

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

00:00:00	Music	Music	Tense, staccato music heavy on the synth plays in background.
00:00:00	Ben Harrison	Host	Peter Weir directed <i>Master and Commander: The Far Side of the World</i> . The only film in the history of <i>Friendly Fire</i> to get a perfect 10 nose stitches from all three hosts when we rated the film. It is therefore one of the giants of the genre. But way before his masterpiece-slash-second-to-last-movie, Peter Weir made a name for himself as one of the leaders of the Australian New Wave; a movement that saw the cinema of Australia surge in popularity among international audiences. If you've seen films like <i>Walkabout</i> , <i>Mad Max</i> or <i>Crocodile Dundee</i> , you've seen some Australian New Wave. Which spanned the late '70s up until the end of the '80s. Today's film is from right in the middle of that movement, and was a big part of how Peter Weir was able to get jobs directing big American and international productions later in his career. <i>Gallipoli</i> is a war film that takes its sweet time getting to the war. It's a film about a pair of talented foot-racers that is not in a particular hurry to tell how they went from being a couple of country bumpkins to a couple of enlisted men in the Light Horse, a division of the Anzac troops being mustered in Australia, sent to Cairo for training, and then on to <u>Turkey</u> , where they serve as cannon fodder to take some of the heat off of the British troops that are trying to take control of the Dardanelles from the Ottomans amidst some of the bloodiest fighting of World War One. The Gallipoli campaign was a hugely important aspect of the First World War, having accounted for a quarter-million casualties on—[clears throat]—both sides. [Clears throat.] It was a great victory for the Ottomans and a devastating defeat for the Entente generally and Winston Churchill personally. There's a big story to be told about how and why this campaign happened. But that's not the perspective of this film. Rather, this film is doggedly interested in what motivates young men to join a war that couldn't possibly be more remote to their lives and where they live. Mark Lee's Archie and Mel Gibson's Frank don't need to go to war; and in fact, they could be world-class athletes instead! But they are drawn to the adventure of war. That adventure is not what it seems, though. The film isn't a coming-of-age story, because it ends <u>brutally</u> and abruptly when Mel Gibson is unable to reach the front lines in time to call off an ill-conceived advance. Archie is killed in one of the all-time bummer freeze-frames to end a movie. Frank is fast on his feet, but not fast enough. We don't stop them there; they could end up here. Today on <i>Friendly Fire</i> — <i>Gallipoli!</i>

00:02:43	Music	Music	[Music intensifies, then ends.] "War" off the album <i>War &amp; Peace</i> by Edwin Starr. Impassioned, intense funk.
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War!  
Huh!  
Yeah!  
What is it good for?!  
Absolutely—  
—nothing!  
Uh-huh!

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

Say it again, y'all!

War!

00:03:00 Ben Host [Song fades down and plays quietly as the hosts speak.]  
Welcome to *Friendly Fire*, the war movie show with the hosts that  
are crude, undisciplined, and the most ill-mannered podcasters  
you've ever encountered. I'm Ben Harrison.

00:03:09 Adam Host I'm Adam Pranica!  
Pranica

00:03:10 John Host And I'm John Roderick.  
Roderick

00:03:12 Ben Host I was gonna do that in the Australian accent in which it is uttered.  
[Laughs.] When, uh, in the movie. And then I found this goof! I'm  
gonna get the goof out right away.

00:03:23 Crosstalk Crosstalk **John:** Get it!

00:03:25 Adam Host **Adam:** Whoa.  
Earliest goof!

00:03:25 John Host Go!

00:03:26 Ben Host [Sounds of telegraphed Morse code play in the background] The  
distinctive—quote—"Australian" accent actually didn't emerge until  
after World War One!

00:03:34 John Host What?! No.

00:03:37 Ben Host This is—this is something I've been trying to corroborate through  
internet research. And... I am... not totally sure I—I can.

00:03:47 Adam Host That seems impossible!

00:03:50 John Host They're saying they just had British accents and then after... they  
developed an identity in the 20<sup>th</sup> century they started talking like  
that?

00:03:57 Ben Host Yeah! Because it was like—I mean, I think it was kind of like, a—  
there was kind of a something distinctive about the way Australians  
spoke? Because it was prisoners from all over the British Isles that  
were sent there? But there must've been like a kind of average—  
averaging effect.

00:04:15 John Host Yeah.

00:04:15 Ben Host But this—whatever this commenter is saying is that—is that like—  
like—like the [imitates thick Australian accent] "G'day, mate!" Like,  
that thing.

00:04:22 John Host Wow.

00:04:23 Ben Host Didn't happen until after World War One! And that's amazing to  
think about!

00:04:27 Adam Host You know, one person had to have started that. Right? Like, the  
Chet Haze of—[Laughs.]

00:04:31 John Host Yeah. Some—some super cool dude.

00:04:33 Adam Host Of Australia started doing it and everyone else is like—what are  
you—why are you talking like that? And he was like—

00:04:37	John Adam	Host	Before that, they were just like—[makes grunting and scoffing noises, then adopts snooty British accent] “Put all the shrimp on the barbie!”
00:04:43		Host	[Multiple people laugh.] This is how we speak now!
00:04:44	Crosstalk	Crosstalk	<b>John:</b> Yeah! But he was like—
00:04:46	John	Host	<b>Adam:</b> And then it just spread! [Laughs.] [John speaks with such a caricatured Australian accent that his sentence is unintelligible.]
			[All laugh.]
00:04:52	Crosstalk	Crosstalk	Well, listen. To all of our Australian and, uh, and— <b>John:</b> —Anzac listeners—
00:04:53	Ben	Host	<b>Ben:</b> We don’t know if Australia’s—
00:04:55	Crosstalk	Crosstalk	—still gonna be there by the time this gets—comes out. <b>John:</b> That’s true.
00:04:57	Ben	Host	<b>Ben:</b> ‘Cause it’s—
00:04:59	John	Host	Y’know, the country is currently ablaze. But we do have a lot of listeners there and so, uh, of <u>course</u> we mean you no <u>more</u> disrespect than we normally direct at you.
			[Ben laughs.]
			Just the standard amount. But uh—but please! If you, uh, if you have additional information about the Australian accent, just email us at... GoFuckYourself—
			[Ben laughs.]
			<a href="mailto:@MaximumFunkenstein.sex">—@MaximumFunkenstein.sex</a> . Uh, in America, right, the— Australians are fetishized. Um, in—and we have, like, we have... what, a pantheon of like the ten great Australians? There’s the guy from <i>Midnight Oil</i> . Uh—
00:05:35	Adam	Host	There’s Crocodile Dundee.
00:05:37	John	Host	That’s right. There’s Mel Gibson.
00:05:39	Adam	Host	Uh-huh.
00:05:39	Ben	Host	Yeah.
00:05:40	John	Host	There’re, uh, INXS, the band “In Excess,” and of course, AC/DC, the greatest of all ambassadors for Australia.
00:05:46	Adam	Host	True.
00:05:47	Rob Schulte	Producer	[Audio clip of radio static and tuning in.]
			Producer’s note: We forgot Steve Irwin! The best Australian of them all!
			[Audio clip of radio repeats.]
00:05:54	John	Host	Uh, and then we have a lot of actors. Who are Australian.
00:05:59	Ben	Host	It’s a shame that all those Australian actors are generally suppressing their accent.
00:06:03	Crosstalk	Crosstalk	<b>John:</b> Yeah! They do! They try to talk like—

00:06:05 John Host **Adam:** We've got Nicole Kidman?  
00:06:06 Adam Host That's right. But—  
00:06:07 John Host We got Hugh Jackman.  
00:06:08 Adam Host Yep. Keep going.  
00:06:10 John Host We got... Heath Ledger?  
00:06:14 Adam Host Oh. I didn't know that. Heath Ledger is Australian? Or was?  
00:06:17 John Host I just typed in "Australian actors" into google and this is what's come  
00:06:20 Ben Host up.  
00:06:32 Crosstalk Crosstalk Heath Ledger? I thought he was from *Brokeback Mountain!*  
I feel like a lot of those, um... male actors that are—like... you're  
like, why is this guy the star of a huge Hollywood movie? Uh—  
**Ben:** —guys that we've—

00:06:34 Adam Host **Adam:** The Hemsworths, you never ask that question.  
00:06:35 Ben Host The Hemsworths—  
00:06:36 Adam Host Yeah.  
00:06:37 Ben Host —all Australian.  
00:06:37 Adam Host It's very clear.  
00:06:38 Ben Host Yeah.  
Very clear why those guys are the stars of huge Hollywood movies.  
But... I don't know! Mel Gibson: technically an American. I think  
he—I think he was born in New York and then moved to Australia at  
a young age.  
00:06:48 John Host Oh, interesting! Or... intro—introdasting, as we—as they say. Uh,  
you know the greatest, uh, Australian actor of course is Russell  
Crowe.  
00:07:00 Adam Host Sure.  
00:07:01 Ben Host Yeah. Uh, of *Master and Commander*, directed by Peter Weir—  
00:07:05 John Host Wait a minute!  
00:07:05 Ben Host Of *Gallipoli!*  
00:07:06 John Host [Makes "boinging" style noise.]  
00:07:10 Clip Clip [Sound of flies buzzing in background. Speaker has an Australian  
accent.]

00:07:13 John Host **Speaker:** No, thanks. You blokes all wanna go and get yourself  
shot? Go ahead.  
I have never—I had never seen this movie. And this movie came  
out at a time when I should have seen it. This was the type of movie  
I went to see with my dad in 1981. And for whatever reason, I didn't.  
And I don't know why. I do not know why. I don't know why I didn't  
rent it. Uh, on VHS in the—in the many years that I should've rented  
it between 1981 and... 2000? Or whenever people stopped renting  
videos? I never saw it. And so I was... I was surprised. Uh, I was  
surprised at the way that the film was paced.  
00:07:48 Adam Host Mm.  
00:07:49 John Host I was surprised at the story it told-slash-tried to tell? Um—

00:07:52 Ben Host [Ben laughs.]  
00:07:55 John Host [Through laughter] Sick burn! [Laughs.]  
And, uh... and the—I mean, there's a lot to take in here and I found,  
over the course of the movie, not sure where—how I was supposed  
to be moved or, y'know, what kind of... 'cause it's a—it's basically a  
movie about a walkabout for most of it!

00:08:11 Crosstalk Crosstalk **John:** You know, it—it—  
**Ben:** Yeah.

00:08:13 Adam Host **Adam:** Yeah, it's kind of—  
00:08:14 John Host —a buddy film!

00:08:29 Adam Host Yeah! It feels like the—it feels like a—like an Australian, like,  
00:08:37 John Host college summer picture. And then it becomes incredibly moving. In  
00:08:38 Adam Host its final act. But I didn't—I—I—I didn't—I didn't expect it to be what  
it was.

00:08:46 Crosstalk Crosstalk I feel like you could grab the slider of where the war started in this  
film and I kept on waiting for the war to begin every 15 minutes.  
**John:** Right.

