

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

Gentle, tender string music.

00:00:01 Adam
Pranica

Host

Here on *Friendly Fire* we occasionally do things in the wrong order. We joined a podcast network before releasing a single episode, I introduce myself second instead of last, and we're reviewing *Guns of the Navarone* after its so-unrelated-they-could-be-legally-married sequel, *Force 10 from Navarone*. All along, we were... just taking orders.

There's a look that washes over the face of Captain Mallory when he's given the titular mission of this film that one could easily dismiss as "Gregory Peck Face." You see it all the time. It's that part of what makes Gregory Peck movies so much fun! Here, he flashes it when he knows that this is the mission that might finally kill him, but he has no choice but to take it. It's the classic "climb a cliff in a rainstorm to destroy the largest German guns ever made, or two thousand men die next Wednesday" kind of mission, because it is that mission. Exactly. Cue Gregory Peck Face.

But the thing about Gregory Peck Face is that it's not just superficial; it comes with desperation, determination, and resolve. Captain Mallory is a hero in this movie precisely because when he realizes how overmatched he is by the mission, he goes through with it anyway. In nearly every set piece his character confronts another chance to die, and not suddenly. *The Guns of the Navarone* is unusual because it's filled with the kind of tension that makes the viewer repeatedly sit with the idea a while, and really consider death as it approaches in its many forms, be it the massive squall, or the gunboat, or the cave.

I've been making Gregory Peck Face a lot lately, and I've been seeing it a lot in other people's faces, too. I suppose it's because we're all thinking a lot about death. And that's easy, "due to these unprecedented circumstances."

00:01:55 Adam

Host

Captain Mallory saw the big picture, and was willing to make the ultimate sacrifice for the greater good. It's what war movie heroes do.

Sacrifice has been on my mind a lot this week, which is how I'll gracefully pivot into what I really wanna talk about, and that's Captain Brett Crozier, former captain of the Navy aircraft carrier USS *Theodore Roosevelt*, removed from his command after a letter he had sent to a group of Navy leaders got leaked to the press.

Now, I don't know any active duty Navy captains—those are all John's friends. And while I'm sure he would have the perfect anecdote about holding court with a group of them at a plated dinner party, where he'd observed a quality about them that only he could detect, and then—almost lyrically—turn that observation into something germane to this topic, and this film. I wish he were doing this introduction, because I'd like to hear it too.

But what I can tell you is that after learning that a growing number of his crew of 4,000 were becoming infected with coronavirus, and

lacking resources to allow for the life-saving measure of isolating his crew, Captain Crozier appealed to the Navy for assistance. This plea became public, and published, in the *San Francisco Chronicle*. And for this, he was relieved of command by Acting—like so many in this willfully understaffed, overmatched administration—Navy Secretary Thomas Modly.

00:03:19 Adam Host

I read his letter. And you should read it, too. Captain Crozier saw impending, preventable death, and correctly observed that the risks acceptable in war are not the same as in peacetime. He made a choice, with some pretty big downsides, and I like to imagine that before hitting "send," Captain Crozier sat back in his chair and made Gregory Peck Face.

Not long after, Captain Crozier was cheered by hundreds of still-healthy sailors on his way down the ramp of his former ship, no doubt grateful for the sacrifice he made on their behalf. It took courage to do what he did, knowing what could happen to his career. And for that, he was given the send-off of a departing hero.

A few days later, Crozier himself would be diagnosed with the very illness he had tried so hard to prevent spreading among his crew.

What does all this have to do with today's film? Well, I guess when I see someone making the Gregory Peck Face now, it reminds me that we're all fighting our own wars. Against an epidemic, to rail against the entrenched policy of military institutions, or to destroy the biggest guns the German military has ever made. And maybe in the end, there's a chance we'll get to hear the horns of victory like they do in this film.

"Your bystanding days are over! You're in it now, up to your neck..." on today's *Friendly Fire: The Guns of the Navarone*.

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

00:04:45 Music Transition

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

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

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

Say it again, y'all!

War!

