

00:00:00	Promo	Clip	<p>Music: Sweeping, dramatic action music over a plane engine/propeller.</p> <p>Speaker 1: Can you fly that thing?</p> <p>Speaker 2: Let's find out.</p> <p><i>[Music fades down, but continues playing through the promo.]</i></p>
00:00:02	Promo	Clip	<p>Ben Harrison: We're coming to San Francisco Sketchfest in January and doing a live show, guys!</p> <p>John Roderick: Our live shows are <u>amazing</u>. You know, the <u>first Friendly Fire</u> live show <u>ever</u> was at Sketchfest in San Francisco!</p> <p>Adam Pranica: It's true.</p> <p>Ben: January 16th, we're playing the Gateway Theatre of San Francisco. <i>[He or Adam laughs quietly.]</i></p> <p>John: Come to it!</p> <p>Ben: And Adam, what movie are we going to be reviewing?</p> <p>Adam: I said I wouldn't do a <i>Friendly Fire</i> live show again unless we did... <i>Rambo III!</i></p> <p>Ben: <i>[Stifling laughter]</i> The one where he teams up with the Mujahideen and fights the Russians in Afghanistan!</p> <p>Adam: It's fantastic.</p> <p>John: It is <u>not</u> fantastic, but we're gonna do it.</p> <p>Adam: It's better than <i>Commando!</i></p> <p><i>[Ben laughs.]</i></p> <p>John: And it's gonna be great, because our live shows are <u>hi-larious</u>.</p> <p>Ben: January 16th. Get your tickets at SFSketchfest.com or FriendlyFire.fm/live today.</p>
00:00:52	Music	Music	Dramatic music plays under Adam's dialogue.
00:00:54	Adam	Host	<p>To be charitable, Germany has a... shall we say, <u>strained</u> relationship with war films? And I mean that in a couple of ways: as the Axis power in a couple of world wars, German soldiers are often—and accurately—depicted as “the bad guys.” And that’s fair any time the side you fight for wages a protracted campaign of genocide. But as we consume more and more war films, the German side of the story has become more prevalent, and it is our duty as your purveyor of war film knowledge to interrogate this.</p> <p><i>Das Boot</i> is a film that removes the jackboots and leather capes, the death camps, and even Hitler, in telling its German war story. That’s</p>

because this film is less about World War II specifically, and more about the nature of war generally. The *U-96* is our home for most of the film. Its crew is unmistakably blue-collar. These men aren't especially political; there's the one ardent Nazi officer, but he's ostracized by the majority of the crew, who are either indifferent or openly anti-Nazi, like the captain.

Placing us aboard a German submarine, and a crippled one at that, underscores this useful narrowing of focus, because it winnows the broader German wolfpack strategy against the Allied convoy defense—and all of the moralizing that that invites—toward a more visceral, and simple, question... of survival.

And the answer to that question is so very much in doubt for much of the film. The initial hunt is charged with excitement, and when the first torpedoes hit home you understand why submarine films are so popular. The anticipation of shooting a torpedo and then the ecstasy of waiting for it to hit is exquisite. The counterattack they experience in the aftermath is... torturous.

00:02:51 Adam Host

It's one thing to nail the feeling, but *Das Boot* is a war film so famous, so celebrated, so definitive of its genre within a genre of submarine/war films, that its title has become synonymous with another kind of quality: its attention to detail. The models, the interior mock-ups, and the sets are perfect. Every dim light, squeaky valve, and foggy gauge feels textured and real. The compositions bounce from static to dynamic, but never not claustrophobic.

There are many reasons why *Das Boot* is the best of its genre. We'll share many of ours, but we're confident you'll find many of your own.

"There's a limit somewhere. We can only take so much pressure," on today's *Friendly Fire* as we submerge with one of the greatest war films of all time: Wolfgang Petersen's *Das Boot*.

[*Music ends.*]

00:03:51 Music Transition

"War" by Norman Whitfield and Barrett Strong, lead vocals by Edwin Starr. The song plays at full volume to the end of the transcribed section, and then drops to play quietly as the hosts introduce themselves.

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

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

Say it again, y'all!

War!

00:04:12 Ben Host Welcome to *Friendly Fire*, the war movie podcast with excellent prospects for drowning. I am Ben Harrison.

00:04:17 Adam Host Adam Pranica.

00:04:19 John Host And I'm John Roderick.

00:04:20 Ben Host Boy, this is a long movie! *[Laughs.]*

00:04:22 John Host They use the word—*[laughs]*. They use the word "drowning" to mean sinking.

00:04:27 Adam Host Right!

00:04:28 Ben Host Yeah!

00:04:29 John Host And I'm not sure whether that's a translation strangeness, or whether that's really how they refer to sinking.

[Music fades out.]

"That ship is about to drown."

00:04:37 Ben Host Well, you know those nautical guys always—they use words like in a... kind of a slightly different way a lot of the time.

00:04:43 John Host Are you talk—*[laughing]* are you talking about the people that have sailboats off of the—off of San Francisco Bay?

Is that the nautical type you're talking about?

00:04:50 Ben Host Yeah!

00:04:51 John Host Yeah.

00:04:52 Ben Host They call 'em sheets. We call 'em ropes!

00:04:54 Adam Host Are you a boat dad, if you're an older U-boat captain? Does that qualify?

[Ben laughs.]

Does this qualify as a boat dad movie?

00:05:01 John Host *[Stifling laughter]* The thing is, in this movie, like, the old salt-bitten U-boat captains are like, 28, 29, 30 years old.

00:05:09 Adam Host God, those are city miles on those guys, though.

00:05:11 John Host *[Laughing]* They really are.

00:05:12 Adam Host Oof.

00:05:13 John Host They really are.

00:05:14 Ben Host I was reading about the casting of this movie. And one of the things that was very important for Wolfgang Petersen was to cast people from all over the like, parts of the world that Germany controlled at this point, to reflect, quote, "the diversity of the Third Reich." Which is a turn of phrase that I laughed at for ten minutes when I read it.

00:05:35 Adam Host Yeah, there are a ton of accents in German, though! And I think that's reflected in the performances that we get here.

00:05:41 Ben Host Well, also, it's just a movie full of white dudes, but it's not confusing who they are! You know? Like, there have been so many movies that we've watched where everybody's basically wearing the same clothes. And it's—and you start to forget which actor is which. And these guys do really have differentiated characters in a way that I thought was impressive, given the challenges of that.

00:06:04 Adam Host That's what happens when you throw in a couple of gingers! Change up the ages a little bit, and then you get your, uh, your Brooklyn German in there, too!

[John laughs.]

All of a sudden you've filled out the whole bench!

00:06:14 John Host There's the German from Mexico!

00:06:15 Adam Host Right!

00:06:16 John Host Right.

00:06:17 Ben Host Yeah. *[Laughs.]*

00:06:18 Adam Host Mexican-German guy.

00:06:19 John Host Yeah.

00:06:20 Adam Host You gotta have one of those.

00:06:21 Ben Host He's the Nazi-est German, and he's a—and he's Mexican-German.

00:06:23 John Host Well, that's what they say.

00:06:24 Adam Host He's always glistening. And I think that that is a property of a very Nazi German performance in these movies.

00:06:34 John Host Oh, they have a waxy finish.

00:06:35 Adam Host He's like the guy in the *Indiana Jones* film! He was also always a little dewy.

00:06:41 John Host He was literally made of wax.

00:06:42 Adam Host Right.

00:06:43 John Host As we see at the end.

00:06:44 Adam Host Yeah, he got too close to the flame at the end and...

00:06:46 John Host Yeah.

[Ben laughs.]

00:06:47 Adam Host See what happens.

00:06:48 John Host I think also if you're on a submarine and you keep your tie knotted all the way up at the top, you're gonna—

00:06:54 Ben Host Yeah.

00:06:55 John Host You're gonna perspire more.

00:06:56 Adam Host Yeah.

00:06:57 John Host Than the average guy.

00:06:58 Ben Host It was really interesting how the captain just reverted to, like... like a flannel and a cardigan sweater, the second they were out on the water. Like, he was kinda the most buttoned-up when he was on shore, right? He wasn't shit-house drunk in the brothel. He really

kept his wits about him. But then the second they get out in the water, he's just—he's just lounge dad.

00:07:21 John Host Yeah! So—buttoned up on shore, lounge dad at sea! That's... how I'm living.

[Ben laughs.]

00:07:27 Adam Host The vibe of that brothel scene... was incredible to me. It was... It was not really fun-seeming. It seemed dangerous, in a way?

00:07:37 Ben Host Yeah.

00:07:38 Adam Host It seemed like... We often get, like, the depiction of German soldiers toward the end of the war as like, losing their sense of confidence that they're gonna win this thing. But we rarely see what they do with their time and their attitude when they know the war is going to be lost, right? And this feels like... this feels like where they're putting their energy. Into just getting hammered, and barfing into their public restroom.

00:08:09 Ben Host Well, it's like "If we die alcohol poisoning tonight, at least we don't have to get in that fucking tub tomorrow."

00:08:16 Adam Host Yeah.

00:08:17 John Host What's interesting about this movie, and about that observation, Adam, is that it—this is set before the US has even entered World War II. So it wasn't the end of the war by any means. But—

00:08:29 Adam Host It was the end of these guys's lives, though, and they knew it.

00:08:31 John Host In the—

00:08:32 Adam Host Statistically.

00:08:33 John Host At the beginning of the Atlantic War, right, which—I mean, the subs started attacking convoys and stuff like in 1938, immediately after war was declared. And for the first couple of years, the British and the whole—the way they ran their convoys—and at first not even convoys... they were totally unprepared. Because in World War I, submarines couldn't do this thing, where they go out into the middle of the Atlantic and just... sail around for a month. You know? Submarines were—technology didn't allow them to do that.

And so the original first two years of the war—

00:09:10 Adam Host That was the war where they were cutting trenches into the sea.

00:09:13 John Host Well, and the—*[laughing]* yeah, that's right. They were—

[Ben laughs.]

The submarines, you know, they would go under. They'd go six and a half feet out and just wait there.

00:09:20 Adam Host Mm-hm.

00:09:21 John Host So the convoys were unescorted, they were unarmed, and the first two years of the war—and they—and it's clear in *Das Boot* that the—that these old-timers... are thinking back two years ago.

00:09:33 Adam Host Yeah.

00:09:34 John Host When they would go out on patrol and sink twelve boats. Or twelve

ships, rather. And—

00:09:40 Ben Host Right.

00:09:41 John Host This—this—so fall of '41—

00:09:44 Adam Host And not only are their hit rates that well, but they're like—they're not being counter-attacked at all.

00:09:49 John Host Right. Right. No—

00:09:50 Adam Host It's easy.

00:09:51 John Host No danger, easy pickin's, they just go out and have their fun.

00:09:53 Adam Host That's—it's such a great point that you're making, because the way that they treat being counter-attacked is almost as if it's magic.

00:10:01 John Host Yeah.

00:10:02 Adam Host Like, *[stifling laughter]* "I cannot believe this destroyer knows where we are!"

00:10:04 John Host Well, and they—and they see sonar used for the first time.

00:10:08 Adam Host Yeah.

00:10:09 John Host And they know what it is, but it is—it's startling and terrifying. And that actually happened at this stage of the war. The British were like—they figured it all out. And the captain says it multiple times, like, "Oh, these aren't the—" You know, "They've figured it out," basically.

00:10:24 Adam Host Yeah! Yeah.

00:10:25 John Host And—

00:10:26 Ben Host "These aren't the bozos that we started this war fighting."

00:10:28 John Host Right. So that's what—that's this tension in the movie, through the whole thing, where you just—you watch these guys... The war—the US isn't even in the war yet! We think of it as being like, Nazi heyday.

00:10:41 Ben Host I think this is a great double feature with *The Key*, if you can—if you've got... 18 hours to spare.

[He and John laugh.]

'Cause they are literally set right at the same time as each other. You know, *The Key* makes the case that it is like, the most harrowing and terrible time for the British sailors, but it's really—it's really no fun on either side. And I think that that's something that I reflected on a lot. Like, "Oh, yeah!" Like, this—it was no—*[laughs]* walk in the park for anybody.

00:11:09 Adam Host Did they have crabs in *The Key*, also?

[Ben laughs.]

00:11:14 Crosstalk Crosstalk **John:** They didn't talk about it as much.

Adam: Yeah.