**Adam:** And I'm like, well is—are we ever gonna get there?

00:08:51 Ben Host **Ben:** You know, its—  
Story is really different, but... structurally, it's actually got a lot in  
common with *Hacksaw Ridge*? Where it's a—about life before the  
war. The process of enlisting. The process of training. And then...  
00:09:15 Adam Host you get to the war and it's one mission. It's one... it's—it's one little  
adventure. At the end. That all of that was leading up to.  
00:09:30 John Host Uh, a lot like *Hacksaw Ridge*, is... our main character being unfit or  
unqualified in some way. To participate in the war that they want to.  
That's—that's a really great comp that I didn't consider.  
There were a lot of spots in the movie where I expected a jump cut.  
'Cause there could've been... any number of like... sort of... like...  
well, they—the—they won the race! And then—boom! They're in  
the war. And it really—I mean, we basically... the only thing that  
was left out of this story was... however long it took them to go by  
ship. From Perth to... Egypt.  
00:09:54 Ben Host To Cairo!  
00:09:56 John Host Um—

[Ben laughs.]

But—but we saw, like, every other thing. We saw every time they  
went to the bathroom from 1910 to the present.

[Ben laughs.]

00:10:03 Adam Host An interesting thing happens in this film because it's—it's not just  
our main characters incidentally not finding themselves in war? It's  
that... I mean, our main character gets bloody feet! Well of course  
he's not going to be able to go into the war. Our other main  
character can't ride a horse! Well, he's not going to war. Like,  
they're actually examples of reasons why they can't or shouldn't  
participate. All along the way.  
00:10:27 John Host Our main character is—uh—is like, arguably... a... either a coward  
or a narcissist! For almost the entire war. An opportunist, certainly.  
Never really heroic.  
00:10:42 Adam Host You didn't find his, uh... I found those scenes pretty... pretty  
touching. Like, when he—like when he's, uh—when he's in that—in  
that circle with his friends and everyone wants to go to war and he's  
being peer pressured into it?  
00:10:57 John Host Yeah! [Laughs.]

00:10:59 Adam Host I—I was really struck by those moments. And I didn't feel like... uh... Mel Gibson's reasons for... for not wanting to join... like, I thought that they were totally valid. I didn't think that was an example of cowardice.

00:11:13 John Host Well not cowardice, but we see that character in a lot of films. The—the guy that is... dubious about... about signing up. It's not his war. He's not there to fight for the—whatever. The corporations or the British or whoever. And we always find that character... eventually gets convinced by his friends. To go. To sign up. And... It's the scariest character in any war film, for me. [Laughs.]

00:11:36 Ben Host Is the guy that's like, I'm not—I don't need your stupid war!

00:11:39 John Host Yeah.

00:11:42 Adam Host Yeah.

00:11:43 Ben Host Yeah. Um...

00:11:44 John Host And then winds up in it. [Laughs.]

00:11:44 Ben Host But—but we were set up in this movie to think that he—that Gibson had either... some kind of cool callowness that... wasn't... so easy to... shape? Or that he actually had—he actually was a wheeler-dealer and was gonna find a way to exploit it to make money or something?

00:11:45 John Host It did feel like he'd have an angle. But he was... utterly just like everyone else.

00:12:06 Adam Host He just had zero angle.

00:12:10 John Host Yeah.

00:12:11 Adam Host What was crazy was that there was this central—this—this plot in the middle. That was very much about class. And one of the characters, y'know, our—our—our nominal lead character—um... in the form of Archie Hamilton—Archie, like, gets into the Light Horse. He's a—he gets to wear the fancy hat. But like, Archie lives... on an outpost out in the middle of the outback. Like, he's not a rich guy! He's not a fancy guy! But somehow in—

00:12:48 Ben Host It seems like he comes from a fancy family that is like... for some reason out there. Farming dirt.

00:12:53 John Host Yeah. [Laughs.] He's like, slightly more fancy because, uh, because his family has photographs. Of themselves.

00:13:01 Ben Host [Australian accent] My uncle's read three books!

00:13:04 Adam Host [Multiple people laugh.] Did you guys get *Star Wars* vibes from the beginning of this film? And with how much Mark Lee looked like, uh... Luke Skywalker? And you felt like they were on Tatoonie?

00:13:11 John Host Yeah!

00:13:13 Adam Host Out there?

00:13:13 John Host And like, the war is coming. He wants to participate.

00:13:14 Adam Host Right.

00:13:17 John Host He's got a special power which is the running.

00:13:18 Adam Host Right! And—and—

00:13:20 John Host They ride those weird beasts. What are they called? Horses?

00:13:21 Ben Host Horses. He can hit a womp rat at 40... uh—kopecks?

00:13:24 John Host Yeah! [Laughs.]

00:13:30 Ben Host Yeah.

00:13:31 Adam Host [Ben laughs.] Kellicams? [Laughs.]

00:13:34 John Host Um, that setting... and the whole—the whole lead-up to the footrace... you know, that's all this foreshadowing that you're—you wait the whole movie to see it pay off. And the pay—

00:13:47 Ben Host These—these guys being good at running—

00:13:49 Crosstalk Crosstalk **Ben:** —will be—

00:13:50 Ben Host **John:** Being good at the running. Right.

00:13:52 John Host —totally key to the climax of this film.  
And it definitely is there! But in an incredibly unsatisfying way.

[Ben laughs.]

Like, the running does not—the running is just... uh... [Laughs.] I mean, the running is like a major plot! Moment! Right? A—a—a tentpole.

00:14:09 Ben Host Right. The first third of the film is about how great these two guys are at running. And then... it does not—it does not... really serve them in a signif—I mean, like...

00:14:21 Adam Host It's the reason for their friendship, but it's not a moment in... the battle that comes later.

00:14:26 John Host No. The running—it—we are set up to believe that running will help.

00:14:37 Ben Host And all it does, like—all it does is it helps Archie basically—

00:14:43 John Host He misses getting that message to the—to the captain or whatever by... by 35 seconds.

00:14:47 Adam Host Right. He can hear the whistle and go—and he goes, nooo!

00:14:48 John Host Would Archie have done it faster?

00:14:53 Ben Host Yeah! That's the thing! Archie was—Archie was the better runner. Maybe Archie would've saved all those men.

00:14:54 John Host No kidding.

00:14:55 Ben Host Right?

00:14:56 John Host Really?

00:14:58 Adam Host Well I don't know. Well—you know—what ends up happening is—

00:15:01 Crosstalk Crosstalk I mean, Archie's fast, but I don't think he's 30 seconds faster.  
**John:** The only person that Archie saves—

00:15:02 John Host **Ben:** Yeah. They—

00:15:07 Adam Host —is... Mel Gibson.

00:15:08 Ben Host Whoaaa.

00:15:09 Adam Host Wow.

00:15:11 John Host Yeah.  
And is that—is that who we wanted saved in this movie, was Mel Gibson? What's he gonna go do? Archie at least woulda gone back and farmed more dirt. [Laughs.]

[Multiple people laugh.]

00:15:23 Ben Host Their friendship is also... like—like, they take to each other almost instantly? And then like... Mel Gibson's ready to just kinda like leave his other buddies hanging in the infantry when he gets a chance to be Light Horse buddies with Archie?

00:15:39 John Host Let me just say—

00:15:40 Adam Host Yeah, but the—those other friends are jerks!

00:15:43 Crosstalk Crosstalk **Adam:** And I don't think they're friends at all!

00:15:45 John Host **John:** No, they're not! They're totally friends!

00:15:46 Adam Host Those guys were great.  
They don't have running in common!

00:15:48 John Host Let me say—let’s—we should just get this right out on the table. The incredible homoeroticism of this movie. It is—I mean— basically, these two dudes—Archie and Frank—fall in love at first sight. And their relationship is a 100% romantic. Throughout the film. They gaze into each other’s eyes. Mel Gibson abandons his other friends just to wear a fancy hat with—with Archie. And... they do all kinds of naked swimming. And... and... uh... like, piggyback rides.

00:16:22 Adam Host Yeah, but they’re also banging farmers’ daughters and Moroccans left and right!

00:16:26 John Host Not really. Not really. We don’t see that. We don’t see—we don’t— mean, they—that—that farmer—

00:16:31 Adam Host There’s some implied Moroccan banging.

00:16:33 John Host That farmer’s daughter was just... uh... was just a—a girl to come between them. To intensify their—their, uh, like... hot competition they have with each other. But it’s not for the girl. It’s—it’s—it’s between them.

00:16:50 Crosstalk Crosstalk **John:** And the Moroccan—the Moroccan—

00:16:52 Adam Host **Adam:** I don’t know, man—

00:16:54 John Host I’m reading this paper and I’m—I’m just sort of shaking my head. There was no Moroccan because it was in Egypt. Unless—unless all the prostitutes in Egypt are Moroccans. Which I doubt. Which I doubt.

00:17:02 Adam Host Hm. Wow.

00:17:03 John Host And there were two prostitutes. So you can imagine Mel Gibson probably just sat in a chair! Probably sat in a chair—

00:17:10 Crosstalk Crosstalk **John:** —and smoked a cigarette.

00:17:12 Ben Host **Ben:** Hey, Adam, can you just check—  
—and see which tabs John has open on his computer—  
  
[Multiple people laugh.]  
  
—at this point?  
  
[All laugh.]

00:17:17 John Host Uh, I watched this movie and wondered... whether Peter Weir was... making a little bit of a softcore here.

00:17:25 Adam Host I...

00:17:27 Ben Host Hmm.!

00:17:28 John Host It’s pretty—it’s pretty close to it.

00:17:30 Adam Host I enjoy the take. But I think a big part of that take comes from just how angelic... Mark Lee is. In this film. He is—he is a—he’s a beautiful person. He’s impossibly... beautiful. And blonde. And cherubic. Like, he’s just like... perfectly innocent.

00:17:48 John Host Part of his—part of what makes him beautiful is the way he looks at Mel Gibson with tremendous longing! His eyes fill with dew. Not tears—dew. Literal—

00:18:00 Crosstalk Crosstalk **John:** — morning dew.

00:18:01 Adam Host **Adam:** I don’t think that there’s—  
—anything attractive about Mel Gibson in this movie! I think he’s greasy and gross!

00:18:06 John Host Well that’s because you are not—



[Ben laughs.]

00:18:12 Adam Host —someone who is liable to fall in love with Mel Gibson, whereas— I mean, I'm an Archie man. I'm just gonna say it right now.

00:18:16 John Host [John laughs.]  
Uh-huh. Yeah.

00:18:17 Adam Host If I had to choose—

00:18:18 John Host He's prettier!

00:18:19 Ben Host I was watching this movie on my iPad on the airplane and my wife—a Jewess—leaned over to me to express how beautiful she thought Mel Gibson was.

00:18:28 John Host Hmmm.

00:18:29 Ben Host In this movie. [Laughs.]

00:18:30 Crosstalk Crosstalk **John:** He's awful pretty! He's awful pretty.

00:18:33 Adam Host **Ben:** Like, I was shocked.  
Wow. Did she—okay. This is gonna sound like a cut and I don't mean it? But did she know it was Mel Gibson?

00:18:38 Crosstalk Crosstalk **Ben:** Yeah.

00:18:40 Adam Host **John:** Yes.  
Okay.

