other characters' motivations. So Paco wants Artiguez to kill Viñolas. Carlos wants to cover his tracks as the rat. Viñolas wants to kill Artiguez (sic) to keep his job. There's all these intersecting angles between these characters, and Artiguez's only pseudo-motivation is to maybe visit his mother before he dies. But if she's dead, then... "I don't know, whatever! I like riding in buses! Maybe I'll go into town."

It's the sort of thing that makes Artiguez's lack of motivation even more apparent. Because all of the other threads are constructed in a far stronger way to me. Everyone else's motivations are stronger than his! His should be the strongest, he's the main character! But—Gregory Peck, Anthony Quinn, Omar Sharif—it is hard not to judge this film on a curve because of those actors! And they're—I thought the acting was really good in the movie! I thought all the performances were strong, even though I didn't understand Artiguez's motivations. I liked seeing Gregory Peck. I like all the rest of the actors, even the little kid actors I thought were really good. So... I'm in some pretty heavy conflict here.

*[Ben chuckles.]*

About how to feel about this film. I don't think this rises to the level of four full hiccups. But it's close! I think it's 3.5 hiccups.

00:58:02 John Host

What does .5 of a hiccup sound like?

00:58:04 Adam Host

You know how the hiccup is the "hic" and the "cup"?

*[Ben laughs.]*

That sound? I think it's a "hic." "Hiccup, hiccup, hiccup... hic."

00:58:11 John Host

A stifled hiccup.

00:58:12 Adam Host

Yeah.

00:58:14 Ben Host

I mean, I think that... you're kinda where I am, Adam. Like, I think that this is an imperfect movie and there's a lot about it that I don't understand, but it felt... real to me in that way? Like, *[stifles laughter]* people do do things that I don't understand all the time. I'm... *[stifles laughter]* I'm bad at understanding human motivation. And so maybe I took that as less perplexing just because I'm—I walk through life perplexed by why everybody's doing what they're doing.

But I also thought that there was some real beauty in this movie. Like the—just getting to see this—this... weird little part of the world in this time was really fun. Like the architecture in the Pyrenees and the—you know, the archways and the weird little road designs that you see. Like the children playing in the courtyard in—in Spanish street in Pau. All of it was a fun place to visit, and I enjoyed like, seeing the world from this point of view, too!

There's a couple of moments of real artistry in this film, and I don't think it's, you know, even close to being one of the best films we've seen, but I—you know, if people are interested in seeing something that's a little outside of what they normally watch, I think this is a fun one to put on for an evening.

And, uh... yeah! I'll come in right at the same three and a half hiccups. I don't think it's great, but I think it's worth watching. It's weird! It's a weird movie.

01:00:02 Adam Host

Mm.

01:00:03 John Host

I agree that it is a weird movie. I feel like Anthony Quinn really steals the parts of the movie that he's in. And there was never a time that I didn't wanna see Anthony Quinn. His character, his character's

motivations, the way he played his character, the world his character inhabits, all made perfect sense and was I thought a great dramatic portrayal. We learn a lot about Anthony Quinn: he's cheating on his wife, his wife is sick, he's got a mistress, he's corrupt but he—

01:00:40	Adam	Host	He's Newt Gingriching.
01:00:42	John	Host	He is, a little. But he's corrupt but he's also devout, and his religious devotion is real. You know, he's—there's a <u>lot</u> going on with that character. It's fully developed.
01:00:51	Adam	Host	Mm-hm.
01:00:52	John	Host	Omar Sharif's priest is not fully developed. At a certain point in the conversation, we see the priest be very ambivalent about the deathbed confession of the mother, who is anti-Catholic. And she says "I don't give a shit about your god. But I want you to save my son's life." And the priest doesn't take that <u>job</u> . He doesn't say like "Yes, this is my duty."
			But then he encounters the cops, and he recognizes that they are putting a trap in place. It's a conspiracy, and it's dishonest. And so he—but he's not—he doesn't turn <u>against</u> them, really? But he does eventually take the responsibility of writing this letter to kinda maybe get it off his chest.
			But later when he's captured by Gregory Peck, the priest—Omar Sharif—could <u>explain</u> . Just as the child could have done a better job of explaining. If Omar Sharif had said "Look! I saw the cops conspire to set a trap for you." But the priest doesn't ever do that in this movie.
01:01:52	Adam	Host	Mm.
01:01:53	John	Host	He sits there and we're left to conclude that his only motivation is that he cannot tell a lie. Which isn't true!
01:02:00	Ben	Host	He writes that letter, but—
01:02:02	John	Host	We never read the letter! The letter just starts off "Your—I saw your mother die."
01:02:06	Ben	Host	Yeah.
01:02:07	John	Host	Right, we never hear him say in the letter—'cause we don't see him <u>finish</u> the letter.
01:02:11	Adam	Host	Yeah, did he even sign it?
01:02:12	John	Host	Right, but what's he motivated by? I <u>think</u> he's motivated by seeing the cops act dishonorably. But what the—but that's never explored. And so Omar Sharif's character—I don't think he's... I don't think he did a great job of acting, really! He's—he does a lot of—his eyes bug out a lot. He looks weird and surprised. But I didn't see a ton of depth to that person.
01:02:36	Adam	Host	Was his ambivalence ever related to his relationship to, uh, priest with a head injury?
01:02:44	John	Host	Maybe!
01:02:45	Adam	Host	At all? Because in the scenes that involved <u>him</u> , it felt like... it felt like Francisco did <u>not</u> believe the Waters of Lourdes was going to save this guy. There was something about the expression on his face and the way that he looked at the priest with the head wound and, like,

dutifully going along with the ride to Lourdes that...