Ben: There were a lot of full butt shots in that movie, yeah.

00:11:17 John Host Eyebrow crabs?

00:11:18 Adam Host Yeah.

00:11:19 Ben Host That guy was eatin' a lotta ass!

[Beat.]

He was the only Millennial in the Third Reich.

00:11:23 Adam Host That's gotta be tough. You're hot-bunking in the submarine. You know you're getting whatever everyone else has.

00:11:29 John Host Fleas, or bedbugs...

[Adam audibly shudders.]

But I don't think you can get crabs from sitting on a toilet seat, Adam. I think that's...

00:11:35 Adam Host Really?

00:11:37 John Host No. I think you—you heard that in health class, but I don't think that's how it works.

00:11:41 Adam Host Oh.

Here's my note about this—

00:11:43 John Host Yeah, I'd like to hear your crab note.

00:11:44 Adam Host Like, before you board the sub... uh, maybe shave it down first.

[Ben laughs.]

You know? All the way!

00:11:51 Ben Host Yeah.

00:11:52 Adam Host That's my piece of advice.

00:11:53 Ben Host You want it to look like one of those vaselined-up torpedoes.
[Laughs.]

00:11:57 Adam Host That way the crabs can't take hold. And I mean all of it. Shave the eyebrows, too.

[Ben laughs.]

00:12:01 John Host But you know, you got no secrets from the other guys on the sub, so...

00:12:03 Ben Host Yeah.

00:12:04 John Host So the first thing they're gonna notice is "You shaved right before we left."

00:12:08 Adam Host Mm-hm.

00:12:09 John Host *[Stifles laughter.]* And that's gonna—I think that's gonna be received in a lot of different ways by your bunkmates.

00:12:14 Adam Host I think the thing that's really gonna blow minds is when my pube beard grows faster than my face beard. By a lot.

[Ben laughs.]

00:12:21 John Host And is a lot redder.

[Adam and Ben laugh.]

Bumping off of this topic, uh, I—although this is a three-and-a-half-hour movie, I did not find it to be super long. I mean, I had to take a little bit of a popcorn break.

00:12:35 Adam Host

Yeah.

00:12:36 John Host

But we've watched two-hour movies that were harder slogs.

00:12:42 Ben Host

Well, and the length feels like it's in service of something, too. You know, like the... those moments where they're first out there, like, just—like, cannot wait to engage the enemy. And it's—it just feels interminable? Like, the emotion of that is something that the film forces you to connect with in a way that I don't think it could if those scenes were just like, you know, brief... you know, illustrations of people saying "Boy, I can't wait to fight somebody."

00:13:10 Adam Host

Yeah. Like, time is an essential component of tension. Right? And this is one of those films that really extrudes that tension quite a bit.

00:13:20 John Host

Extrudes it!

00:13:21 Ben Host

Yeah!

00:13:22 John Host

Just ex—extruding tension!

00:13:23 Adam Host

Yeah!

[John audibly shudders.]

Like so much taffy.

[Ben laughs, John shudders/laughs.]

00:13:27 Clip Clip

Speaker: *[Speaking German.]*

00:13:30 John Host

When did you guys first see this movie?

00:13:31 Adam Host

It was high school for me. I watched it as a part of my German foreign language class. In which you would get credits for experiencing German culture, in either like, media, or festival, or food or whatever. Like, you'd have to get—you'd have to accrue 20 or something culture credits.

00:13:53 John Host

So you just listened to Falco albums, and...

00:13:55 Music Music

Very brief clip of a song.

00:13:56 Crosstalk Crosstalk

Adam: Yeah, you'd get points for that!

John: And watched *Das Boot*?

Adam: And I would—

Ben: *[Laughs.]* Adam watched this movie and then wore lederhosen to school for a week.

00:14:02 Adam Host

I would say that I watched *Das Boot* every weekend, in order to get these credits.

[John and Ben laugh.]

And I did not.

00:14:10 John Host Right.

00:14:11 Adam Host My German teacher hated me.

00:14:12 John Host Right. I can imagine. I sympathize.

00:14:15 Adam Host I—I can understand when people dislike me, but I don't often understand when people hate me.

00:14:21 John Host No, that's true. That's true.

00:14:22 Ben Host *[Laughs.]* Yeah, you don't—you don't inspire strong emotions in people, you know?

00:14:26 Adam Host Right.

[John and Adam or Ben laugh.]

00:14:28 John Host When did you see it, Ben?

00:14:30 Ben Host I think I saw it in my depression college year. Like, when I would just go rent seven movies at the movie rental place. So—

00:14:41 John Host Hopefully they were all in black and white and German? To—to—

00:14:44 Ben Host Yeah.

00:14:45 John Host —go along with your feelings of...

00:14:46 Ben Host I wanted, uh—yeah, I wanted a lot of verisimilitude with my experience of the world, so this... but I don't think I'd seen it since then. I—it was... it was essentially a new film to me.

00:14:57 John Host Those were both the hundred-and... twenty-minute cuts, right? Or I mean, you—you didn't wa—there—

00:15:03 Adam Host Yeah, the—

00:15:04 John Host This three-hour thing didn't exist then.

00:15:06 Adam Host The classic two-VHS-thick pack.

00:15:08 Crosstalk Crosstalk **John:** *[Inaudible.]*

Adam: At the video store.

Ben: Didn't this come out in...?

00:15:11 Adam Host '81.

00:15:12 Ben Host But didn't the director's re-cut come out in like 2007 or something?

00:15:17 John Host Oh. Well, yeah, Ben. I would assume... in talking to anyone else I know in life that that meant that they had not seen it in college. But of course 2007—

00:15:27 Ben Host Yeah.

00:15:28 John Host —you were just starting college, right?

00:15:29 Ben Host Uh, yeah. So I think—I think this may be the exact version that was available when I first saw it, so...

00:15:37 Adam Host What I like about this movie is that you can find a version for you.

[John laughs, Adam stifles laughter.]

Whether it's the two-hour version, which I know there to be; the three

-hour-and-thirty-minute version, which we watched... uh, there is a longer, I think four or five-hour version, and then there's the chopped up miniseries version of this film.

00:15:57 John Host It's the *Blade Runner* of German submarine movies.

00:16:00 Adam Host Yeah.

00:16:01 Ben Host Yeah. *[Laughs.]* There's a—there is a version that ends and you find out that he was a submarine the whole time.

00:16:06 John Host Mm.

I watched it in the movie theater.

00:16:09 Crosstalk Crosstalk **Adam:** Awesome.

Ben: Whoa!

00:16:11 John Host When it came out. And it was—it was... awe-inspiring! And in a way, I've spent the rest of my life kind of with *Das Boot* (*Boot*) as a—or *Das Buht?* *Boot?* *Boat?* How do you—how are we gonna say it? *Das Boat?* *Das Buht?* I think it's *Das Boat*, right?

00:16:32 Adam Host Well, there's no umlaut, so it won't be "ooh."

00:16:35 John Host Alright. *Das Boot* (*Boat*).

And what struck us about it at the time, and I think the like—reading the criticism at the time, and soaking it up in the world at the—of its release, was... it was I think widely regarded as the first portrayal of German soldiers as real human beings and protagonists of a film that was rele—that—a film that was intended for a... American audience. Even though it was in German.

And having watched all these war movies in doing this show, I feel like there are a lot of war movies throughout the last 60, 70 years, that have portrayed German soldiers as... human beings. And I remember watching it and feeling like it was the first time I'd ever been asked to consider that Nazis were... just regular people doing a regular war job. And walking out of the theater, like—like—transformed by that, or moved by it.

And it was the height of the Cold War. So you always—particularly, I was 13, 14. Thirteen. You know, you get that problem of kinda conflating the Nazis with the Soviets that we did there in the eighties, where it was like "Well, we had one bad guy, and it turned into kind of another bad guy, and we just..."

[Ben laughs.]

"...sort of changed the insignia on our 'bad guy' outfits when we're playing guns out in the forest, but it's sorta the same."

00:18:12 Ben Host Right.

00:18:13 John Host So it really had a—like a social impact.

00:18:17 Ben Host Early in this film's development, there were—there was a point where Robert Redford was attached to play the captain, and then Paul Newman was attached to play the captain. Before it like, became an entirely German production. And I wonder if it would

have impacted you in the same way in that context, if a big American star had played the German captain.

- 00:18:38 John Host No, I don't think so. This was maybe one of the first foreign-language movies I went to see. But it was a wide release; it wasn't like, just an arthouse film.
- 00:18:48 Adam Host Yeah.
- 00:18:49 John Host But it felt like a thing—it felt like a smart thing to watch. And it felt like an—you know, because it was—it also wasn't fun. It wasn't ever meant to be fun.
- 00:18:58 Adam Host You know what I think really helps it as a foreign-language film? Is that no one speaks in paragraphs in this movie. And I think that's one of the reasons why my German teacher was so emphatic about us watching it, is because all of the dialogue is fairly clipped and short, and even if you don't speak a lot of German, like, you could get it.
- 00:19:16 John Host Right.
- 00:19:18 Adam Host And I think that might have helped an English-speaking audience at the time. Like, you're not seeing the big, big paragraphs of dialogue. It doesn't fatigue in the same way, especially in a film that's almost three hours. Like, we've watched subtitled films that long, and it does kinda wear on you.
- 00:19:34 John Host Yeah. That's a—I think a good observation. In 1981, this felt like also kind of an unprecedented degree of realism? Like you really smell the sweat, and you see how gross everything is and everybody is. Now watching it, I felt like it was much more of a kind of adventure film. Not quite so, um... unbearably realistic. It felt like there was a lot—there was just fun, and... you know, I could watch it as a—as a blockbuster.
- 00:20:05 Crosstalk Crosstalk **John:** Rather than as a documentary.
Adam: Tell me about the parts you thought were fun.
- 00:20:08 John Host Welllll, you know, I've always kinda... wanted to be on a submarine.
- 00:20:12 Ben Host There weren't soup croutons everywhere, so it was like, markedly less gross than—*[laughs]*.
- 00:20:16 John Host *[Laughs.]* Yeah. Yeah, we've seen some movies that are a lot grosser. And some that do a good job of portraying "reality," quote-unquote, and some that—like the Mel Gibson one with people's heads blowing up like cantaloupe, where it's attempting to...
[Ben laughs.]
...be super real, but it's really just like, super lame. *[Laughs.]*
- 00:20:35 Adam Host Yeah.
[Ben laughs.]
- 00:20:36 John Host It didn't hit me in the same way that it did as a kid. Not because I think the movie—I think the movie absolutely holds up in every regard. It just—I'm reflecting on the fact that in 1981, it was very new. And it was regarded as really... edgy. And I don't—you know, I think subsequent to it, a lot of films used—took from it, and used a lot of these elements, and now they feel familiar.

00:21:07 Ben Host I think that the model work is really interesting, too. Like, that—like—obviously, like, the thing that is hardest about a submarine film is making it look right. And like, one of the things that halted, like—early in the development—the process, was like, "How do we do the scene where they encounter the other German sub in the storm? Like, it seems impossible."

And I guess the technology here is that the models are just really big, so the water looks... like, more plausibly to scale?

00:21:41 Adam Host They messed around with frame rates, too, in a way that wasn't often done.

00:21:44 John Host What does that mean?

00:21:45 Adam Host When you shoot at a high frame rate and then play it back at normal frame rate, it makes... what was fast seem slow. And especially when we're talking about water, and the thermodynamics of water, or whatever. Like, that really helps, when you're playing with models.

00:22:02 John Host Oh, interesting! So part of the reason that waves—or the water looks wrong is that the waves are moving too fast.

00:22:09 Adam Host Yeah.

00:22:10 Ben Host Right.

00:22:11 Adam Host I think for those water scenes they were shooting, like, double frame rate. They were shooting at 50 and then playing back at 24. But for the depth charge explosive, they were shooting at a thousand frames a second. And that's what made their scale and the rate of explosion seem realistic when played back at 24. It—I thought they really did a good job there.

00:22:33 John Host Huh.

00:22:34 Adam Host With that technique.

00:22:36 Ben Host Yeah. I mean, it's obviously not perfect. And you could, you know, do CG these days and make it look basically perfect. But it's so visceral when it's real, you know? Like, seeing those waves crash over the bow of the model and then cutting to the little fake conn tower with the rear projection screen, and seeing the guys just getting blasted in the face with a firehose... *[Laughs.]* It like—you know. Like, I—I know exactly how it was done, and yet I'm experiencing the extreme discomfort of the characters being drenched in real water, you know?