00:18:41 Ben Host Of course she knew it was—

00:18:42 John Host He's—

00:18:43 Adam Host [Multiple people laugh.]  
I mean, he looks—he looks very young!

00:18:44 Crosstalk Crosstalk **Adam:** In this movie.

00:18:46 Ben Host **John:** He's visibly Mel Gibson!  
[Through laughter] He's still Mel Gibson.

00:18:47 Ben Host She—she was saying he's beautiful in spite of what a dirtbag he is.

00:18:51 Adam Host Wow.

00:18:53 John Host You know, we—how—how far are we into this show before Ben got in that Mel Gibson is a dirtbag? 17 minutes—

00:18:58 Crosstalk Crosstalk **Adam:** Alright! Cash your tickets!

**John:** —of recording time before—[through laughter] there was—  
[Laughs.]

00:19:01 Adam Host [Ben laughs.]  
If you had, uh, under 20 minutes.

00:19:04 John Host [John laughs.]  
Uh—I did—I really felt like there was a lot in this film. This movie has more male nudity in that—in the third of four acts. Than you see in most war movies.

00:19:17 Adam Host That was not an element in the version of the film I saw in middle school.

00:19:20 John Host No. No, no, no. They cut out all the butts.

00:19:23 Adam Host Yeah.

00:19:24 John Host But there are a lot of butts! That's more Mel Gibson butt than you're gonna get in most films.

00:19:29 Ben Host There's, like, taint in this movie!

00:19:31 Adam Host Yeah. When they—when they carry that guy out of the water? Who'd been shot? I was like, where are your hands? Guys?!

[Multiple people laugh.]

And then they—and then they—the wider shot reveals just where the hands are.

00:19:41 John Host Yeah.

00:19:42 Ben Host I—I don't think that's a take you could use in a—in a contemporary film!

00:19:45 John Host No, I don't think so either! It's very—it—it was pretty rough. It was rough trade, is what it was.

[Multiple people laugh.]

00:19:59 Adam Host I think that the—there's a... there's a thing about this mo—

00:20:02 John Host You know whether or not that guy has hemorrhoids or now. You—yeah. You—you do. That—there's a... I can see why this movie is important to Australians. Because it gives this really broad picture—it tells the story of... of Australia coming into its own. And... so it—it has the—it has elements where—where it feels like they're compressing the whole story of... Australia into one, y'know, like... like a series of... gut punches. Where it's like, this is the legend. This is—this is how we went from being a—a colony, a territory—to a nation. And so there's a lot of information I think that needs to get in there that isn't... that's kind of extraneous to the... actual story of like... the Anzac and Gallipoli and... and war. And—and I guess some of that stuff maybe, um... because we aren't—we didn't go into this film expecting it to be a nation-building movie? Uh—

[Ben laughs.]

That it—I—I think I was watching it kind of feeling like, oh, there's a—there's an awful lot of backstory. That feels... it—like—maybe a lesser *Butch Cassidy and the Sundance Kid*. Like, the—the walk across the salt pan? Is super... it's super interesting?

00:21:32 Adam Host Yeah.

00:21:33 John Host I mean, from my standpoint I was like—would I have walked across that salt pan? I probably would've! What would I have done when I ran out of... compass? I—I would've hoped to have met the man on the camel! But you know that was like 40 minutes!

00:21:47 Ben Host Yeah.

00:21:48 Adam Host Has there ever been a film with feet in worse condition than Archie's in this film? Because he does that—that race in the beginning and they get all chopped up. And then he almost immediately walks across the desert. Like, his feet are never well!

00:22:02 John Host Well think about *Platoon*, when that guy sprays the insect repellent on his feet and the skin all falls off?

00:22:08 Crosstalk Crosstalk **Adam:** Oof.

**Ben:** Ugh.

00:22:09 John Host And then Sergeant Barnes isn't fooled by it and he's like, get your boots on.

00:22:12 Ben Host I bet—I bet the—the feet have time to heal on the boat to... to Cairo, though! That's a long boat ride, right?

00:22:18	John	Host	That <u>is</u> a long boat ride. The—the interesting thing about Gallipoli... uh... battle, let's say. The, uh, campaign. Let's call it the campaign. Took a <u>year</u> . The Australian—the Australians and New Zealanders and the Brits and the French were there trying over and over and over again... to seize the peninsula. And to seize that waterway. And so at the beginning of this movie, we see... people in Australia reading the newspaper, saying—our brave boys at Gallipoli! And there's <u>time</u> for our heroes to... to read about it in the newspaper; hear about it everywhere they go; decide to enlist; enlist; ship out; train... and <u>then</u> ... be sent to the front. And there's—it's still the same campaign! The entire time.
00:23:12	Ben	Host	Yeah.
00:23:13	John	Host	So—but what we're watching is a—is a movie that—that spans basically an entire year. And, um, and when we arrive at Gallipoli, it feels like they're still on the—I mean, they literally are. On the beachhead! Right? It—they're nine months into this campaign and they haven't moved 100 yards up the hill.
00:23:35	Adam	Host	Very early on, when we're on that beachhead when Mel Gibson throws open the flap of his tent and we see—like, and we go out the tent with him? And we see that wide territorial shot? It's one of the best shots I've <u>ever</u> seen. In any movie. There's some <u>great, great</u> looks here. And that's one of 'em. It's a weird vibe when we're on that beach, right? Everyone's just sort of camping. Hanging out. Eventually—I mean, you may get shot in the water if you go skinny dipping, but it's fine!
00:24:03	Ben	Host	The mortars landing everywhere does not kill the mood at all. Everybody is like—kind of enjoying themselves. It's kind of like a—a fun adventure vacation?
00:24:11	Adam	Host	You don't see anyone flinch. In those scenes. And I think that's a big, big part of it. And—in that vibe.
00:24:17	Ben	Host	It's an entire nation of Duvalls.
			[John laughs.]
00:24:21	Adam	Host	Yeah!
00:24:24	John	Host	I—it's—it's definitely an example of how you could be a soldier in World War One and experience tremendous trauma. And have a lifetime of Post-Traumatic Stress Disorder that you never acknowledged and that <u>no</u> one acknowledged. Right? Like... to be—to be camping on a beach and be expected by your friends—for—for the standard to be, like... [garbled Australian accent and nonsense phrases] "I!" Y'know, "war is—whatever." More barbies! Or whatever it is that they—
00:24:52	Crosstalk	Crosstalk	<b>John:</b> —say to one another.
00:24:54	John	Host	<b>Adam:</b> Keep going. Right?
			[Ben laughs.]
00:24:58	Adam	Host	"Fosters for—that's beer!" Or whatever.
00:25:00	John	Host	That's a—yeah. That was the—that was the tagline. Yeah. But bombs going off all around you—like, that is gonna fry your... your... your brain and your emotions. You're gonna be broken forever. Right? You're never gonna hear a book fall on the floor or a door slam or a car backfire for the rest of your life.
00:25:16	Adam	Host	[Caricature of an Australian accent] "My hand's been in a boot!"

00:25:19	John	Host	[Multiple people laugh.] And yet—
			[Adam laughs.]
			—by World War One—it—in World War One terms, like, men were not... allowed to... flinch or—or show that anything—that that was having any effect on them at all. It's such—it's in such studied contrast to the way we see the effect of shelling portrayed in... certainly in Vietnam movies. But even in World War Two movies that have been made since the '90s, where—where we watch characters break?
00:25:49	Crosstalk	Crosstalk	<b>John:</b> In response to shelling.
00:25:51	John	Host	<b>Ben:</b> Nobody has a shaky hand. Yeah. But nobody's got a shaky hand in this movie. They're just like, bombs are falling all around us and that's just how God intended.
00:25:56	Ben	Host	They're still winning footraces despite severe foot trauma. Like— [Laughs.] It's just like... stiff upper everything!
00:26:06	John	Host	In terms of the historical accuracy of the... I don't—I don't think that the timeline is very... historically accurate? But the... the frustration of... of almost every trooper that landed on that beach and was... like... led so poorly through those campaigns. Um, they really—really... never <u>did</u> , for the most part, make it off those beaches. Um, because the Turks just kinda held 'em to the ridge. And they would, like, like most of World War One, y'know, you'd make an advance and then for whatever reason, they couldn't or didn't hold that ground. And the got pushed back the next day.
00:26:52	Ben	Host	God, that going over the top thing also really reminds me of <i>Hacksaw Ridge</i> now that I think of it.
00:26:57	John	Host	<i>Hacksaw Ridge</i> .
00:26:59	Adam	Host	Yeah.
00:27:00	Ben	Host	This movie really must've made a big impression on Mel Gibson!
00:27:03	Music	Music	Reprise of theme song "War."
00:27:07	Ben	Host	The case that's made in the—in these combat scenes is that the... the British officers sort of thought of the Anzac troops as being... uh... quite a bit more expendable than—than the home island troops? Like, uh, like we're gonna—we're gonna do this offensive but we need to send you guys into the meat grinder to distract the Turks while we—while we do the real thing that we're trying to do.
00:27:34	John	Host	I mean, this is the, like, super-duper... era of... uh... British Empire. Right? And I think it—in the actual campaigns, like, the Gurkha troops? Uh, went into battle as unified... squads? Like, it was—like—the first Gurkha and the second Gurkha or whatever, they fought together as a team? And the Gurkhas made a huge impact on this war. Uh, or I mean—they—they were... they were, um... kind of instrumental to some of the—some of the battles where the Allied troops actually made an advance and held it. And so the Anzac troops, I think, were... were... yeah! Thought of as unruly. And from the provinces? But they played a... an important strategic role. I think the—I think the British leadership had... like... unearned contempt for <u>everyone</u> ? And they got their asses handed to them over and over because of it. Like, they had <u>nothing</u> but contempt for the Turks. And they thought that this was gonna be one of these—

00:28:46 Adam Host it's a classic. Right? The—where they thought it was going to be a three-week campaign or a—a ten-day campaign?  
00:28:48 John Host “They’ll greet us as liberators”?

00:29:05 Adam Host Yeah! Right. They—at one point, they—they said, uh... they said—  
00:29:05 John Host uh—the Turk—when they surrender, will—will wave any garment in  
00:29:07 Ben Host the air? Uh, if you see a white flag, be very suspicious because the  
00:29:09 John Host Turks don’t have any white garments. They don’t have access to  
white fabric.

00:29:28 Adam Host Wow.  
Uh, just like—  
So they just believe their own racism hype.  
Oh, they just thought that they were gonna roll over them! And, of course, the Turks at this point were... supplied by the German army and navy. But they were also, like—although the Ottoman Empire was shrinking, it was a enormous and powerful, uh... a formerly-powerful Empire but still—[through laughter] still had some teeth!  
Guys, I have a moment of pedantry here. Uh—

[Telegraph Morse code sound in background.]

None of this happened!

[Multiple people laugh.]

00:29:37 John Host From, uh, from our old friend TurkFan69.  
00:29:39 Adam Host Oh noooo! Really?!  
00:29:39 John Host Yeah.  
00:29:41 Adam Host Not TurkFan69! [Laughs.]  
00:29:43 Ben Host He’s commented on the Gallipoli page.  
TurkFan69 doesn’t believe that the, uh—[Laughs.] That these troops were killed by the Turkish?