01:03:07 John Host But he's also the one that said to the priest with the head wound "There's nothing wrong with you." And made the priest with the head wound—

01:03:15 Adam Host Yeah.

01:03:16 John Host —defend his own injury!

01:03:17 Adam Host Yeah.

01:03:18 John Host Anyway, that's not a fully—I did not fully understand that character.

01:03:22 Adam Host Yeah.

01:03:23 John Host And in—and the movie didn't give him...

01:03:26 Adam Host He wasn't convicted either way.

01:03:27 John Host No, his purpose wasn't explicit, either.

01:03:29 Adam Host Yeah.

01:03:30 John Host He did not have a character arc either.

01:03:32 Adam Host Yeah.

01:03:33 John Host And as we've discussed, Gregory Peck's character didn't really have a comprehensible arc. So frankly, what I want this movie—what I wanted this movie to be about was... Anthony Quinn. *[Stifling laughter]* And what it's like to be the sheriff of a small town.

01:03:46 Adam Host Yeah.

01:03:47 John Host And so for that reason, I'm giving it two and a half hiccups.

01:03:53 Adam Host Think that's fair.

01:03:54 Ben Host Oof. Would you have liked it more if they'd shown somebody go up to the pad that the priest had written the note on and done like a pencil rubbing to see if they could get—?

01:04:03 John Host Yes! I think—

01:04:04 Ben Host And then it's just a guy with a giant boner?

01:04:06 John Host If the soundtrack had been less tryhard, if the cinematography had been a little... a little lighter, maybe. There are a couple of beautiful moments. Some of those scenes of them crossing the snowfields in the Pyrenees?

01:04:23 Ben Host Yeah.

01:04:25 John Host Super gorgeous.

01:04:26 Adam Host God, and you know all those are one take, too.

01:04:29 Ben Host I love the shot of the soccer ball just bouncing down the street.

01:04:32 John Host Really a great shot! That soccer ball. And I don't think it would have been that hard for these characters to have had just—been given a little bit more to work with! We would have understood them better. And I don't think not understanding them was its own form of art. I think it was bad moviemaking.

01:04:52 Adam Host Mm. But was your guy bad?

01:04:55 John Host No, my guy was great.

01:04:57 Adam Host Who's your guy?

01:04:58 John Host At the very end of the movie, Anthony Quinn is surrounded by reporters. And they're—you know, they're asking him some questions. But most of 'em are Spanish reporters. They're asking him some softball questions. And then there's a reporter that asks him a couple of hardball questions, won't get off of it. Won't get off of it. Pushing him a little bit.

*[Adam or Ben laughs quietly.]*

And he doesn't like it. And he says, as he's walking away—he shuts the press conference down and as he's walking away he goes, you know, "Who the heck was that guy?" And his lieutenant says "He's one of those foreign reporters." That reporter was Michael Lonsdale. Drax in *Moonraker*.

*[Adam laughs.]*

Michael Lonsdale, the great Michael Lonsdale, *[laughs]* from—from *Ronin!* Michael Lonsdale from the movie *Munich!* The great French actor Michael Lonsdale, in one of his earliest film appearances.

01:05:51 Adam Host Wow.

01:05:52 John Host Instantly recognizable.

01:05:53 Adam Host Yeah!

01:05:54 John Host As a young man.

*[Ben chuckles.]*

01:05:56 Adam Host Look at that!

01:05:57 John Host Asking these hard questions. You just see him for a second, and I was like "That can't be Michael Lonsdale." I jumped up in my chair. 'Cause it's like this super early sighting of an actor that I've never—I've never seen him in a role that I didn't love.

01:06:13 Adam Host Good spot by you!

01:06:14 Ben Host Remarkable restraint on the part of the filmmakers not to have him painting a little figurine.

01:06:20 John Host A little Ronin. Yeah, that's right.

*[All three laugh.]*

He was in *The Day of the Jackal*, I mean, he's in everything great! I think.

01:06:27 Ben Host I think *Day of the Jackal* is another Fred Zinnemann film!

01:06:30 John Host But—and also, you know, I can relate to the foreign reporter. Who's like "Yeah, but really—*[laughs]* but seriously, though." So he's my guy.

01:06:38 Adam Host Good guy! My guy is a masterclass in passive-aggression.

*[Ben laughs.]*

Maybe the most passive-aggressive character we have ever seen on *Friendly Fire*. The moment that Viñolas takes the phone call when



he's with his mistress, and... uh-oh. *[Stage whisper]* It's from his wife. Why is she calling?