00:23:13 Adam Host Ben, I thought one of the things that made the model work really effective was how little we ever saw the entire model.

00:23:21 Ben Host Yeah.

00:23:22 Adam Host Especially when submerged. You never get that shot of the entire submarine the way you do in a *Run Silent, Run Deep*, where it just looks sort of bathtub-y.

[Ben laughs.]

You're seeing sections of it. Or—

00:23:34 Ben Host Yeah!

00:23:35 Adam Host Or you're never seeing it in profile. Like, we get a lot of shots of the submarine coming straight at the camera, and I think that really

helps solve for the riddle of how you depict a model submarine and not make it look cheesy. Like, it's withholding a lot of the detail.

00:23:48 Ben Host

Yeah.

00:23:49 John Host

There were a few scenes where I picked up on the fact that the waves were the wrong scale, and so knew it was a model. But a few of those going-out-to-sea shots—

00:23:59 Adam Host

Yeah.

00:24:00 John Host

—I was fooled. I was like "Where did they get a submarine?"

00:24:04 Adam Host

Do you know that—

[He and John laugh.]

This is one of the crazy stories about this movie. They found the guy who built the submarine, and designed it.

00:24:14 John Host

What?!

00:24:14 Adam Host

And they had him build the mockup!

00:24:18 John Host

That was a—seagoing? Oceangoing?

00:24:21 Adam Host

Yeah. So the version that they actually used in the water was just a hull. It was just the exterior. And then they had separate ones that they shot inside. But the ones—like, they have—they had different scaled models, but the good one, the one that you're talking about, the one where they go out of the sub base into the water, was close to full scale. And it was radio controlled.

00:24:43 John Host

[Laughing] Wow.

00:24:44 Adam Host

And they had the guy who designed the original subs involved in the recreation of it. Because the only one I guess to survive the war in '81 was a museum piece, and it was never going to be used as a shooting platform. But they actually, like, involved the people who made the subs originally in the recreation of this sub.

00:25:05 John Host

And that's the amazing thing about making a World War II movie in 1980.

00:25:09 Adam Host

Yeah, that that's still possible.

00:25:11 John Host

It's just like "Let's go find the guy that designed the U-boats."

00:25:13 Adam Host

Yeah.

[Ben laughs.]

00:25:14 John Host

And he's like, living in a little... hut somewhere.

00:25:16 Adam Host

Yeah. Wild.

00:25:17 Ben Host

It's just the top of the ship. It's basically like a flat hull. And it was actually used in *Raiders of the Lost Ark*, as well. Which, uh—there's kind of a confusing anecdote about that on Wikipedia, that they like showed up to shoot with it one day and it was gone? And that's because Steven Spielberg had like, rented it? I don't understand how you like, build something for your own movie and then are surprised to discover that Steven Spielberg has rented it. *[Laughs.]*

00:25:44 John Host

Well, Ste—you know, never be surprised when Steven Spielberg does something. Right?

[Ben laughs.]

No one expects the Spielberg, uh... *[laughs]*.

00:25:50 Adam Host He didn't show the sub until the very end of that movie, also.

[Ben laughs.]

00:25:55 Crosstalk Crosstalk **John:** But—

Ben: Yeah, that's—that was his early genius, you know.

00:25:58 John Host If you think about *Raiders* and this movie being contemporaries, made at the same time... bold contrast! To see what a—I mean, this movie still feels very contemporary, right? If *Das Boot* came out today, you wouldn't look at it and say—I mean, all you would notice is the lack of CGI. And maybe the lack of Ben Affleck.

00:26:24 Ben Host But that would be like, such a stylish move at this point. You know, people would be like "Wow, cool! I can't believe they did that."

00:26:28 John Host Yeah, I mean, it—it would—it still—I mean, I guess if *Raiders* came out today you'd be pretty excited about that, too. Although you'd wonder what the comic book tie-in was. Like—

[Ben laughs.]

00:26:39 Adam Host God. Like, imagine if Mel Gibson directed *Raiders* today.

[John laughs.]

What the Ark-opening scene would look like at the end.

[Ben laughs.]

It would be 40 minutes of—

[Adam and John laugh.]

00:26:51 John Host Heads exploding?

00:26:52 Adam Host *[Laughing]* Yeah.

00:26:53 John Host Jesus standing there.

00:26:54 Adam Host Oh, yeah. You know Jesus would be there, for sure.

00:26:56 John Host Sure.

There are a lot of tropes in this movie that we've seen in submarine movies going back to the very first submarine movies we watched, some of them even set in the war. You know, I struggled with it just in the sense that maybe submarine warfare is just a trope salad. Just by definition. How many things can possibly happen to you on a submarine? It must be duplicated by every submariner, every time. The bolts are popping—

00:27:25 Ben Host Right.

00:27:26 Adam Host We didn't get a "seal them inside the flooded compartment" scene, though.

00:27:29 John Host We waited for it, right?

00:27:30 Adam Host Yeah!

00:27:31 John Host That whole end of the film when the engineer is running back, trying to—

00:27:35 Adam Host Yeah.

00:27:36 John Host And he's just like "I've just got two more things," and it's like "Oh, here's where he gets crushed by a piece of machinery, held underwater, and screams out 'Close the door! Sacrifice me!'"

00:27:46 Adam Host There's tension in what you don't show in a movie like this. That was an example of that, right?

00:27:51 John Host Yeah, really—

00:27:52 Adam Host You think it's gonna happen!

00:27:53 John Host Really, that was a trope they—that I felt like I got played!

00:27:57 Adam Host Yeah. All those batteries and stuff, weren't you expecting an electrocution?

00:28:01 John Host Yeah, something. Didn't happen!

00:28:03 Adam Host Yeah.

00:28:04 Ben Host Almost all the death takes place like in the last, like, *[laughing]* 30 seconds of the movie.

00:28:09 Adam Host That's part of the tragedy, right? Like—*[laughs]* you survive the mission, and you're strafed by a plane. That's so messed-up—feeling.

00:28:19 John Host I know, really messed up.

00:28:20 Ben Host I mean, but if you're gonna get strafed by a plane, you want a brass band playing for you while it happens. *[Laughs.]*

00:28:25 John Host I feel like when I saw this in the theaters, by the time we got to that end, I was already—I was so overwhelmed that I don't really remember that concluding moment.

00:28:39 Adam Host Yeah.

00:28:40 John Host I—I, uh—

00:28:41 Ben Host Yeah. I would just need to pee so bad at that point that I would not be, like—

[John and/or Adam laugh quietly.]

—registering reality in my memory box.

00:28:48 John Host I'm not sure whether that's something that was really augmented in the three-and-a-half-hour cut, that maybe in the theatrical cut was—wasn't there, or didn't play such a large role. Because I remember a lot about the movie. I mean, it's an indelible memory, sitting in that theater and hearing that—

00:29:08 Clip Clip *[Long, high, echoing "Ping!"]*

00:29:09 John Host *[Simultaneous with the clip]* Pinggg!

00:29:10 Adam Host Yeah.

00:29:11 Clip Clip *[Another "Ping!"]*

00:29:12 John Host *[Simultaneous with the clip]* Pinggg!

Just like—"Nah!"

[Ben laughs.]

But I don't remember everybody dying at the end. So—

00:29:17 Ben Host

Yeah.

00:29:18 John Host

So, strange. And I think in—I think in the context of the film, it's the scene that maybe plays the least well. But I also sort of felt like... I don't know. The third act, running the Gibraltar line, and spending that time on the bottom, it did start to... it did start to feel more like a fictional adventure movie, and less like the first two thirds, which is, in a little bit of a way, plotless! Right? There's no—there's no plot! It's just "the submarine went out and is fighting the Battle of the Atlantic."

And then at the end there starts to pile on all these different, like, "Oh, now they're caught on the bottom, and now they're—you know, like, running the straits," and all this stuff that just felt a little bit—I mean, not—it doesn't ruin the movie at all, but... felt a little drummed up.

00:30:15 Adam Host

It does pivot into disaster movie in a fun way.

00:30:18 John Host

Yeah.

00:30:19 Adam Host

Like a *Poseidon Adventure* sort of way.

00:30:22 John Host

[Laughs.] Yeah.

00:30:23 Adam Host

Which is fun, because Wolfgang Petersen went on to direct a *Poseidon Adventure* remake.

00:30:27 John Host

Really!

00:30:28 Adam Host

In the mid-2000s. Which is also too bad! Because Wolfgang Petersen... feels like he should be one of our most treasured directors, right? And you look at his IMDb, and there's some really fun, good movies in it. But it seems like he should be working more! If he doesn't wanna work that much, I get it. And I don't wanna work that much!

00:30:50 John Host

I heard that.

00:30:51 Adam Host

I—I feel ya, Wolfgang Petersen. But at a time when it is difficult to go see something original in the movie theater, it feels like he is—he could be capable of delivering something good and interesting! Something that's worth looking forward to. And it's too bad he's not making more.

00:31:10 John Host

Oh, well, I think after he did *Air Force One*... I feel like he probably got run out of Hollywood, right? Oh, he did *The Perfect Storm*—

00:31:18 Ben Host

What are you talking about; that's a great movie!

[John laughs.]

00:31:22 Adam Host

Troy's gonna be on the list. Gonna watch *Troy*.

Troy, the movie you confused with *Alexander* about ten different times.

00:31:29 John Host

Ugh, *Troy*...

[Adam laughs.]

00:31:31 Ben Host *Outbreak* is a great pork chop movie.
00:31:32 Adam Host Yeah.
00:31:33 Ben Host It's the military fighting a disease.
00:31:35 John Host Oh, yeah, I remember that movie, too. [Laughs.] I mean, none of these are really standing out to me as like, the great films of the 20th century. 21st century.
00:31:43 Adam Host Think we all loved *Hans im Glück*.

[John laughs.]

00:31:46 Ben Host *NeverEnding Story*? Come on! These are the great films! What are you talking about?
00:31:50 John Host *NeverEnding Story* is like a kids' movie, right? It's got a dragon?
00:31:53 Adam Host His DP on this was the *NeverEnding Story* DP. Like, he worked on a ton of Wolfgang films together. I think *Air Force One* was one of 'em. Like, I think it's amazing to think that the *Enemy Mine*, *NeverEnding Story*, *Das Boot* DP is all the same person.
00:32:11 Crosstalk Crosstalk **John:** That's some—that's some—

Adam: Just me?

John: [Laughs.] That's some film school, like, over-coffee conversation.

Sound Effect: [Printer noises as John speaks.]

00:32:17 John Host I mean, you know, "Wanna go get a cup of coffee? Talk about the director of photograph for the... Jürgen Petersen movies?"

[Printer noises stop.]

00:32:24 Adam Host I think what makes him special is what he demonstrates in this film. Like, he's a guy that built gimbals and gear to make moving a camera through a submarine work. Because you can't just handhold a camera and run through all these compartments. It needs to be steadied somehow, and a Steadicam was not a viable option for him in 1981.

00:32:45 Ben Host It gyroscoped, right?

00:32:46 Adam Host Yeah.

00:32:47 John Host The choreography of those scenes—I mean, they love it. And they use it a lot of times.

00:32:55 Music Transition Brief clip of "War."

War!

00:32:56 Promo Clip **Music:** Upbeat rock plays in the background.

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

Patton Oswalt: So the vampire from the future sleeps in the dude's

studio during the day, and they hunt monsters at night. It's Blade meets The Odd Couple!

[Audience laughs.]

Announcer: —Adam Scott and Jane Levy—

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

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

[Audience laughs.]

00:33:26 Promo Clip

Announcer: —Busy Philipps and Dave Koechner.

Dave Koechner: Baby, this is family.

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

[Light audience laughter.]

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

Busy: And he was a delight!

[Audience laughs harder.]

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

00:33:46 Promo Clip

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

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

[Beat.]

Ross & Carrie: Just kidding!

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

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

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

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

Carrie: Yeah, we do. We joined the Mormons! We joined the Scientologists! We got acupunctured! We got fire cupped! We got

ear candled! We've done it all, and we're gonna keep doing it all. Why don't you check out *Oh No, Ross and Carrie!?* At MaximumFun.org.

[Music ends.]