00:29:48 Adam Host No. No.  
00:29:49 John Host What?  
00:29:50 Crosstalk Crosstalk **Adam:** Nope. TurkFan69 doesn’t believe—

00:29:53 Adam Host **John:** It’s not actually TurkFan69.  
—doesn’t believe any of this.  
00:29:54 John Host Wow.  
00:29:55 Adam Host Yeah.  
00:29:56 Ben Host [Laughs.] What does TurkFan69 believe? [Laughs.]  
00:29:58 Adam Host I don’t know.  
00:30:00 John Host The thing is that this—you know, Ataturk—I don’t know how much you guys know about Ataturk. But the founder of modern Turkey—  
00:30:07 Ben Host That’s—that’s—that’s like when you’re slapping your Turkish friend on the back?  
00:30:11 Crosstalk Crosstalk **Ben and John:** Atta Turk!

[Multiple people laugh.]

00:30:13 John Host Ataturk, uh, who—who became, like, the—the—really the founder of modern Turkey? The first president of Turkey? The—the—the man that made all the reforms.  
00:30:24 Adam Host The man they named the country after!  
00:30:26 John Host That’s right! The—well, yeah. Or he—they named him after the country.

[Ben laughs.]

00:30:32 Ben Host Um—he was... like—  
He’s like Jomo Kenyatta? It’s just like—man. Like, you are kinda destined to lead your people with a name like that.

00:30:39 John Host [John laughs.]  
No, it actually is a—it is something that they, uh, it’s like an appellation that they gave him later.

00:30:44 Ben Host Okay.

00:30:45 John Host Mustafa Kamal was his name. And he was a lieutenant colonel commanding the Turkish side of one of the wings of this, um... of this sort of defense. And... it was... it—he became, like, the hero of—of... the Ottomans. So much so that he—he rode that into... the revolution that toppled the—the last... pasha. That ended the Caliphate. That—that begat modern Turkey! So this was—these are the things that are commemorated in Turkey. These events. As, like, the... the, um... these are the birth throes.

00:31:24 Ben Host Yeah. But TurkFan69 denies it.

00:31:28 Crosstalk Crosstalk **Ben:** That’s so weird.

**John:** Well, I can’t—I can’t believe that he does.

00:31:31 Adam Host **Adam:** Well, TurkFan69—  
—denies... any other view of... this moment in history besides... one from Turkey.

00:31:37 John Host I see.

00:31:38 Adam Host Like, there is no Turkish perspective here. And I think that’s what TurkFan69... hates.

00:31:44 Crosstalk Crosstalk **Adam:** More than anything.

00:31:45 John Host **John:** We get to see them—  
We get to see them from behind their machine guns mowing Australians down.

00:31:51 Adam Host Yeah, I mean, that’s the—that’s the TurkFan69 cut of *Gallipoli*?

00:31:54 John Host Uh-huh.

00:31:55 Adam Host Is just that.

00:31:57 Crosstalk Crosstalk [Ben laughs.]  
**Ben:** Just that part?

00:31:58 Adam Host **Adam:** That two minute—  
That two-minute clip of behind the Turkish machine guns. And then Archie gets cut down. Roll credits. It’s—it won Best Short Film at the—

[Multiple people laugh; John at length.]

00:32:10 Ben Host —Turkish International Film Festival. In 1981.  
TurkFan69’s like, this is my original work! And they’re like, wow! Good job! [Laughs.]

00:32:14 John Host How did you get Mel Gibson?

[All laugh.]

I spent most of the movie kind of... bobbling along in a buddy picture mode. Never really knowing where... the emotional center

was? Never really knowing how much to care about anybody? Not—not super invested in the character arc? Of anybody? But when we landed on that beach... there's a scene where you just hear... that... machine gun.

[Audio clip of machine gun firing.]

And the sound design of it... which is kind of maybe a slow rate of fire, relative to like...

00:32:56	Adam	Host	Yeah.
00:32:57	John	Host	Some—some more modern Gatling gun? Like, you just—you hear each bullet kind of. Chuk-chuk-chuk-chuk-chuk-chuk-chuk-chuk-chuk-chuk-chuk-chuk. And the—the bark of it... it—it like—it gave me <u>chills</u> . And... that <u>sound</u> more than anything really put me in that trench at that moment. And made me realize how... how much was at stake. How dangerous it was. It—it was a... it was a sound effect that... stirred fear in me. And that fear stayed with me for the rest of the picture. The last quarter of the film is really harrowing! And I think a big part of it is that... the commander of the—of the Australians. You'd look at the casting. And think... we were getting... your typical sort of... fat... sallow, um...
00:33:51	Adam	Host	We get a—we get a couple of authority figures here. We get Major Barton, who's in the trench? Are you talking about him?
00:33:57	John	Host	I'm talking about Major Barton. 'Cause we meet him all the way back in Australia. Right?
00:34:01	Adam	Host	He's—he's great.
00:34:02	Ben	Host	Yeah. He brings the bottle of champagne for—to celebrate his—his anniversary!
00:34:06	John	Host	Right.
00:34:07	Adam	Host	And he tells Frank and Archie to go—go have a drink after they sneak into the... into that fancy dinner, right?
00:34:13	John	Host	Yeah! And he's the one that—he's the one that—he's there at the very start when they're sorting people. And he kinda seems like maybe he's gonna be the—he's gonna be part of the problem. He's the one that—that identifies... uh... identifies Archie... he—he recognizes that last name as a pseudonym.
00:34:32	Adam	Host	Right.
00:34:33	John	Host	But kinda lets it slide. We really figure out his humanity at that moment on the—on the quay. When his wife is putting him on board the ship. And they have—clearly so much love for one another. That all of a sudden the movie is—is telegraphing to us... hey, Major Barton—although he looks like... like a fat officer—is really a—he's a whole person.
00:34:58	Ben	Host	He's—he's very well characterized, too! Because he—he's quite capable as a commander? But also, like... in this impossible position and—and really, like... like you really feel the emotions of that. As he—as he deals with it. Like... his fear and the—and the senselessness of it.
00:35:17	Adam	Host	I mean, the part of the film that affected me <u>most</u> wasn't... Archie's death. It was Major Barton choosing to go over the top with his men. Knowing what it would mean for him.
00:35:29	John	Host	Yeah. He's the—
00:35:30	Adam	Host	His was the greater sacrifice because Archie doesn't know, I don't think, that he's gonna die as much as Major Barton does.
00:35:36	John	Host	And—so—Barton ends up being the hero of the film, in a way. You <u>feel</u> the weight of the responsibility on him. When—when we see

Mel Gibson at the end kinda... fall to his knees and go “Noooo!” in slow motion—he gives his Wilhelm scream—um...  
00:35:53 Adam Host [Laughs.] And then he like falls off the top of a building? [Laughs.]  
00:35:57 John Host Yeah! [Laughs.] Ahhhhh!

[Audio clip of famed Wilhelm scream.]

[Multiple people laugh.]

You, uh—you—you feel the—how awful that moment was? But you also... even though you’ve spent this whole movie with Mel Gibson, you’re kind of left with like—so what? What was the point of all that? Like, Mel Gibson survives it presumably? Or maybe he dies later? But... if he survives, he goes back to Australia and... and—like... loses his money in a series of bad deals? Like... it’s—

[Ben laughs.]  
00:36:25 Adam Host I mean, he’s taken... he’s taken his—his fiercest rival off the track board.

[John laughs.]

He’s gonna go make a lot of money on this—on this whole running for cash circuit—  
00:36:35 Crosstalk Crosstalk **Adam:** —that he’s got going on!

**John:** Right. He might—  
00:36:36 John Host He might go to the Olympics from Australia for all we know!  
00:36:38 Ben Host Goes to the dirt farm. Hires Archie’s uncle to—to be his coach?  
00:36:43 Adam Host Yeah!  
00:36:43 John Host It’s a World War One story condensed into this hard point that’s directed at this one guy. That we’ve grown to really respect and admire. I mean, that’s what makes the ending so effective! As you say, Adam. Him turning around and saying—I can’t ask these men to do something that I’m not prepared to do myself.

00:37:03 Adam Host And it comes on the heels of true evil. For me. Like, when... Robinson... knows the score and... stays firm on the order? Knowing that he’s asking everyone to go to their—to their deaths? Like, to that be immediately followed by... by the grace note of Major Barton’s... willingness to... to die with his men. The men that he’s... brought up into this moment. Who’s—who’s taken, like, a personal... investment in, like—I think their proximity—those two scenes—are what—are what make the film great to me. I know up until now, it doesn’t sound like you guys have a great amount of affection for *Gallipoli*, but, like, I thought that sequence of events was... profound.

00:37:50 John Host Do we see Barton die?  
00:37:51 Adam Host I don’t think we do. I think he just goes over and then we cut back to Mel running.

00:37:56 Ben Host Yeah. You—you—I don’t think you can... avoid the conclusion that he dies, though.

00:38:02 John Host No. We cut back to Mel. Wilhelm screaming. He stops running at that point. He recognizes the futility.

00:38:09 Adam Host So much of this film... in its—in its war fighting parts—are like the insanity of like a bad plan... being... bolted onto the end of a failed plan? And on and on? And like—they’re waiting for the ships to



soften up the machine guns? And it's, like, three artillery shells qualify as the softening?

00:38:31 Crosstalk Crosstalk **John:** Oh, it was—

00:38:33 John Host **Adam:** And it doesn't happen?  
It was—this is actually true. This is a true historical thing. And I think it was... in the movie, it's portrayed as—they hadn't synchronized their watches.

00:38:42 Adam Host Yeah.

00:38:43 Crosstalk Crosstalk **Ben:** Yeah. Or their watches were broken in some way.

00:38:47 John Host **John:** And Colonel Robinson is like—  
Right. But in actual fact, in this—in—in the campaign that's being portrayed here—the shelling stopped seven minutes early. And the Turks were like—huh. Seems like they were shelling us for a reason. Probably an assault is coming. And they all ran back in their trenches and picked their machine guns up. Like, this—that actually happened! Which is a—which is one of 50 stories like that during WWI.

00:39:14 Adam Host We talk about it over and over again on this show. Like, how vital communications are in the success or failure of... a war or a battle!

00:39:21 John Host Right.

00:39:23 Ben Host What does this mean to, uh, 1981 Australian audience? I mean, it—is it a horrors of war film or is it like a “don't trust the Empire” film? Because they're like... an independent nation but they're still in the Commonwealth. They still... they still have the Queen and stuff.  
Right?

00:39:42 John Host Well, but it began... um... it began there since of... of like—wait a minute. We're actually a people here and not a... not just British people that live somewhere else. And I guess—I think it's credited with, um... with inspiring the independence movement! And—and a lot of that—that happened a lot during World War...

00:40:06 Crosstalk Crosstalk **John:** —One.

00:40:07 Ben Host **Ben:** You mean that—  
These events, not—not the film. [Laughs.]

00:40:09 John Host No. The—these events. I think the film is there to commemorate it. I think the film has power in Australia... uh... this was their revolutionary war, in a way. Or—y'know, like—and that—this happened in Newfoundland and Labrador, too! In Canada!

00:40:25 Ben Host Hm.