*[Regular volume]* Holy shit! Oh, the maid? The maid told her that he was here? Oh, god! Oh, this is terrible! So Teresa's on the line. Teresa's like "Look. I'm only calling you because work called here three times, and for no other reason."

*[Ben laughs.]*

"And I wanna emphasize: there is no other reason I'm calling you at your mistress's home to tell you about these three business calls. And if you didn't hear me the first two times, I need to make it utterly clear that I'm not calling to catch you in this affair. I'm a very sick woman, by the way. Work has called here. They're keeping me—like, I'm trying to take a nap."

*[Ben laughs.]*

"I really wish that you would take your work calls somewhere else."

*[John laughs.]*

"Or tell them that you're not going home when you are instead going to your mistress's place. Which again, something I'm not judging. I'm only here to tell you that work called here three times."

01:08:00 Adam Host

There is a cold repetition to her. She's already dead. She is sick to the point of death. She knows nothing matters. She doesn't even have it in herself to like, take down her husband over this. But it's in the cold description of the moment that she is like, baseball batting Viñolas over the head in this scene, and it is great. It's the only scene that really like, stuffs her full of dialogue and gives her a chance to act. Really act. And she made me so deeply uncomfortable—

*[Ben laughs.]*

—with how she was doing this. And it made me respect the hell out of her.

01:08:43 John Host

Yeah.

01:08:44 Adam Host

Tough stuff. That is a sturdy woman, Teresa. And she's my guy for that. What about you, Ben?

01:08:51 Ben Host

My guy is also a sickly older lady. It's the mother character! Who has had her freedom taken away from her rather unceremoniously. Like, she didn't wanna go to the hospital. Like, the Viñolas character just kind of causes her to be brought there so that he can set a trap for Gregory Peck. And she basically uses her last few moments on Earth to like, remind the clergy how much scorn she has for them, and also use them to attempt to save her son's life. And—*[laughs]* I just—I loved, like, the quiet dignity that she had in giving all of her enemies double middles.

01:09:37 Adam Host

*[Gleefully]* The quiet dignity of a grudge! I love that.

01:09:41 Ben Host

It's a grudge, but it's like, what they're trying to do to her is terribly

un-dignified. And she does everything in her extremely limited power to undermine it, and I liked her character a lot.

01:09:55	Adam	Host	Yeah. Pretty strong selection of guys.
01:09:58	John	Host	Mm-hm.
01:09:59	Adam	Host	If you ask me.
01:10:00	Music	Transition	Brief clip of "War."  <i>War!</i> <i>Huh!</i> <i>Yeah!</i>  <i>[Music stops.]</i>
01:10:03	Adam	Host	But do we have a strong selection of a next film on <i>Friendly Fire</i> ? Only the green 120-sided die can say.
01:10:10	Ben	Host	Here we go.  <i>[Die rolls.]</i>
01:10:16	John	Host	Forty-nine!
01:10:17	Music	Music	Dramatic music plays as Ben speaks.
01:10:18	Ben	Host	Forty-nine is a 2013 film set in World War II Russia, directed by Fyodor Bondarchuk.
01:10:28	John	Host	Hm!
01:10:29	Ben	Host	Called <i>Stalingrad</i> .
01:10:30	John	Host	Ohhh!  <i>[Music fades out.]</i>  That's exciting!
01:10:34	Ben	Host	It looks like a Russian-made film!
01:10:37	Adam	Host	Cool!
01:10:38	Ben	Host	It's a—the top of the poster says "Highest-grossing Russian movie of all time," so, uh... this is a big one!
01:10:45	John	Host	So we've covered Stalingrad before.
01:10:48	Ben	Host	That's true.
01:10:49	John	Host	We've been there a couple of times, so—
01:10:51	Ben	Host	We've seen the Stalingrad handjob movie.  <i>[Adam laughs.]</i>
01:10:54	John	Host	Yep. <i>[Laughs.]</i>
01:10:55	Music	Music	"War" starts fading in.
01:10:56	Adam	Host	A Stalingrad handjob is a handjob you get with a <u>manicured</u> hand. That's what Rachel Weisz taught us.
01:11:01	Ben	Host	Yeah. We'll see how the handjobs hold up in this film!  <i>[All three laugh.]</i>

Uh, so that will be next week on *Friendly Fire*. We will leave it with RobsRobsRobsRobs from here. So for John Roderick and Adam Pranica, I've been Ben Harrison. To the victor go the spoiler alerts.

01:11:19 Music Music

"War" continues at full volume.

*Absolutely—  
—nothing!*

*Listen to me!*

*War!*

*It ain't nothing but a heartbreaker...*

*[The music drops to play quietly as Rob speaks.]*

01:11:25 Rob Schulte Producer

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

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Thanks! We'll see you next week.

01:12:18 Music Music

"War" continues at full volume.

*Is there no place for them today?*

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

*[Music fades out.]*

01:12:31 Music Transition

A cheerful guitar chord.

01:12:32 Speaker 1 Guest

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

01:12:34 Speaker 2 Guest

Comedy and culture.

01:12:35 Speaker 3 Guest

Artist owned—

01:12:36 Speaker 4 Guest

—audience supported.