00:34:38	Music	Transition	Brief clip of "War." <i>Huh!</i> <i>Yeah!</i>
00:34:40	John	Host	One thing that we see in this movie that I've never seen in a submarine movie was every time they crash-dived, every crewman was meant to run to the bow! To—
00:34:52	Adam	Host	Including <u>you</u> !
00:34:53	John	Host	Right!
00:34:54	Adam	Host	With the cameraperson!
00:34:55	John	Host	To like, front-load the bow to make the crash—
00:34:58	Adam	Host	Yeah.
00:34:59	John	Host	And I've never seen that before! And I didn't even, I guess, know that was an actual technique.
00:35:05	Ben	Host	And it's like, so effective because they actually built like a full-size mockup of the boat, so you could run the camera down the length of it and really experience the entire space.
00:35:15	Adam	Host	And they never cheated with that, either. Like, there are no wild walls in the model. Like, there's—the camera is never in a place where it <u>can't</u> be because of how a submarine is designed. It's going where people go, because it has to!
00:35:28	John	Host	Right. And you feel that cramped—that total lack of space. It's beyond claustrophobia.
00:35:34	Adam	Host	Yeah.
00:35:35	John	Host	It's to the point that you could not be on that boat without actually being in physical contact with another person for most of the time that you're on the boat. Even if you're just standing somewhere, there's someone standing touching you. 'Cause there's just not room.
00:35:48	Adam	Host	I really like how <u>not flashy</u> that stuff is, too. You know? Like, you could be flashy and try to do it all in one, going through every single compartment from the bow to the stern or whatever. But—and hide edits from people, like, walking in front of the camera and picking it back up again. But it's never that tricky! You're only ever going one or two compartments at a time. And there's so much <u>action</u> happening in front of the camera to sort of <u>evoke</u> the feeling of transition that isn't there. It doesn't call attention to itself in a way I think a modern film and director <u>would</u> .
00:36:24	Ben	Host	That's another thing that's really interesting about this movie, is that they shot it over the course of like two years, basically in order, so that these actors, as their bodies decay from being cramped in this... shitty tube of farts with each other for an entire—you know, for 12

months at a time. Like, their beards are growing in and they are looking less and less healthy, because... *[laughing]* their beards are growing in and they are getting less and less healthy.

00:36:53 John Host Why would it take so long to make this movie? Aren't most movie shoots like a month?

00:36:59 Adam Host I think that was the idea, though. Like, you want to affect the grizzle on people. You want to actually have their beards grow.

00:37:07 John Host Yeah, but can—*[laughs]* like, what filmmaker can afford to say, like, "Alright, block out two years of your life, and you're gonna live in a cardboard tube on the edge of a dock"?

00:37:15 Adam Host It's Germany!

00:37:16 Crosstalk Crosstalk **Ben:** That is a—

John: Oh.

Ben: Yeah.

John: Good point.

[Adam laughs.]

00:37:20 Ben Host I feel like they must have had, like, some special arrangement with this movie. 'Cause it is—yeah, like, you don't set out to make the four-hour epic and, you know, do a bunch of half measures on it. So...

00:37:31 John Host Right.

00:37:32 Ben Host I feel like if you know what you're getting into, you can kinda sell it to all the participants as that.

00:37:38 John Host But boy, if you—if Robert Redford was starring in it, you sure wouldn't get him living in a—living on a set for two years.

00:37:44 Adam Host Right.

[Ben laughs.]

That's true.

00:37:47 Ben Host Yeah!

00:37:48 John Host "We don't want you to see the sun, Rob, because we wanna make sure your skin gets all waxy."

00:37:54 Adam Host What's the most grizzled Redford's ever been in a movie?

00:37:57 John Host Did you see that one where it was just him on a sailboat?

00:38:00 Adam Host *All Is Lost*, yeah.

00:38:01 John Host He's pretty grizzled.

00:38:02 Ben Host *The Old Man & the Gun*, he is pretty grizzled as well.

00:38:04 Adam Host I just have a hard time believing that he would ever grizzle himself to the degree where he wouldn't still be really, really good-looking in this movie.

00:38:13 John Host Well, that's the thing. He's so good-looking—he as an actor keeps trying to grizzle himself!

00:38:17 Adam Host He shines through the grizzle.

00:38:18 John Host But he can't.

00:38:19 Adam Host Yeah.

00:38:20 John Host He can't. You can—you could beat him with a two-by-four—

[Adam laughs quietly.]

—and you'd still be like "Wooow."

00:38:24 Clip Clip **Speaker 1:** *[Speaking German]*—

Speaker 2: *[Speaking German]*?

00:38:26 Ben Host What about the—all the lime-eating in this movie? I was under the impression that the German Navy knew that sauerkraut had vitamin C in it, and shouldn't they prefer that, since it doesn't go bad as quickly as limes?

00:38:39 Adam Host The trouble with sauerkraut is that it comes in a barrel or a glass jar configuration, both of which are extremely breakable...

[Ben laughs.]

...in a submarine environment. And so—

00:38:52 John Host *[Laughs.]* You guys are blowing my mind here.

00:38:53 Adam Host And so I think that's the reason the container for the vitamin has gotta be able to be dropped or thrown around or whatever, and then not stink up the place.

00:39:04 Ben Host Or spilled on the floor in many scenes? *[Laughs.]*

00:39:06 Adam Host I think that's gotta be it. Your lime and your lemon can roll around.

00:39:09 John Host Right.

00:39:10 Adam Host And not be destructive the way that a pickle barrel's gonna be.

00:39:14 Crosstalk Crosstalk **John:** Well, plus, if you put the lime in the coconut—

Adam: Oh, yeah.

[John laughs.]

Ben: These guys really give Denzel a run for his money in terms of citrus-eating, uh, style. *[Laughs.]*

Adam: That was very fun. Nice to see.

John: Yeah, just bite straight into it.

[John and Adam laugh.]

00:39:25 John Host Eat it like an apple!

00:39:26 Adam Host Yeah.

00:39:27 Ben Host I found a moment of pedantry about some of the fruit in this movie. There was a fruit pedant that, uh—

00:39:33 John Host Lot of bananas.

00:39:34 Ben Host —took to IMDb to register this complaint:

"On the *Weser*, the captain says he has never had fresh figs before! But he demonstrates the correct technique of opening one to get at the flesh inside."

00:39:46 Sound Effect Sound Effect *[Beeping as Ben speaks.]*

00:39:47 Ben Host "However, throughout the movie, he proves to be a wise person who can figure out fast the best way to eat the fruit."

[Beeping stops.]

[Adam and Ben laugh quietly.]

00:39:56 John Host Throughout the movie he does show... that he can figure out the way to eat the fruit.

00:40:00 Ben Host He does.

00:40:01 Adam Host I love that—you know, speaking of the captain and food, there was a really fun scene where... they're on the bottom, and shit is bad, and people are either breathing through their rebreathers, or the engineer's back whacking on his engine. It looks like he's just sitting down to a wedge of cheese.

00:40:19 John Host Yeah, he has—

00:40:20 Adam Host Alone in the mess, right?

00:40:21 John Host He has a little wedge of cheese, doesn't he?

00:40:23 Adam Host *[Whispering]* I love that scene.

00:40:24 John Host Yeah.

00:40:25 Adam Host *[Whispering]* That's fun.

00:40:26 John Host Well, there's nothing for him to do.

00:40:28 Adam Host *[Regular volume]* Yeah. Exactly.

00:40:29 Crosstalk Crosstalk **John:** And so why not have a wedge of cheese?

Adam: And there's all this cheese.

00:40:32 John Host Yeah. Eat the—eat it.

[Ben laughs.]

Eat it while you can.

00:40:35 Ben Host That's like John Hammond eating the ice cream when all the power goes out at Jurassic Park, you know?

00:40:41 John Host That whole bit of the movie where you realize they have one shot to get off the bottom, and they have not forever to figure out—you know, to fix all the problems, to give themselves the best possible shot. You know they're gonna make it, because otherwise there's no movie. Right?

[Ben laughs.]

They—this movie is definitely not gonna end with them all just dying of... CO2 poisoning.

00:41:06 Ben Host That would be pretty exciting. *[Laughs.]*

00:41:08 John Host I mean, that'd be a hell of a film, right?

[Ben laughs.]

Where we just watch each guy slowly expire until the last person is...

00:41:14 Ben Host *[Stifling laughter]* Yeah.

00:41:15 John Host ...sucking on the dregs of his rebreather?

00:41:17 Ben Host *[Laughs.]* Yeah.

00:41:19 John Host But that feeling of like "Well, we're—we only have one chance to blow these tanks. And have we gotten every possible advantage? What happens if we blow these tanks and nothing happens? Like, then... we're just staring at each other!"

00:41:32 Adam Host Yeah.

00:41:33 John Host "Like, we're not—we're not dead... but we're dead men walking." And then what do you do? I mean, do you just—I guess you just eat all the cheese at that point.

00:41:41 Adam Host Do you think there are cyanide capsules on the U-boat?

00:41:45 John Host No.

00:41:46 Adam Host Do you think that the uber-Nazi is the only one that has one?

00:41:50 John Host Probably.

00:41:51 Adam Host Mm.

00:41:52 John Host I mean, you're supposed to blow up the Enigma machine.

00:41:54 Adam Host Yeah.

00:41:55 Ben Host He's probably got a jalapeño cyanide capsule, since he's from Mexico.

[Beat.]

[Someone snorts.]

00:42:01 Crosstalk Crosstalk **John:** lame.

Ben: They like it a little spicy.

John: lame.

[Ben laughs.]

00:42:04 Adam Host Maybe he'll take that cyanide capsule down with a plate of frijoles.

00:42:08 John Host lame.

[Ben and Adam laugh.]

They could suicide, right? They could do something. Whatever it is.

00:42:14 Ben Host Yeah.

00:42:15 John Host Some pressure change that would cause the sub to just... implode, or be flooded.

00:42:21 Adam Host Oof. Man.

00:42:22 Crosstalk Crosstalk **John:** But would you do that, rather than just like, "Okay, everybody—"

Adam: Wouldn't you wanna just go to sleep?

00:42:26 John Host Yeah, "Just go to your bunks and..."

00:42:27 Ben Host Yeah.

00:42:28 John Host "High fives all around."

[Stifles laughter.] And you're laying there in your bunk and you're like "I've still got fucking crabs! Why can they survive?"

[Ben laughs.]

00:42:35 Adam Host John, you've had crabs before. Is it hard to sleep with 'em?

[Intentional or not, there's a sound here like someone scratching an itch.]

00:42:38 John Host Uh, I've—I've had scabies. And let me tell you, it is hard to sleep.

00:42:42 Adam Host Yeah.

00:42:43 John Host It's really hard to think about anything else. Crabs, somehow I avoided! I don't know, I danced around 'em.

00:42:47 Adam Host Yeah!

00:42:48 John Host Yeah.

00:42:49 Adam Host You're no stranger to a shave-down.

00:42:52 John Host Well, that's the thing. Not mine, though.

[All three laugh.]

Don't darken the door of my bedchamber...

[Adam laughs.]

...covered in your animal hair!

00:43:04 Ben Host Eeew.

00:43:05 John Host Yeah. I have a shave room, right outside the bathroom.

00:43:09 Ben Host There are not a lot of things that aren't making life more uncomfortable for these guys. I mean like, the weather is shitty. *[Laughs.]* The proximity, the amount of CO2 in the air... like, it's another one of these war films where we don't really get to look at the enemy. And it winds up being that the enemy is just like, everything.

00:43:32 John Host Yeah, right. And the—even—those scenes when they're up on the surface, they're two weeks into a storm...

00:43:39 Ben Host Yeah.

00:43:40 John Host ...that never abates. And you can see—and I thought it was great in this movie—you can see where even the sea dogs are ready to barf.

00:43:49 Adam Host Yeah.

00:43:50 John Host And they're just like, "Anything but this, please." And what's crazy about a submarine is you go underwater, and you're relieved!

00:43:55 Ben Host Right!

00:43:56 John Host Of the waves, and the crazy—you know—but you don't wanna be underwater anymore, either! Like—*[laughs]*.

00:44:02 Adam Host Yeah! The—like, there was that scene of resignation where like, they wanted to be topside!

00:44:06 John Host Yeah.

00:44:07 Adam Host They wanted to get some air! And then like, "Ugh, fine, fuck."

00:44:09 John Host "Fuck, dive..."

00:44:10 Adam Host Yeah.

[Ben laughs.]