00:40:26 John Host So it's not—I think WWI really—it sowed the seeds of the destruction of the British Empire! All across! The Empire. This was—going into WWI, the Empire was... rock solid. And coming out the other side it was a shambles.

00:40:42 Ben Host That—that's so interesting. 'Cause that like—those early conversations with Mel Gibson and—and his... “I've been working on the railroad” buddies—are really about, like, to what extent you can hold the idea of national identity being linked to this island that's like on the other side of the planet. [Laughs.]

00:41:03 John Host Right.

00:41:05 Ben Host From—from where you live. And they—and some of them can get there and some of them can't. And to Mel Gibson, it almost seems absurd.

00:41:13 Adam Host Yeah. I really like the case that he makes in that scene. Like, this is my identity. It's us. Sitting here working on the railroad. What—what else do you need?

00:41:22 John Host Right.

00:41:23 Ben Host I read a—I wish I could remember whose... Twitter thread this was.

00:41:28 Adam Host It was Thrill.

00:41:29 Ben Host I don't—I don't know who that is.

[All laugh.]

00:41:32 Adam Host Some people will get that.

00:41:33 John Host I—I liked that.

00:41:35 Ben Host It was about, like, um... you can think of the nation of France as... the... territory that Paris conquered? And similarly, you can think of the nation of Spain as the territory that Madrid conquered? Like, the idea of a nation... in—in Europe, to some extent, is... like, weirdly like the English were somewhat less... less effective at that? Right? Like the—the borders of Great Britain, I think, you know... there—there's like a version of history where they more thoroughly, uh, conquer, you know, Wales and Scotland and—and Ireland and stuff. Like, the—they—the identity of that place becomes, y'know, this is—this is all English or whatever. Uh, the way... and—and like—there're still remnants of that in France and Spain. Like the Basques and the Catalans and the Occitans and stuff. And... and it—and it like—it made me think a lot about, like, colonialism and... and this movie... I guess I—I—I must've watched like right after reading that because, y'know, there's like one... uh... Aboriginal character in this film. He's a very minor character at the beginning of the film who's just—he's like the running buddy. But we see some anti-Aboriginal racism. But... like—

00:42:58 Adam Host There's the other guy in the train station. Right? That says it takes two weeks to walk across the sand. Was he not—

00:43:03 Crosstalk Crosstalk **Adam:** —of that descent also?

**Ben:** Oh, right! Yeah.

**John:** Yeah.

00:43:05 John Host He worked for the railroad.

00:43:06 Adam Host Yeah. I like that guy. 'Cause he's just [through laughter] laughing at them.

[John laughs.]

00:43:11 John Host How stupid their decision is.  
You're gonna die!

[All laugh.]

00:43:13 Adam Host Hey, why don't you leave me your shit, because uh—

[All laugh.]

00:43:20 Ben Host I don't want to walk out there to get it.  
The idea that this is all... this is all just England in the nationalist way of thinking of it. And... that is...an idea that is... easy to criticize when you're "I've been working on the railroad" guy. In, just, like, somewhere in the outback somewhere. Like the idea that they could—that they could raise an army to go fight this war that like—

00:43:48 John Host like, nobody makes the case of like why—like why an Australian should give a shit what happens at Gallipoli!  
 Oh, well you remember when they're talking to the—when they're talking to the camel guy. Out in the middle of the salt pan. And they say, oh yeah, we're going off to—to war. And he's like, there's a war?! Why?!

[Ben laughs.]

00:44:03 Ben Host And they say, well, we're fighting the Germans. And he's like, really? Why? And Mel Gibson—  
 00:44:04 John Host What'd they do? [Laughs.]  
 Yeah. Mel Gibson keeps kinda pointing over at, uh... at Archie and saying, like, ask him!  
 00:44:10 Crosstalk Crosstalk **Adam:** That guy gets it.

**John:** Ask him! Yeah.

00:44:12 John Host [Ben laughs.]  
 And Archie's like, uh, because the Germans are—you know, like, it's clear that... probably if you asked anybody right now, like, why are we... fighting in... why are we—why are we threatening Iran? Why did we, uh... why did we bomb that guy? I mean, 98% of Americans would go—uh... he's bad? And then the 2 other percent of Americans that have read all up on it would say—boy, we don't know either.

[Ben laughs.]

00:44:38 Ben Host The, uh—[Laughs.]  
 00:44:40 John Host Our—our—because?  
 00:44:42 Ben Host Yeah.  
 00:44:43 John Host Because of the wonderful things he does?  
 00:44:45 Ben Host I—about a month after 9/11, I heard an NPR interview with a lady that they found who... had not heard about 9/11? She just was like, a farm worker in like Ohio somewhere and it—like—news had not reached her! [Laughs.]

00:44:58 John Host Right! Kind of—  
 00:45:00 Ben Host [Through laughter] It was like, amazing!  
 00:45:01 John Host But when you think about, like, how an identity forms. Right? The people that—that live in the South in the United States who are—our Southern friends and brothers. They have grown up with a very strong regional identity. The South for—the—the entire history of the United States has a sense of itself as a separate... component of the United States. And one that's kind of antagonistic sometimes to... the rest of the U.S. But here where we live, on the Pacific Coast, our identity is much less... completely formed? As... I mean, we don't think of ourselves normally as antagonistic toward the rest of the United States. We think of ourselves as a kind of a region. The Pacific. And the Northwest in particular, kind of a region. But we don't think of ourselves as allied against the Yankees or against the... people of the rural Southwest. But what would it take? What would it take—what will it take—for the Pacific Coast to start—I mean, what would it take for us to say, you know what? We're our own place now. We're going to... start thinking of ourselves as Cascadia. During—during the Trump Administration, when they, um, when they started to... uh, restrict immigration or to really crack

down on immigration, the western state governors all defied Washington. And—and made the western states asylum states. And it was the beginning of kind of... sense of the west being a place apart. Uh, that the governments were gonna start asserting a different identity. Now, what it would take to see ourselves as so separate that we started saying things like—“G’day”? Or—

[Ben laughs.]

Putting—

00:46:51 Adam Host

Yeah. We start—we start making up our own accent out here?

00:46:53 John Host

Yeah. Putting shrams on the barbie or whatever it is that they do? I mean, I think it would take a lot more. But.

00:46:58 Ben Host

There are definitely... like... elements of the far left in the Bush administration years that talked about a California secession movement. And I haven’t—I guess I haven’t really heard that as much in the Trump years. But I don’t know...

00:47:15 Crosstalk Crosstalk

**John:** Yeah. Well the rest of us were like—good riddance!

00:47:18 Ben Host

**Ben:** Uh, if I’m—is it just—  
Is it just ‘cause I’m not in college? [Laughs.] Therefore not hearing about that stuff?

00:47:23 John Host

[Laughs.] I think that’s what it is.

[Ben laughs.]

You stopped following those people on Twitter. Started following some grownups.

[Ben laughs.]

But there’s been a West Coast secession movement my whole life. From the—from the early ‘70s the—the, uh, Ecotopia and Cascadia movements.

00:47:42 Adam Host

Alaska never wanted this. Right?

00:47:43 John Host

Oh, Alaska would love to be their own country!

00:47:46 Adam Host

Wouldn’t they?

00:47:47 John Host

Yeah! But they effectively are.

00:47:49 Adam Host

Would anyone miss them?

00:47:51 John Host

Oh, you would.

[Adam laughs.]

You’d miss us!

00:47:54 Clip Clip

**Speaker 1:** What do you think you’re doing?

00:47:58 John Host

**Speaker 2:** Going back, sir.  
I’m not sure... that I felt... the tragedy of Mel Gibson losing his best friend. In that last scene. As much as I felt the tragedy of... of other people. Like, it felt like Archie dying in that moment... wasn’t the—wasn’t the real point or the heart of that scene. And—and that’s not because it—because... the filmmakers didn’t try to make the death of Archie into a tragedy that—that grabbed us all. I think maybe the—the Major Barton story and the story of just the bad—just the way that—just the bad architecture of the moment. Ended up being the heart of the movie and maybe that happened in the editing

room. Because it seems like the way the script was laid out, the death of Archie was supposed to be the thing... I mean, Archie's the one person we see throughout the whole film. But I felt like the death of Archie was... I—I don't know! I didn't—it didn't register to me as—as as much of a tragedy as it maybe should've. I—I was—I was confused as to whether or not the film felt like the tragedy was that Mel Gibson hadn't made it up the hill in time! Like, what was the...

00:49:15 Ben Host I feel like it maybe is a mistake to end on that freeze-frame of him catching the bullets. I don't know why, like, ending on a freeze frame was so popular for a little while there in the '70s and '80s, but like, that just—it feels like... not as impactful as... something else that they could've done.

00:49:33 Adam Host Yeah. And then they, like... they go into "Eye of the Tiger"? When the credits roll?

00:49:38 John Host I mean, the—the—the—

[Ben laughs.]

—the music is the thing that puts this movie—that really puts it in 1981? The—the strange, like—like—Michael Mann... synth? Like, [makes synth noises] myowarrrrwaowarowarow! It—uh, and—and it—it's really out of place. 'Cause it's not...

00:49:58 Crosstalk Crosstalk **John:** It only appears a couple of times.

00:50:00 Adam Host **Adam:** You know, you—you're making—  
—kind of digeridoo-esque sounds? But you don't get Native music orchestration here in that way.

00:50:08 John Host No!

00:50:09 Adam Host It's—it's synth-y—

00:50:10 Crosstalk Crosstalk **Adam:** —and—and '80s!

**John:** It's *Miami Vice*-y!

00:50:11 Adam Host Yeah. And I thought for sure we would get a little bit of that. I mean, unfortunately at least in the parts that depict, uh... Aboriginals.

00:50:19 John Host Right. But—but in that—in the scenes where he's running down the side of the mountain, all of a sudden we're taken out of the verité of—of machine gun. And we're put into this like, [makes sharp synth noises] byew! Boo byew! Byew byew byewwww.  
Bombbombombombom.

[Ben laughs.]

00:50:33 Adam Host Yeah.

[John continues making synth noises.]

00:50:34 John Host Which is like—whoa! Stop that!

00:50:37 Adam Host Yeah.

00:50:37 John Host Weird!

00:50:38 Adam Host Yeah.

00:50:39 John Host Weird choice!

00:50:40 Adam Host But in its time?

00:50:42 John Host Would've been a weird choice!

00:50:44 Adam Host Really?

00:50:45 John Host I think. I mean, there weren't—there were plenty of movies getting made in 1981 that didn't go, [makes synth noises.] Right? Like—

00:50:52 Adam Host [Ben laughs.]  
00:50:54 John Host I think every movie in '81 has that. [Laughs.]  
00:51:02 Ben Host Like, because all the movies you watched in '81 were like *Rocky V*,  
*Rocky VI*, *Rocky VII*! It's a real—  
If you can think of a movie that didn't have that, write in to...

00:51:06 Adam Host [John laughs.]  
I mean, in the early '80s I'm thinking... to the extent that you could  
call *Gallipoli* kind of a sports film? Which I think many elements of it  
are. I think that is... that is a hand and glove kind of thing that a film  
of the early '80s has!