It made those scenes of total calm and peace—I don't know whether there were sunrises or sunsets, but really beautiful compositions of when the U-boat is topside and cruising in those very few moments where the weather was calm. It felt very good and peaceful.

00:44:30 Ben Host Yeah.

00:44:31 Adam Host Because so much of the rest of the film is not either of those things.

00:44:35 Ben Host The character that breaks, Johann, says that he's been on nine deployments. And that was a really interesting—'cause I feel like we've seen guys that like, you know, go into battle for their first time and discover that they are not equal to those challenges, before. But this guy is like—it's literally like the straw that broke the camel's back kind of a thing, where he's... he's done it a million times before, and this particular engagement was the one that caused him to lose it.

00:45:11 Adam Host It's weird how they treat him as though they're surprised. Like... I would have wondered if there is eventually a fail rate due to numbers of missions, and they'll like—"Wow! You made it past nine! That's incredible." But his captain treats him as though nine means it's never going to happen. Nine means you're never seasick. And that's not how it works!

00:45:35 John Host And this is the thing that you got with all of the bombing missions, right? Where you're meant to—you're supposed to do 25?

00:45:42 Adam Host Yeah.

00:45:43 Ben Host Right.

00:45:44 John Host And you know, 22 in you're just like "Look, I'm—" I mean, it's basically the plot of *Catch-22*. Which we haven't watched yet, but...

I think it was not that he lost his mind, but that he actually made a move to the ladder. He went to the conning tower and was like "Get me out." And when the captain went to get his pistol, he wasn't kidding. Right? And everybody else grabbed him and like hustled him off, because the next thing was gonna be that he got shot.

So it was jeopard—he was jeopardizing the whole boat.

00:46:19 Adam Host He was always the most spiritual of the crewpeople, also, due to his relationship to the diesel motor. Like, he was—like, that was his

kitchen, and he was treating it like a living being. And his prescriptions towards the mission were very different from anyone else's on the boat, I think. And I think that always made him liable to snap in a way that maybe others might not.

I don't know. Like, if I had—like, as the movie was starting, if I had to guess about the guy to snap, he would have been my first pick for that reason.

00:46:53 John Host 'Cause—well, and also 'cause he was the waxiest going in.

00:46:55 Adam Host Yeah.

[Ben laughs.]

00:46:57 John Host But I think—

00:46:58 Adam Host Super waxy.

00:46:59 Ben Host Nobody has ever seemed less credible when they said "This won't happen again."

[John laughs.]

[Laughing] "I'm good to go from here on." You know? That—

00:47:04 John Host Although he—he redeemed himself!

00:47:06 Ben Host He absolutely did, and I think that that's such an interesting thing about this movie. Like, you got all these characters who have—who are, you know, heavily characterized in the beginning. And specifically you've got the most Nazi-ish Nazi. But also—like, you know, everybody is given... is given some elements to their character, and at a certain point, like, other movies would have chosen to make the Nazi-ish Nazi the problem that they all have to deal with, or the villain of the movie or something.

But that guy... sort of fades into the tapestry of the crew in a way where it's like, almost irrelevant what a Nazi he is? Like, he's just the one guy who's keeping clean-shaven *[laughs]* at a certain point. And—

00:47:52 Adam Host I really love that point!

00:47:53 John Host Yeah, I did too.

00:47:54 Adam Host Like, no one becomes a liability because of what their character trait is. And that's another version of tension, I feel like! That like—it's a setup without a payoff that you're expecting.

00:48:05 John Host Right, the—the only one is the mechanic, right?

00:48:09 Adam Host Yeah!

00:48:11 John Host The—the, uh—

00:48:12 Adam Host And his setup and payoff is just that he's so capable.

00:48:14 John Host Right.

00:48:15 Adam Host Legendarily capable.

00:48:16 John Host And he ends up saving the day, or partly saving the day, at the end.

00:48:19 Adam Host Yeah.

00:48:20 John Host But you're right, Ben, there's no—

00:48:21 Ben Host Yeah, he and the chief engineer are the dudes that get it done.

00:48:24 John Host Right. There's no villain. That felt very real, and like I was saying before, that felt—when this movie came out—like a super novel approach to a war movie that...that featured Germans. Was to not ever scapegoat somebody as the evil German. You know, there's a lot of anti-Nazi talk in the movie, in the sense that the captain and the—and his drunk fellow captain and most of the crew, they seem either anti-Nazi or ambivalent about it. There's a certain amount of whitewashing that happens. Like, Nazi-washing.

[Ben laughs.]

The only time we're ever—

00:49:09 Adam Host Is that a tab open on your computer?

00:49:10 John Host *[Laughing]* No, yeah—Nazi-washing.

[Adam laughs.]

"Vashing bear."

[He and Ben laugh.]

00:49:14 Adam Host *[German accent]* "We will make you clean!"

00:49:16 Ben Host *[German accent]* "We will make us clean!"

[Back to regular voices.]

00:49:18 John Host *[Stifles laughter.]* The—there—it's part of the *Helga* series of films.

00:49:21 Adam Host Oh, yeah.

[Ben laughs.]

00:49:22 John Host But the only time we ever hear about Hitler or Göring or the war in general, the Nazi leadership is derided, scoffed at. Very crucially at the—in the final scene when the sub comes into port in its berth in Italy, and they're welcomed there at the dry dock, they are flying the Naval standard at the back of the boat. And it is a flag with a swastika.

But you can see that they have taped it. So that even though there's a breeze, the flag never fully unfurls. You can get—you get a sen—you see that there's a swastika on this flag. And that felt... like, super intentional. Because to see the swastika there at the end would cause us as viewers to go "Oh, wait a minute! Ugh! Hold on! The her—our heroes this whole time have been Nazis!"

00:50:24 Ben Host Right. *[Laughs.]*

00:50:25 John Host But to have paperclipped it also feels a little bit...

00:50:30 Ben Host Right. Is that meant to be the crew that did that, or is that the filmmaker not wanting the moment of relief to have... a swastika in it? *[Laughs.]*

00:50:40 Adam Host For the flag to be fully displayed would be a moment of triumph that undercuts several of the scenes that come before that in this film, in

which we—like, starting with the very first one. That toast that Thomsen makes, where he starts cutting into Nazi leadership before bailing. There's how everyone makes fun of the one Nazi—

00:51:04 John Host

He's roasting Hitler!

00:51:05 Adam Host

Yeah!

00:51:06 John Host

Yeah.

[Ben laughs.]

00:51:07 Adam Host

Everyone makes fun of the one Nazi crewperson on the ship. Like, there's—

00:51:10 John Host

They refuse to sieg heil when they come to Spain, when they're in Vigo.

00:51:14 Adam Host

I was just gonna say, that scene on the *Weser* where it's Nazi leadership there just acting the fucking fool. Like—like, fanboying these guys! Not getting it at all!

To unfurl the flag entirely at the end, I think, does a disservice to all of the work that they did up to that point.

00:51:33 John Host

It's a kind of self-flattery to the Germans that were making it, to the German audience watching it in 1981, to the American audience. It's a little bit of, like, "Nooo!" I mean, it's the old "These are the good Nazis—"

00:51:47 Adam Host

It's "Not all Nazis."

00:51:48 John Host

—argument.

00:51:49 Crosstalk Crosstalk

John & Adam: Yeah.

00:51:50 John Host

And—boy, how many of these submarine movies have we seen? And oftentimes it is the submarine movie where the captain is... impolitic. Once he's on his own boat, he can say whatever he wants about the Nazis. What was the William Holden one?

00:52:05 Ben Host

Is that *The Enemy Below*?

00:52:07 John Host

The Enemy Below, right. The captain there was also—expressed a lot of doubt.

00:52:12 Ben Host

And his first officer, who was... the most Nazi-est, Nazi-ish member of his crew, was a joke.

00:52:19 John Host

Right. Well, it's—and *Hunt for Red October*, it's the same thing, right? *[Stifling laughter]* And this is part of the confusion that we all experienced in the eighties.

Where it's like "Now, wait. Are the Russians the Nazis, or... or what?"

00:52:31 Ben Host

[Laughs.] "Are the Russians the Nazis?" It's a question that we don't ask ourselves often enough.

00:52:37 John Host

Well, you know, these days it's come back around, hasn't it? A different way.

00:52:40 Ben Host

[Laughing] It sure has, yeah.

00:52:41 Clip Clip

Ivan Drago (Rocky IV): I must break you.

00:52:43 Adam Host

Historians in writing about this movie have mentioned that the U-boat Navy was... among the least pro-Nazi branches of the German

military, and I think that's interesting.

00:52:57 John Host Yeah, we've—but we see that a lot, too. I mean, I made a comment earlier on in one of our films that the pilots in the Luftwaffe were not the most Nazi, and we got some comments from people that the Air Force itself was super-duper Nazi.

00:53:17 Adam Host Mm-hm.

00:53:18 John Host Kind of like our modern Air Force, *[laughing]* the American Air Force.

[Ben laughs.]

Uh, is much more—I mean, the Air Force Academy here in the United States is famously—

00:53:27 Ben Host Like, Christianist.

00:53:28 John Host Super Christianist, right?

00:53:30 Adam Host What?!

00:53:31 John Host And super war-make-y. Super, like, American Destiny kind of Christians. And it's the culture of Colorado Springs!

00:53:41 Crosstalk Crosstalk **Adam:** Colorado Springs...

John: Yeah.

Ben: Yeah, it's megachurch land that it's in.

John: Megachurch.

00:53:45 Ben Host And like, yeah. Like, if you're not—if you like, profess atheism at the Air Force Academy it can have the effect of like, putting your career in jeopardy.

00:53:55 John Host Right.

00:53:56 Adam Host Wow.

00:53:57 John Host The point I was making when I made that comment was that the old sort of aristocratic German aces typically I don't think were as imbued in the Nazi thing as—but you know, it was like, Göring's little personal thing. But I do think what you're saying, Adam, is... true. That all the way up to the top, like, Admiral Dönitz, was... sort of not Nazi. Crucially sort of the Navy had its own culture.

And there's that weird scene where we flash to that picture of Admiral Dönitz on the wall, and we watch a fly crawl up it.

00:54:38 Ben Host Yeah!

00:54:39 John Host And I was trying to figure out, like, what is the—

00:54:42 Ben Host How did they direct that fly?

00:54:43 John Host Well, and like, what's the symbolism of—I mean all you do is put some honey on a picture, right? But how do you... I'm not gonna sit here and give away all the secrets of Hollywood, Ben.

[Ben laughs.]

But how—? What was it—what was that supposed to mean? And one of the characters was—

00:54:59 Adam Host I think it's supposed to mean he was a piece of shit?

00:55:01 John Host But I don't think he was, or at least I don't think that's how it would have been—I don't think the Navy would have said that about him. He was the big—he was the big wheel. But I mean, if it was a picture of Hitler with a fly crawling on it, it would have been very obvious.

00:55:14 Adam Host Mm-hm.

00:55:15 John Host But to have it be the admiral... kind of like the different accents, the Bavarian accent and the Austrian accent and the Berlin accent, which would have meant something to a German audience and we missed it because we couldn't tell the difference...

00:55:35 Ben Host Right.

00:55:36 John Host I wonder if that was a thing—if that was like, a reference.

00:55:39 Ben Host Yeah, I also wondered about the significance of the "It's a Long Way to Tipperary" thing that came back a couple of times. Like, what did that mean to you guys? 'Cause it—like, it's obviously like a popular song among the crew. That's a British song though, right?

00:55:54 John Host Yeah.

00:55:55 Adam Host It's a long way to Tipperary if you wanna rock and roll?

[John laughs.]

No?

00:56:00 John Host Nnno.

00:56:01 Adam Host Okay.

00:56:02 Ben Host So are they singing it because, like, "We're immune to the appeals of the enemy"? Or is it "We love this song and we're singing it in spite of our Nazi-ish first officer"? 'Cause they make him put it on, right?

00:56:18 John Host I always felt like the use of "Tipperary" was ano—that they were distinguishing themselves and their adversaries from the war in general. It was a... it was something that they probably did mockingly, originally, and then they just adopted it as a fun... jam? A song—it's—because it's not a—it's like a patriotic song, but it wasn't like a war song. It was actually like a—sort of a music hall song.

00:56:47 Adam Host Yeah, it seems like a bar song.