00:51:21 John Host It does have a sort of *Chariots of Fire* angle to it. I just wish that  
they'd used the same score.

00:51:26 Adam Host Hm.  
00:51:27 John Host If Mel Gibson had been running down the hill in slow-motion and  
he'd been like—

[*Chariots of Fire* theme plays in the background as John sings  
along to it.]

"Dun dun dun dun dunnnnn duh."

It would've been way better!

[Ben laughs.]

[Music switches to tense synth music with a staccato driving beat.]

00:51:42 Adam Host Than that weird, like, I don't know. That soundtrack just feels like  
what you hear when coke dealers are running from the Coast  
Guard.  
I would have liked to see it with no score at all. And just, like, the  
breathing and the footfalls.

00:51:47 John Host Right.  
00:51:48 Adam Host And the report of the machine gun in the distance.  
00:51:51 Ben Host Is making a movie about *Gallipoli* kind of like making a movie about  
Titanic—the Titanic, where it's like everybody knows what's—what  
happened? If—if you live in Australia?

00:52:00 John Host Right. Everybody in Australia knows, but I don't think anyone in  
American in 1981 knew what happened at Gallipoli.

00:52:06 Ben Host Yeah.  
00:52:08 John Host Any more than they do now.  
00:52:09 Adam Host I mean, the story of this film ends with Archie's death. But is the  
legend of Gallipoli so much more? Like, what happens after Archie  
dies at Gallipoli?

00:52:18 John Host They... realize that they're—they spend like another four months  
there? Uh, and then the Germans start—oh, you know what  
happens? Bulgaria enters the war. And all of a sudden the  
Germans have, uh, access—direct access to resupply Turkey? And  
so Turkey starts getting all this, uh, all these armaments from  
Germany? Because one of the big problems I think for both sides,  
uh, was that they kept running out of ammunition. The British  
couldn't resupply their ammo and the Turks couldn't either.

00:52:52 Adam Host I mean, the Turks slowed down their machine guns as slow as  
possible.

[John makes slow machine gun noises in background.]

[Ben laughs.]

[Inaudible.]

[John continues.]

00:53:03 John Host Uh... but, uh, the—but the Brits were like—and the French started to... direct more of their energy elsewhere? And so they—they staged this dramatic retreat? Uh, where... little by little they kind of pulled out onto the beaches and they—they, um... at one point, there's a guy from Australia. Who invented... a mechanism. Where they could leave their guns on the trench line pointed at the Turks, and they—and he built these little boxes where, uh, water would drip into a little pan? And when the pan filled up with water—

[Ben laughs.]

—it would sink down and pull the trigger on the gun? And so they set these little... these little—basically, like, sardine tins—that would fill up with water and shoot the guns to make the Turks think that there were still people in the trenches.

00:53:53 Adam Host

Wow.

00:53:54 John Host

So these guns were like, bang!

[Ben laughs.]

Bang! Bang! And he got this—this guy got an awa—got, uh, an award! Like a medal. And ended up as a—ended up as an officer. Because he had invented this ruse. That allowed the—

00:54:09 Ben Host

Wow.

00:54:10 John Host

—Australians to retreat back and get on the ships and get out of there. What the—leaving all their guns! Like bang, bang! And they—as they were retreating I think there were like a *thousand* horses that they juts had to like mow down on the docks? In order to prevent the Turks from getting their horses?

00:54:27 Adam Host

Oh my god!

00:54:28 John Host

They just had to, like, kill, like... 500 or 1,000 horses?

00:54:31 Adam Host

I can see why this film ends where it does!

00:54:34 John Host

[Through laughter] Yeah! Yeah!

[Ben laughs.]

It's really—it—the whole thing was a disaster. And you know it—this affected the career of Churchill. This event was like a real—a black mark of shame on the—on the Brits.

00:54:47 Ben Host

'Cause Churchill was gonna be king but then he had to settle for Prime Minster? Is that—

00:54:52 John Host

Well, you know. Like, he can't keep a—you can't keep a guy like Churchill down for long. But—

[Ben laughs.]

He was—he was—

00:54:58 Crosstalk Crosstalk

**John:** —Lord of that Admiralty.

00:55:00 John Host **Adam:** You can't keep him clothed forever.  
That's right. He got—he got demoted. He definitely spent a few years in the doghouse before he—he rehabilitated himself.

00:55:08 Adam Host I mean, this is just... like... conjecture, but—I mean, when—when Australians think of Gallipoli, do they think of... the beachhead of dead horses? Do they—do they think of the lost cause? Do they think of the retreat? Do they think of this movie?

00:55:22 John Host I think what they think is that this is an example of how... the Australians performed valiantly? And their English masters screwed everything up and this was the moment that they realized they needed to go on their own.

00:55:37 Adam Host Right.

00:55:37 John Host Um...

00:55:38 Crosstalk Crosstalk **Adam:** This was the inflection point in their history.

00:55:42 John Host **John:** And—and—and New Zealand, too. Right?  
Uh, the—uh—when they say “Anzac,” it's Australia and New Zealand. And troops from both places, like, they were—they were brave. They were intrepid. And they were just mismanaged and—and... the pooch was screwed. Not by them. That's part of the, I think, that's—part of what makes those scenes so awful. Um... when they keep reporting down to—to Colonel Robinson. And Robinson is just... steadfast in his, like... into the breach, boys.

00:56:17 Adam Host It's not just about a failure of strategy? There—this film has baked in this... feeling of cultural difference. And cultural condescension. From the start. Right? We get these... we get the—the suggestion of tea drinking Brits on a beachhead and... the idea that, y'know, our—our fun Australians are riding donkeys, making fun of... of the stiff-upper-lipped Brits that—that control them. Like, throughout. You know? Like—like these differences are made apparent right away. And they're mockable. Until it pivots into... such a lack of respect for an Australian that you would just order them up over a trench to their death. Right?

00:57:07 John Host Right. Right. Although the—the British troops didn't fare any better. Right? It's not—

00:57:14 Crosstalk Crosstalk **John:** I mean—in—in—no, in this—

00:57:15 John Host **Adam:** But you don't see that in this movie!  
In this scene, it's definitely... portrayed as like—in order to protect the British landing, we're gonna send the Australians into the meat grinder.

00:57:25 Adam Host I mean, that perspective is something I'm trying to interrogate here because if you watch this thinking that it's just a failure of strategy you could sort of go, well, shit happens. And that sucks. But if you're looking at it as though a British colonizer doesn't have a sense of an Australian's worth as a human being, you're looking at murder.

00:57:43 Adam Host Right. Well—

00:57:45 John Host And then you feel very different about this movie and... what it's trying to say.

00:57:48 Adam Host Right.

00:57:49 John Host I mean, again, we're just guessing. But what do you think... an Australian thinks?

00:57:54 John Host If you're in a position where an Australian officer orders you into the machine guns? You'd just walk away with a very different experience.



00:58:04 Adam Host Right.  
00:58:05 John Host Than being ordered into the machine guns by a British officer.  
00:58:07 Adam Host Yes.  
00:58:08 John Host And I think that's... um... yeah. That's gotta be the key to it. Right?  
00:58:14 Ben Host And he's also, like—he's like so British. Right? He's got the—the RP accent. Like, it's—he—he's like—upper-crust type of—type of guy.

00:58:25 Crosstalk Crosstalk **John:** And that—and—

00:58:26 Adam Host **Adam:** He's in comfort—  
00:58:29 John Host —and at a great remove from everything.  
But that's the—that's the whole story of the disintegration of an empire! Is not that... I don't think when you look at the disintegration of the British Empire that you necessarily feel like all of the newly independent colonies put an end to war. Right? They just go into war from that point on under their own flag. And that's the sort of human... that's the human experience. Is not...

00:58:56 Ben Host Yeah.  
00:58:57 John Host Is not that you believe that—I mean, you do believe you can govern yourself better than a colonial master? But you don't end up... no new colony has ever perfected a kind of utopian government that they always knew they could do if it weren't for their—if it weren't for the cracking whip of their overlord.  
It's not for a lack of our effort, huh?  
00:59:15 Adam Host Yeah, right? You just end up—you end up—uh—having the same human mistakes. Or, y'know, we all have the same foibles. It's just that there's—you would much prefer to do it under the leadership of people that speak your own language. Which in this case is Australian. Which it turns out isn't actually a thing.

00:59:18 John Host

[Multiple people laugh.]

00:59:41 Crosstalk Crosstalk They basically invented it after this. Like, shit!  
**John:** We need our—

00:59:42 Ben Host **Ben:** Yeah. It was—  
00:59:43 John Host It was not yet a thing.  
00:59:49 Adam Host We need our own dialect! Fuck! Hey, start talking funny! Okay.  
[All laugh.] Hey, do that—do that weird voice you do!

00:59:53 Ben Host [John laughs.]  
Isn't that the story behind why, like, we have different spellings for a bunch of—like—like, we drop the "u"s out of a lot of words that have "u"s in them in the—in the Commonwealth? Is because the American Revolutionaries were like—we're gonna—we're gonna be such a different country that we're gonna spell things even slightly differently!

01:00:11 John Host It certainly was part of it—what—what was considered a kind of economical and more modern, efficient way of spelling things? It was part of the—the attempt—

01:00:21 Crosstalk Crosstalk **John:** —to modernize.

01:00:22 Adam Host **Adam:** Yeah. If—if you're writing things out longhand—  
01:00:25 John Host I mean, you wanna take out as many letters as you can.  
01:00:25 Adam Host That's right.  
For time!

01:00:27	John	Host	Well you know, after WWI, one of the things that Ataturk did, uh, in modernizing—in—in forming a modern Turkey was he <u>changed</u> the alphabet! From what had been the Ottoman script, which was a form of Arabic script. He—he—he put <u>Latin</u> alphabet! And so Turkish now is spelled with Latin alphabet, although every single letter has some kind of accentegue or like some sort of, uh, modifier. So that if you look at the Turkish language—
			[Ben laughs.]
01:01:05	Adam	Host	—as it's written? And try to pronounce it? Using your Latin pronunciations? I'm afraid you will fail, sir. But—but—if you go—
01:01:06	John	Host	That's real power. It's incredible! If you go to like a cemetery in Turkey? All the gravestones all have Arabic writing! Or—or old, y'know, old Ottoman writing! It's <u>only</u> after 1922 that all of a sudden—I mean, the entire country! Can you imagine that? Like—as of tomorrow, you're gonna start using <u>Latin</u> writing. Which starts on the <u>left</u> and goes to the <u>right</u> instead of—it's—like—it's the ultimate version of “we're going to change which side of the street we drive on.”
01:01:35	Adam	Host	There's a—there's a bookstore—
			[Ben laughs.]
01:01:40	John	Host	—owner that's just like throwing his hands up. Like— Just like [makes “pbbbt” noise].
			[Adam laughs.]
			I mean, all the people that were like, well I never learned to read before! Why bother starting?
			[Adam laughs.]
01:01:48	Ben	Host	But—but I mean, imagine that! It really makes it seem pathetic that we can't get on the metric system in this country when you think about something like that.
			[Laughs.]
01:01:53	John	Host	Right? Or just—I mean—think of all the things that we cannot manage to do!
01:01:57	Adam	Host	No. Yeah.
01:01:58	John	Host	Like, oh, it's impossible to, y'know, to keep racism off of Facebook. It's like, well—
			[Ben laughs.]
			The Turks changed their alphabet, my friends. It's—it would be like somebody saying, oh, actually, we're gonna start—we're gonna continue to speak English, but we're gonna spell it in kanji.
			[Adam laughs.]
01:02:15	Clip	Clip	<b>Speaker:</b> That's a hell of a combination!
01:02:17	John	Host	So. Good luck!
01:02:19	Adam	Host	Man.
01:02:20	Music	Music	Reprise of theme song “War.”

01:02:22 Adam Host It's review time on *Friendly Fire* and that means, uh, we-slash-I need to come up with a custom rating system based on an object from the film. No shortage of those! In this film. But when I think of... an object that is closely related to its theme, uh, my mind rests on... the stopwatch. It's the device that made you realize that Archie was great early on. It's also the device that, used improperly—for whatever reason—causes a great amount of death at the end. Um, it's depended on for a lot of things. And, uh, it's—it results in a lot of success and... abject failure. Depending on—on how it's read. I think—I really liked *Gallipoli* a lot and I think I liked it for what it was and not what it wasn't. I enjoyed the long run-out of... of a buddy film? I enjoyed getting to know Frank and Archie. And their friendship as it went on. It sort of sets you up the way a lot of movies do! For the fall. It gives you people to like and then it takes them away, and that's not... a... feeling unique to war films. I think that's just a... a... effective film thing. To get a viewer to feel something at the end. And I certainly did. When Archie was killed. Uh, by virtue of Frank's slowness. Frank's just too slow. I think we know that. I think Archie's the superior runner. Besides the relationship, I think this film was beautifully shot. Throughout. Those wide territorial shots? Of Egypt? Uh, during the war game especially? I thought were beautiful. That foreshot with the three characters and the Sphinx head in the back? I got a real kick out of when they were, like, resting below the Sphinx. You see those four heads. That tent flap scene, was—I think—one of my favorites. And then finally at the end, before—before the climax of the film, that pan past all of the knives in the trench walls holding the letters home? I found... super affecting and beautiful. I don't know what it is about a desert that inspires that kind of beauty? With composition? But I think we've seen a lot of war films set in these parts of the world that are just... really, really beautiful and—and I don't think I would think that initially. Like, what is there out in the desert but nothing? But I think—I think this film does a great job in... in making those places look... great. It's also a film that shows you... what evil is! Evil is a man with power making decisions based on either insufficient information or just ignoring the information he has. And ordering people to their deaths. And that was like... true ugly. In that moment after... after experiencing the beauty of a friendship that you get for the first hour and a half. It hurt to... see the deaths of people that we like at the end? And I think... it's what good films do. I think it's what good war films do, is it gives you people to love and care about it and it kills them at the end. And the message—at its conclusion—is... how awful war is and how it takes away the things and people that we love. And... in that way, I think... *Gallipoli's* a good-to-great war film! I think it's a... I think it's a four-and-a-half stopwatch film! I really, really liked it.

01:06:09 Ben Host I also really liked it. I, uh... it's not really trying to do the same thing as a lot of the—of the films we watch? For this project? And... it does feel... very... much like the early work of a director? Like... everybody's favorite movie is or should be *Master and Commander: The Far Side of the World*. And—

01:06:33 Adam Host [John laughs.]  
On a scale of one to five *Masters and Commanders* is what this should've been.

01:06:39 Ben Host [Ben laughs.]  
 I—I mean, like, it's hard to see, like, how the... auteur of something like this gets there. Because it's—this is such a... stripped-down... simple story by comparison. Despite that, it's—it is, uh, really lovely and—and—evocative of... uh... all of these, like, y'know, like, the—these ideas about patriotism. Identity. Friendship. Sacrifice. All of that stuff is... is very well drawn in this movie. And, uh... I will give it, uh, four stopwatches! Also, Rupert Murdoch is bad.

01:07:18 John Host And Mel Gibson is antisemitic. I'm not sure, uh. I—I—I like your... description of... a war movie as something where—as—as a thing where we're given people to care about and then we watch them die and... and that is meant a certain way? That's certainly what an anti-war war movie, uh, tries to do. There are a lot of war movies that... try to show us... that war is necessary? Or that war is unavoidable? Or that war has a larger purpose?

01:07:55 Adam Host You can still feel those things in those film when their characters die, though. Right?

01:08:00 John Host Yeah! But—but a lot of times a—a—we—we get to know someone and—and love them and then they die. But we feel like their death—although a tragedy—is a necessary one? You know, I think that in general the three of us are... if you could say—whether or not we were anti- or pro-war, I think the three of us are anti-war. Um—

01:08:24 Adam Host Don't put words in my mouth, John.

01:08:25 John Host But [through laughter] there are plenty of films we've seen where we feel like—oh. Yeah. The larger story of this war... was necessary. And the—y'know, when, um... when Private Ryan is saved, uh... I mean, my feeling was—look. If Private Ryan needs to die, then Private Ryan needs to die. We have to stop the German war machine! In this film... part of the story is that what happened at Gallipoli—and really what happened in World War One—often felt completely futile. Millions died in this war. And at the end of the war, a lot had changed but it was not—none of the things that changed were what anyone intended to change. The Germans didn't accomplish what they wanted. The British and the French didn't accomplish what they wanted. I mean... no one got what they wanted. Um. And yet the world was—was forever altered. Only the Americans got out of World War One what they wanted, which was... a Great Depression. That— [through laughter] that followed only.

[Ben laughs.]

01:09:42 Ben Host Only a decade later.

01:09:45 John Host We went in there hoping to get some Roaring '20s and we got 'em! And we got 'em! That's what happened. I mean, we got—we made a lot of money on World War One. Let's just put it that way.

[Ben laughs.]

01:09:51 Ben Host But, um—

01:09:54 John Host It was great for the bottom line. But in terms of... this movie showing us what Australia was like before? And giving us a sense of what Australia was like after? It didn't! It gave us a glimpse of the Bush. It gave us a sense of, like, a kind of... pre-war innocence.

01:10:13	Ben	Host	Usually that gets you an R rating!
01:10:15	John	Host	Oh my god.
01:10:16	Adam	Host	Oof.
[Ben laughs.]			
01:10:20	John	Host	But it—but it didn't give us any real sense of, like, "Well what was Australia like <u>after</u> this?" Uh, come—because we end on... um... on Archie, uh, dying in freeze-frame... we don't see, uh, a modern Australia rise from the ashes. We don't even—all we can picture is Archie's family out in the—out in the Bush getting this message. That—getting this telegram and being sad. But we never really even <u>see</u> Perth. We don't—we don't have the full picture here! And—and ultimately the friendship between the two guys <u>isn't</u> enough to carry the weight of... Gallipoli. Of Anzac. Of, um... The foundation of a modern Australia. It <u>is</u> a sports movie. And the war scenes are harrowing. And if you have a structure of—if you have World War One already built in your mind, and you can put this in as another scene in another setting, and go, oh! God! This was just like... this same story was being repeated all across the globe. Same futility. But this movie doesn't give you... even the whole setting of Gallipoli! So I found it... although there's a lot of beauty in it. And although I kinda <u>like</u> the sports movie, I found the whole movie... just sort of fell short of my expectations. And maybe it was because I had heard—I've heard of <i>Gallipoli</i> , the movie, since 1981. I've heard it's a great movie and Mel Gibson is great in it. Which he inarguably is. But I feel like it is a three-and-a-half stopwatch movie. Not as—not as essential a watch as I expected it to be. And it's—and it's because I felt like... the—the friendship between the guys <u>could</u> have delivered a lot more at the end in terms of... uh... making us understand some larger thing. Other than just that Mel Gibson should've been a better runner.
01:12:37	Adam	Host	I feel like the senselessness <u>is</u> the message.
01:12:42	John	Host	I feel like that's true of this show!
01:12:44	Adam	Host	Yeah.
[Ben laughs.]			
01:12:51	Ben	Host	Uh, what sense can you make out of your guy? Ben. Uh... yeah. My guy... uh... is... uh... onscreen only briefly. He's, uh, he's in the scene where they're getting on the ship to—to—to head out. They've, uh, they've enlisted and they're, y'know. The Major is kissing his wife goodbye and everybody's going up the gangplanks. And the camera pans over and there's a guy that has—uh— [Laughs.] Has like, crawled up one of the mooring lines? Just to hand a bottle of wine to someone [through laughter] on the ship?
01:13:24	Adam	Host	That's nice!
01:13:25	Ben	Host	And, uh, I just thought that—that was a really cool move, man! Like—yeah! [Laughs.] Send 'em off in style! Give this guy a bottle of wine!
01:13:32	John	Host	But also he's showing off to all the—all the ladies on the dock that are waving goodbye to their sweethearts. This guy's like, [Australian accent] I'm sticking around!
[Someone giggles.]			
01:13:41	Crosstalk	Crosstalk	<b>John:</b> Look who—

01:13:43 John Host **Ben:** [Australian accent] And I've got wine!

01:13:45 Ben Host [Australian accent] Look what I can do!

01:13:50 Adam Host Well he's in uniform, too! He's like—he's got—he's got a feather hat. He might be in the Light Horse, even!

01:13:56 John Host John is *Friendly Fire's* famous non-impressionist, and he is all over this episode doing impressions!

But I can't!

[Multiple people laugh.]

I mean, my Australian accent it—it has evaded me my whole life. I can't even—even at my best, I can only do like three words before I fall completely apart. And I—

[Ben laughs.]

And I love the Australian accent. I have—I have so many friends in Australia. And I just can't do it justice. I need to go there and spend, like, two straight weeks—

01:14:17 Adam Host Let's go there!

01:14:18 John Host Just working on it.

01:14:19 Ben Host Immersion!

01:14:20 John Host You know, the—

01:14:21 Crosstalk Crosstalk **John:** —the Australian people—

01:14:21 John Host **Ben:** Immersion!

—and the New Zealanders love podcasts. They love our podcast. They have podcast festivals! And yet—

01:14:29 Adam Host Let's go!

01:14:30 John Host And yet! And they write us and say—[Australian accent] Come to Australia!

01:14:33 Crosstalk Crosstalk **Adam:** I am—my answer's always "Set it up!"

01:14:37 Ben Host **Ben:** We need to get those [*inaudible*] to fly us out!

01:14:38 Ben Host Yeah!

01:14:37 John Host Yeah!

Yeah. My answer is the same, too: send us the booking information. For the festival appearances that you set up for us, Australian fans!

01:14:47 Adam Host Yeah!

01:14:49 Ben Host Yeah. Josh Lindgren is waiting for your email!

01:14:52 John Host You got your independence! Now, let's—let's see it—let's see where the rubber meets the road!

01:14:57 Ben Host Yeah!

01:14:59 John Host Yeah!

01:15:00 Ben Host We'll review some other Australian war film for you. I'm sure there's one more.

01:15:04 John Host Sure! There's all—all those Nicole Kidman war movies.

01:15:08 Ben Host *Mad Max: Fury Road?*

01:15:08 John Host Great film.