00:56:49 John Host A bar song. I think that was one of the things that came between the captain and the sycophantic Nazis on the *Waser*, was every time he expressed admiration for the British, it was... seen as unpatriotic. Right? When his Nazi crewman was like "We're gonna hand it to them!" and he was like "I don't think you understand how hard this is." Those were seen as unpatriotic moments, but true.

00:57:18 Ben Host Right. And in contrast to like, *The Bridge at Remagen* where the—you know, like, even discussing the idea that the German Army is not at the strength that the leadership believes it to be is like, treasonous that will get you tied to a pole and shot.

00:57:35 John Host Yeah. And especially—and I think this is something which—that's in the movie, but a lot of it is suggested, and that is that these guys are coming off of this period of two years where they had no losses. And they kicked ass every time. And now they're going out—and you get the sense that like, the last mission was harder than the one before

it. And the mission before that had been har—it's like, getting harder each time they go out.

But they're still coasting on the feeling that they once upon a time could do no wrong. And the leaders are starting to—you know, the captains are starting to go like "Uhhh, we're—this—it's over. The good days are gone." And so maybe "Tipperary" was originally a mocking song that they sang as they sank boat after boat? And now it's taking on a quality that's more and more ironic.

- 00:58:33 Ben Host Hm. It feels that way. Like, when they sing it. Like, they're—the reason I brought it up is I think that I was expecting it to be like "Hey, we're making the Nazi put on this British song as a fuck-you to him." But he doesn't seem to do it under protest. And then when you cut around the ship to the crew all singing it, it's like... it feels kind of desperate in the same way as their hula party, where it's like, "Fuck." Like, "We have nothing." You know. "Nothing between us and death. We might as well just be like, as silly as possible." *[Laughs quietly.]*
- 00:59:10 John Host Well, 'cause you don't get the sense any of the German music they play is irreverent or fun. It's all... sentimental and romantic.
- 00:59:18 Ben Host Yeah!
- 00:59:19 Adam Host From what I'm reading, it says "It's a Long Way to Tipperary" was the official song of the First World War.
- 00:59:26 John Host *[Laughing]* I didn't know that the First World War had an official song.
- 00:59:29 Adam Host It was on, uh, *So That's What You Call World War I Music*. The very first disc.
- [John and Ben laugh.]*
- Maybe it's just comforting to sing a song that reminds you of great victories, when it was a lot easier. Maybe that's all it is.
- 00:59:42 John Host Well, you know, the Nazis came out against jazz as being a degenerate music of... "the dark people," and American Jews. And so in coming out against jazz in... 1937, you're really against fun.
- [Adam laughs.]*
- Right? Like, what—what else are you gonna do? You can't—you can't do the Charleston. You can't Lindy Hop. What can you listen to? If you take jazz away, all you have is like big sentimental ballads and lots of people—like, operatic throat-singing. You can't steal jazz. Not from the—not from the working guy!
- 01:00:22 Adam Host Add that to the list of reasons to hate the Nazis.
- 01:00:25 John Host Yeah.
- [Ben laughs.]*
- Right up there at the top.
- 01:00:29 Clip Clip **Speaker 1:** *[Speaking German]*
- Speaker 2:** *[Speaking German.]*
- 01:00:32 Ben Host It's a rare movie in our experience where a commanding officer

makes a decision that haunts him, but we don't—we're not made to like, lose respect for that character as a result.

- 01:00:47 Adam Host The moment that I think is crucial to our not losing respect for him is that he doesn't lie about it in his captain's log.
- 01:00:53 John Host Right.
- 01:00:54 Adam Host He writes about it as it happened. And I think if he lied there, I think that's the moment where we lose it.
- 01:01:02 John Host I never understand that. I didn't understand it when I watched it first, I didn't understand it now, and I don't understand it whenever we see it in a war movie. Because if he hit a ship with a torpedo and the ship blew up and sank immediately, taking all hands to the bottom...
- [Ben laughs.]*
- ...he would high-five everybody. Right? And so it's this strange—it's a strange war moment when you've hit a boat and the crew didn't get in their lifeboats for some reason, and you watch them die. And you can't save them. That you feel that remorse. But earlier on in that same scene, when they're down underwater and we hear those ships breaking up and sinking, that's a freaky scene! They're underwater and they can hear—they're identifying the sounds of these giant boats, like—
- 01:01:58 Adam Host And they anthropomorphize the boats, too. Like, their backs are breaking as they sink.
- 01:02:01 John Host Yeah, and they're—and they're drowning, as—
- 01:02:03 Adam Host Yeah.
- 01:02:04 John Host As they say, right? They're like "The boats are drowning." But it's hundreds of men that are drowning or—or you know, floating in burning oil out in the middle of the Atlantic.
- 01:02:15 Ben Host Right.
- 01:02:16 John Host Those were really affecting moments. And so later on when they surface and they're all deeply moved by watching the—you know, what is effectively a handful of sailors still alive... and they're so moved by it. I couldn't quite put that together with just the nature of—I mean, being a submarine...
- 01:02:42 Ben Host Yeah, you can't—*[laughing]* you can't rescue anybody.
- 01:02:44 John Host You can't rescue anybody, and not only that, but unlike a lot of forms of warfare, if you sink a ship in the middle of the Atlantic, there aren't a ton of escape routes. Even if they do make it into lifeboats, they could just float out there until they all die.
- 01:03:00 Ben Host Right. Fucking cold water and like, high seas. It's not—
- 01:03:04 Adam Host It made me think of... there's a medium-famous story in the air war in Europe, about a German fighter pilot who shoots up a B-17, has the opportunity to finish it off, and doesn't. Instead, like, escorts it back.
- 01:03:20 John Host Yeah.
- 01:03:21 Adam Host I thought it was an interesting depiction of what may or may not be a fraternity of war situation, where the captain has his line. His line might be different from that of someone else.

01:03:35 Ben Host Hm.

01:03:36 Adam Host It seemed related to that fighter pilot story, in a strange way, to me. Like, there's... it is not this, but there seems to be an element of sport in war, occasionally depicted in these films.

01:03:49 John Host *[Laughing]* Occasionally.

01:03:50 Adam Host And it is not sporting to shoot a defenseless ship, I guess.

01:03:56 John Host Well, except that that's the thing about submarine warfare! Right?

01:03:59 Crosstalk Crosstalk **John:** That they're out there just shooting unarmed tankers.

Adam: There isn't—yeah. Yeah.

01:04:02 John Host And I was thinking about it. Like, a bomber crew is what? Between five and ten people. And they have a—they're working together to accomplish a single goal, which is to go drop some bombs. But you've got machine gunners, you've got navigators, they all have a kind of a job, right?

01:04:20 Ben Host You got a guy from Brooklyn...

01:04:21 John Host Got a—*[laughs]* that's right. A Jewish guy...

[Ben laughs.]

If you're on an aircraft carrier or a battleship, you're working together in a—in large numbers. But a battleship or an aircraft carrier is doing a lot of different things. They're—they have airplanes, they're shooting cannons, machine guns, they're—you know, they're doing a lot. A submarine is an interesting instrument of war because everybody on the boat is doing their job in order to do one thing, which is to send that torpedo.

01:04:50 Ben Host Right.

01:04:51 John Host And so when the torpedo hits the ship—I mean, the captain's making the choices. But when they sank those ships, there wasn't—you didn't get a feeling like everybody on the boat was... jumping for joy. Like, when submarine warfare's going good, you're shooting fish in a barrel. And when it's not, you're either bored shitless—

[Ben laughs.]

—or you're running.

01:05:12 Ben Host Yeah.

01:05:13 John Host And none of those feel like kind of the sportsmanship of a dogfight.

01:05:20 Adam Host The things we know for sure are you don't shoot paratroopers in the sky, you don't strafe people in the water from a fighter plane... This seems kind of—

01:05:31 John Host *[Stifles laughter.]* You don't knock the hat off of old Lone Ranger.

01:05:34 Adam Host This seems related to those concepts. Right?

01:05:38 John Host Right.

01:05:39 Adam Host Like, you don't shoot a soldier as they're fleeing the thing that they've been on.

01:05:44 John Host Right.

01:05:45 Adam Host And it's the recognition that they've inadvertently done that that causes the trauma.

01:05:49 John Host Yeah.

01:05:50 Ben Host Is part of this the observer effect? Because Lieutenant Werner is there to like, document the mission? Is—

01:05:59 John Host I don't know, it felt—it felt portrayed like that would have been what they did. Even if they hadn't been—

01:06:05 Ben Host Yeah, I felt that, too. I just—I wondered if that was something that was there that I didn't pick up on or something. 'Cause he's kind of our proxy, right? Like, he's the outsider that they're explaining everything to, and in the process explaining it to us.

01:06:20 John Host Right.

01:06:21 Ben Host "There are fifty guys and one hole for all of us to shit in."

01:06:24 Adam Host They're like "Put down the paper on the toilet seat. It's how you don't get crabs."

01:06:28 Ben Host *[Laughs.]* Every single one of them is using an ass gasket every single day. They bring thousands of them. *[Laughs.]*

01:06:35 Adam Host Yeah. They have barely enough room for fresh fruit, but they have a pile of ass gaskets.

01:06:41 Ben Host There's just bananas and ass gaskets hanging from ropes all over the ship. *[Laughs.]*

01:06:47 John Host I hate this show. I hate you guys.

[Ben laughs.]

01:06:54 Adam Host Even you, Adam, who doesn't generate any strong feelings.
Mm.

[Ben laughs.]

01:06:56 John Host There was something else at play there, of course, which is that I think submarines routinely would go back to burning hulks and dispatch them. Because if the ship doesn't actually sink, they don't get to count it as sunken tonnage.

01:07:14 Adam Host Hm! You don't get the little swastika on the conning tower.

01:07:17 John Host That's right. You don't get to say like "That's 8,000 more tons that go on our permanent record."

01:07:22 Adam Host Yeah.

01:07:23 John Host And so it—I think it was super common that a ship would be out there burning; there'd be nothing left of it...

01:07:31 Adam Host Makes a ton of sense.

01:07:33 John Host But that they would have to go back—and usually they would surface and shell it with a cannon, not to waste torpedoes.

01:07:39 Ben Host The real captain of *U-96* was one of the consultants on this movie, and the Wikipedia article about the film refers to him as one of Germany's "tonnage aces" during the war.

01:07:52 John Host Ooh! Tonnage ace!

01:07:54 Ben Host *[Laughs.]* Adam has that title, having sunk a lot of his own tonnage.
[Laughs.]

01:08:00 Adam Host Tonnage thicc.
[Ben laughs.]
Big time.
It took us a long time to get to this point, Ben, but you bring up the war correspondent character as our proxy. And there is some interesting stuff happening to him and with him, as a way to tell his story. I think it's interesting how he's used to... evoke the passage of time. Like, sometimes when things get really bad, he'll just go into his bunk, and then we'll wake up with him. And the thing that he's scared of will be over.
Thought that was a strange—like, kind of ellipses effect that he had! On the film and the storytelling. And it feels like cheating. Like, I feel like in a lot of movies, we would be with a character, *[stifles laughter]* they would sleep through a conflict and wake up, and we'd be like "What the fuck?" Like, "Don't."
[John laughs.]
But it kinda works here! For some reason. And he does it twice!

01:08:57 John Host Yeah. Well, it's three and a half hours long, and they did foreshorten some of the situations where probably it would have been an hour's worth of cleanup.

01:09:05 Adam Host Yeah.

01:09:06 John Host Where they're just—*[laughs]* 'cause in some of those scenes, every single thing on that sub falls on the floor and breaks.

01:09:12 Adam Host Tell you one thing that doesn't, though: jar full of sauerkraut.

01:09:15 John Host That's right. It's limes, everywhere.

01:09:18 Adam Host Yeah.
[Ben laughs.]

01:09:19 John Host So we never see the scenes of the entire boat, like, "Alright, let's clean it all up." Like, "Everybody pitch in." And I'm grateful.

01:09:28 Ben Host Yeah.

01:09:29 John Host That we didn't have an extra hour of that.

01:09:30 Ben Host Lieutenant Werner is also the stand-in for Lothar-Günther Buchheim, who wrote the novel that this book is adapted on and was actually, like, a correspondent for the German Navy and went on one of these cruises during the war to document it. Like, his novel is like, kind of a fictionalization of his own experience.

01:09:52 John Host And there was a—not just a *U-96*, but there was a *U-96 mission* that actually did several of these exact things. Went to Viga, went out and was depth-charged a bunch, and I mean I think this is—the first two thirds of the movie is an accurate depiction of what was represented in the book. But the actual *U-96* was—

01:10:14 Adam Host You're talking about das book?

01:10:15 John Host *[Stifling laughter]* Das book.

[Ben laughs.]

But the real sub survived the war right up until like, the very last days of 1945, and it was bombed and destroyed in the dock at a German port, in the North, rather than in the South.

01:10:32 Ben Host In *[enunciating with French accent]* La Rochelle?

01:10:35 John Host Yeah.

01:10:36 Adam Host I like it when movies also exist in other movies that we've seen. And there's a moment in *Das Boot* that made me think of a few of the other films that we've watched, and it's the scene where the war correspondent talks to that cadet with the French girlfriend. The pregnant French girlfriend, specifically. And something in their conversation gets brought up that I wanted to throw to you, specifically, John, which is... by impregnating a French fiancée, it's mentioned that she would be in great trouble with the French Partisans at the time. What is that about?

Like, given the time period that this film exists in, and what's going on in France at the time, what kind of danger is this girl in by having either a German boyfriend, or a half-German baby in her?

01:11:30 John Host In early—or I'm sorry, in mid-1941? As opposed to, you know, late 1944 or 1945? It feels very different. I mean, the Partisans in the early part of the war were just starting to get organized. And there was an awful lot of collaboration. At the end of the war, yeah, right. She would have had her head shaved and marched through the streets, and maybe she and her baby were—you know, would get killed. Killt.

01:12:00 Adam Host It seems like something that you could conceal, though. Like, how does—how do you get in trouble for that?

01:12:06 John Host Oh, if you're in the Resistance, you know who the collaborators are.

01:12:09 Adam Host Okay.

01:12:10 John Host But in 1941? It feels like the German—the occupying Germans, the Vichy folks, would have had a better lockdown on what was going on. And they're—and everybody was collaborating, or a lot of people were.

01:12:28 Crosstalk Crosstalk **Adam:** This cadet was "collaborating" with her. For real.

John: Yeah, she was collaborating with him.

01:12:33 John Host It seemed almost like he should have invited her to go back to his little town in Germany. I mean, that was probably his plan. It's so hard to get inside their minds in '41, because there were a lot of people that still really believed that the Germans were unstoppable, on their way to running the world.

01:12:50 Adam Host Yeah.

01:12:51 John Host And I—at that moment in the film, I definitely kinda sat with it for a second and tried to imagine what danger she was in and what that would have looked like.

01:13:00 Adam Host Yeah.

01:13:01 John Host The Partisans had a lot bigger fish to fry—

[Ben laughs.]

—than some teenage girl with a half-German baby. And there were a lot fewer of them, and their resources weren't organized yet. So I don't know. That might have been a little artistic license.

01:13:14 Adam Host It was interesting to me that we get so few examples of the danger back home, the people that the crew left behind, and for that to be one of the main ones.

01:13:25 John Host I mean, if you think about the world depicted in *Army of Shadows*, that is precisely the world that—he's saying she's in jeopardy. And looking at *Army of Shadows*, I mean, they were just trying to keep their powder dry for most of—they were just trying to figure out—like, they were hiding in barbershops, you know?

01:13:43 Adam Host Right.

01:13:44 John Host And I think that was a pretty accurate depiction of what was happening.

01:13:46 Ben Host Like *The Key*, like where it feels like they're just being overwhelmed and destroyed relentlessly by the Germans in that movie... and this is like the exact same time and the exact same place, just from the other side. I think that that's kinda what I really connected to on this watch-through.

01:14:03 John Host If you were to make a movie about the Iraq War from an Iraqi standpoint, the American Army would seem pretty... invincible. But boy, we've sure seen a lot of American-made movies about the Iraq War where our soldiers are depicted as being in constant jeopardy.

01:14:21 Sound Effect Sound Effect *[Typing.]*

01:14:22 John Host It must be that war is dangerous.

01:14:24 Adam Host Mm. That's a hell of a film paper, John.

01:14:27 John Host *[Laughs.]* Thanks.

[Adam laughs.]

Thanks, I'm still workshopping it.

01:14:31 Crosstalk Crosstalk **Ben & Adam:** Yeah.

[Adam laughs.]

[Typing stops.]

01:14:32 Ben Host I mean, podcasting, we've learned in this episode is also pretty dangerous.

01:14:36 John Host Yeah, I'll say.

01:14:37 Music Transition Brief clip of "War."

War!
Huh!
Yeah!

01:14:40 Adam Host If you are a filmmaker, you also get reviewed and rated on *Friendly Fire*. It's the rule.

01:14:46 Ben Host Oh, yeah. And you could get destroyed! [Laughs.]

01:14:49 Adam Host Yeah. Especially if the rating system is electric shocks.

[Ben and John laugh.]

Which it will not be, when we rate the film *Das Boot*.

A rating system is constructed from an object in the film on *Friendly Fire*, and this submarine is full of objects. The submarine is an object, even. But there is one object that I think is perfect for our rating system, and that is... you see so much food throughout the movie, and it's one of the technologies used to demonstrate the passage of time, along with the growing of the beards. The growing uncleanliness of the boat. The growing population of crabs.

[Ben laughs.]

But it's the spoilage of the spoilable food you get the effect of all the time! And I was shocked to see so many loaves of bread.

01:15:45 John Host Hmm! Mm-hm!

01:15:46 Adam Host On the boat. Bread being—

01:15:48 John Host Lot of stale bread later.

01:15:49 Adam Host —for its caloric number? Is just really big. It doesn't seem like a very efficient way to get your crew calories, I think. And especially considering how fast it may spoil. In probably a fairly humid environment.

01:16:05 Ben Host Check the [MaxFun store](#) for our new T-shirt: "Bread is big!" [Laughs.]

01:16:09 Adam Host There's one kind of bread on the boat that I think is great. And I don't know who the crewperson is that hung it up, but you got basically hammocks filled with bread loaves and produce and whatever. But toward the end, when things get bad and you're like hacking off moldy pieces of bread, you're left with these—these bread stones in the middle. And one of 'em is hung up. Like a soap on a rope. And it's in the background of so many scenes, and it's this blue soap-on-a-rope bread. And it's just swinging in a scene—

01:16:43 Ben Host Are you sure that's not a sponge?

01:16:44 Adam Host Well, while it is fun to argue what the object may be really, Ben...

[Ben laughs.]

The object that I'm using as the rating system for this movie is what I'm calling it! And what I'm calling it is a moldy bread on a rope.

01:17:00 Ben Host Hmm.

01:17:01 John Host Moldy bread on a rope.

01:17:02 Adam Host So from one to five moldy breads on ropes it will be!

01:17:06 Ben Host I'm gonna scrub through...

01:17:08 Adam Host You're—I mean, you're welcome to dispute it, Ben. But that's what

it's going to be. That's the rating system.

[John laughs.]

Were this a different kind of show where Benjamin Ahr Harrison designed the rating system...

01:17:18 John Host

Or could contest it in any way.

01:17:20 Crosstalk Crosstalk

Adam: Right. But it—*[laughs]*.

John: Or even augment it with—

01:17:22 Adam Host

But it just can't be.

01:17:23 John Host

I see.

01:17:24 Ben Host

Were this the kind of rating system where we're basing it on actual things in the movie, rather than things—

01:17:28 Adam Host

Yeah.

01:17:29 Ben Host

—Adam thought he saw in the movie...

01:17:31 Adam Host

That's—that sounds like a terribly uninteresting show that no one would listen to.

[John laughs.]

Das Boot is legendary for being the ur submarine film, even though it is not the first one ever made. It popularized many of the things that we love in submarine films that came later! But in re-watching it this time, the thing that I loved most about it was how restrained I found it in not giving us all of the tropes of a submarine film. In not being super flashy in its composition or technique.

Like, this time, the thing that I thought most was "How many different ways can you light a submarine cabin?" And there are 20 different ways both in the color of the lights, and in a foreground-background composition. Like, you're getting so many different looks in an environment. Where I feel like if you are scouting your location and figuring out how to compose your shots with your actors, I don't know how you get this many of them out of your location. And I think it is an incredible film in that regard. Every single scene keeps your interest, visually. And I think it's magical in that way. I think it's one of the best war films. But for reasons that I think are different than the ones that you might use to love a war film ordinarily.

I think this gets the full five swinging breads.

[John or Ben whistles.]

It's the standard! It's the standard submarine film to which all others are measured, and I think that's gonna get you the full review. The full rating. It's great. I'm—it had been 15 years since I've seen this film, and it holds up.

It may not hold up if you're watching the six-hour version. Wanna be clear.

[John laughs.]

01:19:23 Ben Host This is the three-hour-and-thirty-minute version we're talking about. I also really liked the movie. I also think it holds up. It's a weird feeling every week. You know, we will often watch and review two movies in two days, just based on our record schedule. And sometimes that can feel really onerous, like "Oh god." Like "I have two two-plus hour movies about brutal, harrowing shit happening that I have to digest in the next 48 hours." So we took it easy on ourselves this week, to just do one. And I gotta say, like, this movie moves. *[Stifling laughter]* It's a really tight three and a half hours.

And I don't think there's any part of it that I would drop, you know? Like, I think that the length is in service of something that the movie is doing emotionally for us as viewers. I think it's brilliantly cast, brilliantly acted.

I read that the author of the novel upon which this is based hates the movie and thinks it's kind of a... American action movie, and lost all of its horrors-of-war elements that he put in the novel. And I really—I mean, maybe I'm too much of an American to see the difference. And I have not read the novel, so I can't make a comparison to that.

But you know, watching the bad guys go through this in service of a thing that most of them don't even necessarily really believe in... was a powerful experience for me. And the moments between Lieutenant Werner and the captain where they're feeling that despair—you know, especially in the long time that they spend deep underwater near Gibraltar—really drove that part of the film home for me, and I think it's as much a part of the film for me as anything else. And I don't really understand that criticism.

So I guess I'm gonna give it... five hanging sponges.

01:21:43 John Host *[Laughs.]* He's trying to backdoor his sponge argument in there!

01:21:47 Adam Host He's trying to pull a John Roderick, where he applies a weird eccentricity to the rating system.

01:21:54 Ben Host I'm not trying.

01:21:55 Adam Host But where John does it and it's charming and interesting—

[John laughs.]

01:21:59 Crosstalk Crosstalk **Ben:** Wow, Adam is—Adam—

John: I'm gonna give it two breads, two sponges—

Adam: —Ben's just being argumentative!

01:22:04 Ben Host Adam's little fee-fees are so hurt that he was wrong about that sponge!

[John laughs.]

01:22:11 Adam Host I don't care enough to correct someone else for such a thing. That just makes you pedantic. But it is your birthday, and I need to be nice to you, Ben.

01:22:19 John Host Awww. Happy birthday, Ben.

[Ben laughs quietly.]

01:22:21 Adam Host Happy birthday, Ben.

01:22:22 Ben Host It's not my birthday when this comes out!

[Adam laughs.]

My birthday's long past by the t—this is—it's basically Christmas, and how fitting that the—

01:22:29 Adam Host We could all be dead by the time this episode comes out.

01:22:32 Ben Host Yeah. How—how fitting that the U-boat returns to La Rochelle on Christmas Eve in this movie.

01:22:37 John Host Is this our Christmas episode?

01:22:39 Ben Host *[Stifling laughter]* It is, basically.

01:22:40 Adam Host Wow. Fun.

01:22:42 John Host Is... *Das Boot* a Christmas movie?

01:22:44 Ben Host I think so.

01:22:46 John Host Wow. It is! Good job, you guys!

01:22:49 Ben Host Yeah. *[Laughs.]*

01:22:50 John Host Good job, 120-sided die!

01:22:52 Ben Host *[Laughs.]* Yeah. It wasn't really—we didn't have anything to do with the selection of this one. This was no *Tora! Tora! Tora!*

01:22:58 John Host Having seen this in the theater, and having carried the experience of watching it as an impressionable young person with me my whole life as one of the, like... emblematic war movies, and one of the first instances of "both sides" that I'd ever seen...

01:23:22 Ben Host *[Laughs.]* You really fell in love with that as a thought technology.

[He and John laugh.]

01:23:29 John Host It really became my whole motif.

[Ben laughs.]

My leitmotif.

But it was, for me, like the—maybe the first time I had considered that the enemy was real people. And the Russians loved their children, too. Then when that Sting song came out, I was ready. I was primed to believe that the Russians probablyyy did love their children? Although...