01:15:10 Ben Host It's kind of—kind of a war film.

01:15:12 Crosstalk Crosstalk **John:** I don't wanna give—I don't wanna give it away.

01:15:13 John Host **Ben:** Road war? [Laughs.]

01:15:17 Adam Host I don't wanna—[Laughs.] "Road war."

My guy's the train station guy.

01:15:19	John	Host	Yeah. Of course.
01:15:20	Adam	Host	Uh, I'm just calling him Two Weeks. Two Weeks the Train Station Guy is my guy in this film. I think when your two above-the-title characters are shiny and bright the way they are? And then you outshine them in a single scene? With your—with your Two Weeks-ness? Like, he blows them off the screen with how... with how crazy he is.
			[John laughs.]
			I love him! I love that he knows the insanity that they're embarking on. He's out there <u>alone</u> . He doesn't expect visitors!
01:15:53	Crosstalk	Crosstalk	<b>John:</b> No. He's—he's stunned.
			<b>Ben:</b> He's like, uh, hey—
			<b>Adam:</b> At all!
01:15:55	Ben	Host	By the way, while you're walking through the desert—surely to your death—you wanna—you mind taking the mail with you? [Laughs.]
01:16:01	Adam	Host	Yeah. That—that last request is awesome. I love it so much. I love everything about him. He doesn't care. He doesn't care about these fucking [through laughter] assholes! Go out in the desert! He's great.
01:16:14	John	Host	He is great.
01:16:15	Adam	Host	He's my guy. He really stood out to me, too.
01:16:17	John	Host	He did. He did. As soon as he was on the screen, you were like—let's have this movie re-focus itself on this guy.
01:16:22	Adam	Host	He's the type of character that I love in <u>any</u> kind of movie. The guy that takes over his one scene and he's acting across the main characters? And just blows them away. Big fan. How about you, John?
01:16:35	John	Host	Well, we start this movie out at, um... at like... Dry Pan Station.
			[Multiple people laugh.]
			Where Archie lives.
01:16:45	Adam	Host	You know, uh, kids love that show on PBS.
01:16:48	John	Host	Dry Pan Station?
01:16:49	Adam	Host	Yeah.
			[Ben laughs.]
01:16:51	John	Host	Um, out of Dry Pan Station where Archie lives with his mom and his dad and his... brothers and sisters and his... uncle. And they're farming dirt. And they've got cows. And, um... they're doing, uh, y'know. They're doing their thing out there. And we are kind of... we spend enough time with them at the start that it feels like this is where the <u>movie</u> is gonna set its terms. And we're going to... meet the people that we're gonna <u>know</u> for the rest of the film. It's <u>weird</u> , because... we have an antagonist in the form of, uh, the mustachioed cowboy that defies Archie and is, uh... and is like, generally a bad actor. He's a racist guy. He's got—he's—he's everything that we don't like in a character. He <u>does</u> reappear in the film at the very end. But the movie gives him to us as, like, here's our antagonist. And then the movie takes him away. He disappears. We see him—we see him at the enlistment station when he calls Archie out as being underage. Again, suggesting that we're gonna

see him over and over. He's—he's the bad guy. But he's not. He—at the end when we see him, it's just—it just gives us a taste of like—even the bad guys die in this movie. But it's not—he doesn't end up being... bad. But the hero of the beginning of this movie is the uncle. The uncle who... Apparently has the world record for the 100-yard dash or something. And he's training Archie. He's like—he seems like maybe he's cruel at the start? But it turns out he's just strict and actually he loves Archie even more than his mom and dad. He's like, Archie's father figure. He's got a stiff upper lip. He's a badass.

01:18:51 Adam Host  
01:18:53 John Host

He's the Bill Bowerman of the film.  
He's the Bill Bowerman of the film. And he was my guy from the moment he appeared. Just like, a great guy. A guy I wanted to re—I wanted to come back to him. At the end of the movie. I wanted... him to... I wanted to see him suffer the loss of Archie. I wanted to see him play some role in the making of a modern Australia. Um, and I had to imagine that, but I—but his characterization was good enough that I did. I was able to imagine it. And, uh, I thought he did a—I thought he did a great job. He's got a great moustache. He had all the things that I like in a character. Grit. Moxie.

[Ben laughs.]

01:19:36 Adam Host  
01:19:40 John Host

Moustache.  
What did you think of Archie's beard? The glue-on job?  
You know—

[Ben laughs.]

01:20:12 Adam Host

That actually—one time, at, uh, at Bumbershoot, uh, I hosted a—a talk where the, um, science fiction writer Isaac Marion was there with the, um... with the internet phenomenon and producer of *The Bachelor* Elan Gale? Uh... as part of this panel? And Elan actually cut some of my beard off with a pair of scissors and glued it to Isaac Marion's face.

That is—

[Ben laughs.]

01:20:14 John Host

—very intimate.  
It was, and I think—for Isaac especially—extremely repulsive. But I've seen—

01:20:20 Adam Host  
01:20:23 John Host

Did he—did he glue it into like a Hitler moustache? [*Inaudible.*]  
No, he tried to do the same thing. Like, make a—make a beard, uh, on Isaac's face. And uh, so when that scene happened in this movie, I was like—

01:20:33 Adam Host  
01:20:34 John Host  
01:20:35 Adam Host

Did it take seed? Like—  
I've lived there!  
Is your beard so strong that you could just replant it on another person's face—

[Ben laughs.]

01:20:40 John Host  
01:20:41 Adam Host

—and it would grow? Because if that's the case, John—  
I know.  
I would take ya up on that.



01:20:42	John	Host	I know. There you are. Right across from me. I could put a moustache on you—
01:20:46	Crosstalk	Crosstalk	<b>John:</b> —in a second.
01:20:47	Adam	Host	<b>Adam:</b> I really felt seen! When—when Archie had to—had to get a fake beard going. Like, I'd need to do that!
01:20:52	Crosstalk	Crosstalk	<b>John:</b> I think I—
01:20:53	John	Host	<b>Adam:</b> I couldn't enlist right now! I think Isaac struggled to get that beard off? So in that sense it did take root?
01:20:59	Adam	Host	We never see the aftermath of him waking up the next morning and his pillow is just a fucking atrocity.
01:21:04	John	Host	Yeah.
01:21:06	Adam	Host	[Ben laughs.] And it's like glued itself to the rest of his face. Like—like the Wolfman.
01:21:09	John	Host	We'll work on your moustache, Adam. That can be something that we do onstage live at the—
01:21:14	Ben	Host	Onstage in Australia!
01:21:16	Adam	Host	Yeah!
01:21:16	Ben	Host	At the podcast festival!
01:21:18	John	Host	Thank you.
01:21:20	Ben	Host	I wanted to give honorable guy mention to Sergeant Sayers? Who's the, uh, Sergeant that gives them the talk about "Don't get an STD from the local prostitutes in Cairo" speech?
01:21:31	John	Host	Pretty great.
01:21:32	Crosstalk	Crosstalk	<b>Adam:</b> I love the sign.
01:21:34	Adam	Host	<b>Ben:</b> That guy was great. [Laughs.] The sign was also, uh, something that did not appear in the middle-school version of this film. Just a big drawing of junk.
01:21:42	Ben	Host	[Ben laughs.] [Through laughter] Fun. He—he knows that they are not gonna take this seriously. He knows he has to do it. He's just gonna get through it. [Laughs.]
01:21:50	Adam	Host	You know, ask anyone who's—who's made to give a presentation. You want—you want good visuals.
01:21:55	John	Host	Mm-hm.
01:21:56	Adam	Host	To capture a person's attention. And, uh, and the drawing of a penis and testicles will often do that. I—I used to do that all the time—
			[John laughs.]
01:22:07	John	Host	—in my previous life as an office worker. Yeah.
01:22:09	Adam	Host	It really--really kicks the meeting off right. [Australian accent] It's not a penis! This is a penis!
01:22:18	Music	Music	[Multiple people laugh.] Reprise of theme song "War."
01:22:21	Adam	Host	What's our next film gonna be, John?
01:22:24	John	Host	Oh, you want me to—

01:22:25	Crosstalk	Crosstalk	<b>John:</b> —roll—
01:22:27	John	Host	<b>Adam:</b> Only you and your die can decide! —the magical die! Oh look, I have the die here, but I also have some kind of, like, <u>squeezy</u> ball. Some therapy... hand therapy squeezy ball. I don't know where it came from. Um... let me, uh, let me, uh... roll this die right now!
01:22:42	Ben	Host	Roll it boom!
01:22:58	John	Host	[Sound of die rolling for several seconds.]
01:23:02	Ben	Host	62! 62. 62.
01:23:06	Music	Music	62 is a World War <u>Two</u> film.
01:23:08	Ben	Host	Triumphant symphonic soundtrack music begins to play in the background as Ben introduces the film.
01:23:12	John	Host	Battle of the Atlantic being the subject. Directed by Mervyn LeRoy in 1943.
01:23:14	Ben	Host	Ohhhh! War movie!
01:23:19	John	Host	A during-the-war war film is <i>Action in the North Atlantic</i> .
01:23:22	Adam	Host	<i>Action in the North Atlantic</i> . I like movie titles that just do what they say on the tin. You know where you are—
			[Ben laughs.]
01:23:29	John	Host	—you know what it's gonna have.
01:23:30	Ben	Host	Action. In the North Atlantic.
01:23:32	John	Host	Humphrey Bogart, guys!
01:23:33	Ben	Host	Oh yeahhh!
01:23:34	Adam	Host	Humphrey Bogart.
01:23:35	John	Host	Cool.
01:23:35	Adam	Host	This is—
01:23:37	Crosstalk	Crosstalk	Is this the second time we've seen him? <b>Ben:</b> I—we saw him in, uh, <i>African Queen</i> !
01:23:40	Adam	Host	<b>Adam:</b> <i>African Queen</i> ! Yeah. I thought we would have more Bogart films in this project I'm shocked that this is the second one.
01:23:44	John	Host	Well, you know, what—what happened to—to this project was that it got a lot bigger than our initial <u>idea</u> .
01:23:51	Adam	Host	Yeah.
01:23:51	John	Host	And it got a lot bigger right away. When we realized—well, unless we're gonna confine ourselves to war movies that <u>star</u> Humphrey Bogart, we're gonna have to include a <u>lot</u> more—
			[Ben laughs.]
01:24:05	Music	Music	—and that becomes a bigger project. And I'm so glad that that's what happened.
01:24:06	John	Host	Reprise of theme song "War."
01:24:09	Adam	Host	But there—there are a lot of Bogey movies waiting for us out there.
01:24:10	Ben	Host	Yeah. God bless him. Well, that will be next week on <i>Friendly Fire</i> ! Uh, we will leave it with Robs from here! In the meantime, for John Roderick and Adam Pranica, I've been Ben Harrison. To the victor go the spoiler alerts!

["War" theme intensifies, then fades into background as Rob Schlute does the outro.]

01:24:29 Rob Schulte Producer

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

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["War" plays briefly at full volume, then fades out entirely.]

01:25:39 Speaker 1 Guest  
01:25:42 Speaker 2 Guest  
01:25:43 Speaker 3 Guest  
01:25:44 Speaker 4 Guest

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