[Ben laughs.]

Wasn't 100% sold.

The movie just maintains such a great tension. The acting, the characters are all so believable, so well-acted, so real. It never—it never succumbs to cliché. Until... the very end of the movie. And I

just feel like the denouement when they arrive in port, finally, are greeted as heroes, and then strafed—that it's a—it's just a little bit too neat.

And I think—if I can sympathize with the author of the book—where so much of what happens in this movie was real, was accurately depicted, emotionally affecting as a result... that it didn't need it! It didn't need the soap opera at the end. It didn't need the—I mean the last scene in the movie, the captain watches his boat sink in-dock, and then dies. And then the reporter crouches over him and all but raises his hands to the sky and says "NOOOOO!"

[Ben laughs.]

As the camera slow-plans up and back.

01:25:06 Ben Host Well, it wasn't raining, so he—the mood didn't strike him.

[He and John laugh.]

01:25:09 John Host You know? And it was just like—and then it should have had a little title card that said "And the Germans went on to lose the war."

[Ben laughs.]

So that—

01:25:19 Crosstalk Crosstalk **Adam:** The *Untouchables* stairway scene of like a barrel of sauerkraut slowly—*[laughs]*.

John: Yeah. Right. *[Laughs.]* Just—boom. Boom.

Adam: Ba-doom! Ba-doom! *[Laughs.]*

John: Ba-doom! With a baby crying in the background?

Adam: *[Laughing]* Yeah.

01:25:29 John Host That only takes away, like, a half of a loaf of blue bread. And you know, I've given five stars to some movies that had flaws. And so I do that with a lot of reservation. Because this movie is largely perfect. But the neatness of the ending and the fact that I feel like it was unnecessary... I almost would have rather seen them all die of CO2 poisoning. Especially given that that's—that it's a complete moviemaker fiction.

01:26:04 Adam Host Only on *Friendly Fire* can the hosts argue the preferred way to see their characters die at the end. *[Laughs.]*

01:26:10 John Host Look. They're all gonna die.

01:26:12 Adam Host What a great genre!

01:26:13 John Host I want them to die in a whorehouse.

[Adam or Ben laughs.]

Like German submariners truly did.

01:26:17 Adam Host Yeah. Suffocated by crabs.

01:26:19 Ben Host *[Distant and hard to make out]* Right.

01:26:21 John Host We've yet to see a submarine movie where the boat sinks to the bottom, is being depth-charged, and then actually...

[Ben laughs.]

...*[laughing]* is crushed by the pressure, and everybody dies.

[Someone claps a few times as John continues.]

And I really want it now! Like, we've seen it so many times, just give it to us one time! Everybody dies!

For that reason, four and a half... blue loaves. Loaves on a roap.

01:26:43 Adam Host Pretty big score for *Das Boot!*

01:26:47 John Host Yeah.

01:26:48 Adam Host Well, that leaves the last question. The question before the question. The last question is gonna be what movie we watch next. The question before that is: Who's your guy, Ben?

01:26:57 Ben Host I guess my guy is, uh, *[struggling]* Fähnrich?

[He and someone else laugh quietly.]

I don't know how to pronounce German stuff! He was the cadet whose girlfriend was back home, and wanted to get a packet of mail out to her via Lieutenant Werner, but could not. I thought—I don't know. I just—I really liked his character. Lovelorn. How about you, Adam?

01:27:27 Adam Host The thing I thought the most about in watching this film was just how much I crave my alone time. I need it. I don't like being around people a lot. And how difficult it must be to have it in an environment like this. But the one man who gets it, more than the captain, more than anyone else, is the sonarman!

He gets the sonar closet. He gets to be more or less by himself, clutching his cans to his ear, and he gets to be left alone, even! Because the crew needs to respect his space and the sounds that are around him in that space. And if I'm gonna be one person on a sub, I think I've gotta be the sonarman. 'Cause you get your own closet. And that's gotta be okay, right?

So, uh—so Hinrich, the sonarman. Slash medic, because on a submarine, you need to have a couple of different specialties.

01:28:26 John Host Yeah. He was the—he did a lot of heavy-lifting in this movie.

01:28:29 Adam Host Yeah.

01:28:30 John Host Listening, and medi—medi—medicamenting?

01:28:33 Adam Host Yeah. He was good with the medicaments. He's my guy.

01:28:36 Crosstalk Crosstalk **Adam:** How about you, John?

Ben: I loved that—*[laughing]* that just crowd of dudes taking a look at that guy's dick.

01:28:43 Ben Host In the crabs scene.

01:28:44 John Host Everybody bending in?

01:28:46 Ben Host Yeah. No—no, uh, no concession made to privacy in that moment.

01:28:51 Adam Host I thought that was gonna be a "laugh at the guy's big/little dick" scene, but it was a "laugh at his crabs" scene.

01:28:57 John Host Well, and also, if a young guy has got that many crabs? What do you do? Mock him? Celebrate him?

[Adam laughs.]

What's his—*[laughs]* what's his callsign?

01:29:08 Adam Host If you have that many crabs, you know you have crabs! So why are you asking your doctor if you have crabs?

01:29:13 John Host I don't know if you know you have crabs. A lot of times with infestations, Adam, you just know something's not right.

01:29:19 Adam Host Mm

01:29:20 John Host You're like "What's going on with me? Why do I feel—" But a lot of times all you need is a antihistamint.

01:29:25 Adam Host Yeah. Oh, is that what that powder was, that was, uh—

[John laughs.]

—administered to him? That was the medicament?

01:29:31 John Host You're just having a—you're just having an allergic reaction.

01:29:33 Adam Host Mm.

01:29:34 John Host My guy appears very early in the movie. And because everyone later grows beards, it's really not clear to me whether my guy is actually on our boat, or whether he's on a different boat. But he appears at the party. At the big, uh, bordello party. When things really start to get outta hand. And he just shows up... with a pistol in his hand.

01:30:01 Adam Host *[Whispering]* Yeah.

01:30:02 John Host And just starts...

[Adam laughs.]

...walking through the bar, shooting up the place, like, saying some random stuff. And it does not close the party down.

[Ben laughs.]

It does not—no one even grabs him and tells him to stop. But as he walks through the dance hall, he shoots at a fresco that's on the back wall, of a—of some naked ladies.

[Ben laughs.]

And in drunkenly staggering through a crowd and appearing to shoot wildly, he bullseyes both the nipples and the pubic area of the mural that is probably... 50 feet from him.

[Ben laughs.]

And I'm like "Who is that genius?"

[Ben laughs.]

And like, nobody stops him, *[laughs]* because clearly he's an incredible marksman! But also, like... what kind of great party is this?! A lot of times you'll see a guy in a war movie pull a gun out drunkenly in a bar, and his friends all wrestle him to the ground.

01:31:04 Adam Host

Right.

01:31:05 John Host

Or at least somebody says like, *[slurring]* "Heyyy, put that gun away!"

01:31:07 Adam Host

Is this what a good guy with a gun is?

[Ben laughs.]

01:31:10 John Host

I guess so!

01:31:11 Adam Host

Huh.

01:31:12 John Host

I was like "If I ever had an ambition..."

01:31:13 Adam Host

[Whispering] Wow...

01:31:14 John Host

It would be...

[Adam laughs.]

Not just to be that guy—

01:31:16 Crosstalk Crosstalk

John: 'Cause he's also tall.

Adam: I was talk—

01:31:19 Adam Host

I was talking about how much I love the restraint of this film. The restraint of not cutting to a guy at a cocktail like "Whoa, that was amazing!"

[All three laugh.]

01:31:26 John Host

But—but this character, not only could he accomplish this amazing feat, but clearly he was held in such high esteem that no one—no other officer intervened!

01:31:37 Ben Host

Yeah.

01:31:38 John Host

They were like "Ah, that's just Henrich being Henrich." And, boy, I—

01:31:41 Ben Host

Yeah. They've seen this before.

01:31:42 John Host

Yeah!

01:31:43 Ben Host

No monocles are falling into martinis here. They're not surprised by this.

01:31:47 John Host

No. We're not in jeopardy, because he can hit a nipple on a mural at 60 feet.

[Ben laughs.]

From like... like off-balance, drunk out of his mind!

01:31:59 Ben Host

"Somebody make that man a deck gunner!"

01:32:01 Adam Host So I've got a question. What is more impressive to you? The guy with the artillery in *Crash Dive* that hits the submarine from five miles away on its way out of the harbor, or drunk guy with a pistol shooting at the fresco?

[John whistles, Ben laughs.]

01:32:18 John Host I feel like—

01:32:19 Adam Host Both scenes should be celebrated in the same way, I think.

01:32:21 John Host They should. There should be a supercut of all the great—the impossible shots. But I feel like being able to wield a pistol drunkenly in a bar and not get tackled is a better lifeskill—

01:32:32 Adam Host Yeah...

01:32:33 John Host —than being able to hit a submarine from an impossible distance with one howitzer shell.

01:32:38 Adam Host It's a little more believable, too, story-wise.

01:32:41 John Host I don't think he made—he hit all those targets. I don't think that was unintentional on the part of the filmmakers. They were trying to really communicate a scene. I just wish that I'd gone and looked at his face and figured out, like, is that somebody we also know from the rest of the film?

[Ben laughs.]

01:32:56 Adam Host I think it's hilarious to consider the social consequences of each person's story, too, because if you're at a bar trying to drink for free and you're telling a war story, artillery guy is drinking for free. Guy with the gun in a bar is—like, people are backing away from him.

01:33:11 John Host True.

01:33:12 Adam Host And probably not wanting you to stay and drink.

01:33:14 John Host Right. Right. Artillery guy will always drink for free, though.

01:33:18 Adam Host Yeah. That's the *Friendly Fire* guarantee. *[Stifles laughter.]* Artillery drinks for free.

[Ben and John laugh.]

01:33:24 Music Transition Brief clip of "War."

War!
Huh!
Yeah!

01:33:27 Adam Host What will your 120-sided die say about who's drinking for free in our next film?

01:33:33 John Host Alright, well let me set up my little die corral, and we'll give it a whirl!

[Die rolls for a few seconds and then stops.]

Fifty-seven, number fifty-seven!

01:33:46 Ben Host Fifty-seven is another World War II film.

01:33:51 Music Music *[Intense, dramatic music plays.]*

01:33:52 Ben Host And another bridge movie! Set in the Netherlands. From 1977,

directed by Richard Attenborough. It's *A Bridge Too Far!*

[Music ends.]

01:34:01	John	Host	<i>[Pounding the table a couple times]</i> Wooow, <i>A Bridge Too Far</i> , <i>A Bridge Too Far!</i> Another <u>great!</u>
01:34:06	Music	Music	"War" starts fading in.
01:34:07	John	Host	We're getting some greats stacked up here!
01:34:08	Adam	Host	Yeah!
01:34:09	Ben	Host	Yeah, and that's our <u>third</u> World War II film in a row! So that will be the last for a little while.
01:34:15	John	Host	Alright, <i>A Bridge Too Far</i> . I hope that I still enjoy it, like I did when I was young. <i>[Adam and Ben laugh.]</i>
01:34:22	Ben	Host	Well, looking forward to that next week! In the meantime, we'll let Robs take it from here. So for John Roderick <u>and</u> Adam Pranica, I've been Ben Harrison. To the victor go the spoiler alerts.
01:34:35	Music	Music	"War" continues, playing quietly as Rob speaks. <i>Absolutely— —nothing!</i> <i>Listen to me!</i> <i>War!</i> <i>It ain't nothing but a heartbreaker</i>
01:34:41	Rob Schulte	Producer	<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. <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. If you'd like to discuss the show online, please use the hashtag #FriendlyFire. You can find Ben on Twitter at @BenjaminAhr. Adam is @CutForTime. John is @johnroderick, and I'm @robkschulte. Thanks! We'll see you next week.
01:35:34	Music	Music	"War" continues at full volume until the next music cue. <i>Is there no place for them today?</i> <i>They say we must fight to keep our freedom But Lord knows there's got to be a better way</i>

Oh!

01:35:47	Music	Transition	A cheerful guitar chord.
01:35:48	Speaker 1	Guest	MaximumFun.org.
01:35:49	Speaker 2	Guest	Comedy and culture.
01:35:51	Speaker 3	Guest	Artist owned—
01:35:52	Speaker 4	Guest	—audience supported.