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

00:05:03 Ben Harrison Host Welcome to *Friendly Fire*, the war movie podcast that every week provides an exciting new answer to the question "With every one of us a genius, how can we fail?" I'm Ben Harrison.

00:05:14 Adam Host I'm Adam Pranica.

00:05:16 John Roderick Host And I'm John Roderick.

00:05:18 Adam Host Yeah, that—I felt very seen in that quote.

[Ben and John laugh.]

My many failures in life... certainly not due to my genius.

00:05:29 Ben Host *[Laughs.]* Felt like watching this one... one of the—one of those ones that John thought was going to be all we did when we started the show?

[Music fades out.]

00:05:40 John Host Yes, for sure. This was right up there on the list of the first 20 movies I put on our watch list.

00:05:47 Ben Host Yeah.

00:05:49 Adam Host I thought for sure seeing *Force 10 from Navarone* would ruin this in some way, and it turns out, totally different movies, totally different actors. Had zero effect.

00:06:00 John Host Right. In some ways completely unrelated, but in another way, like, there are analogues.

00:06:05 Adam Host Yeah.

00:06:07 John Host For each character. But they don't share a tone, really.

00:06:10 Adam Host I really like Gregory Peck! I had no idea what I was missing my entire life, watching movies!

[Ben laughs.]

He's great!

00:06:18 Ben Host It was hard for me watching this, 'cause I just—I don't believe him as anything but Basque.

00:06:22 Adam Host Yeah!

[Adam and John laugh.]

Yeah, and to see him and Anthony Quinn together in the same movie, uh—

00:06:28 Ben Host Yeah.

00:06:29 Adam Host —so soon after [the Spanish film](#).

00:06:31 Ben Host Yeah.

00:06:32 Adam Host Is, uh, disorienting a little bit.

00:06:34 John Host Well, and to see Anthony Quinn so soon after [Lawrence of Arabia](#).

00:06:40 Adam Host Yeah. Yeah.

00:06:41 Ben Host Yeah. There's a bunch of *Lawrence of Arabia* guys in this.

00:06:44 John Host Yeah.

00:06:45 Ben Host This was also a Carl Foreman joint. Of *The Key* and *Bridge on the River Kwai* fame.

00:06:53 Adam Host Great.

00:06:54 Ben Host Wrote and produced. And—

00:06:56 Adam Host I'm glad you said *The Key* first.

00:06:58 Ben Host Yeah!

00:06:59 Adam Host That's order of importance right there.

[Ben and John laugh.]

00:07:01 Ben Host The—I mean, *The Key* was our discovery as a podcast, you know?

00:07:05 Adam Host It was!

00:07:06 Ben Host That's our claim to fame.

00:07:07 Adam Host Yep.

00:07:08 Clip Clip **Music:** Gentle, romantic strings.

Speaker: You want to... marry me?

00:07:09 Ben Host Real writerly open, though, right? Like, drawing a connection between these Greek ruins and the stories of old, and like, "And now this is our—these are our stories"?

00:07:18 John Host Yeah, the focusing on the Parthenon and the voiceover, and then we also get the scene at the start where the officer is going through the dossier and saying like, "He's an expert killer! And an engineer! And he can make a great pie!"

00:07:36 Clip Clip **Murdock (*Rambo: First Blood Part II*):** That's a hell of a combination.

00:07:38 Ben Host [Laughs.]

00:07:39 John Host "He's also—he was Tarzan before the war! And he's a boomerang—"

00:07:42 Ben Host Yeah.

00:07:43 Clip Clip **Murdock (*Rambo: First Blood Part II*):** That's a hell of a combination.

00:07:45 Adam Host We've been to Turkey a bunch in our *Friendly Fire* films. We've been to North Africa a bunch. Interesting to find ourselves in Greece! In and around Greece here, right?

00:07:54 John Host Yeah! And—

00:07:56 Adam Host Greece the forgotten theatre of World War II.

00:07:58 John Host It's a—[chuckles] it's one of 25 forgotten theatres of World War II that we've discovered in making this show. Almost no part of Europe was untouched, and what we don't—we don't think of the Dodecanese as a particularly important theatre of war. And I don't think that most people probably even know what the Dodecanese are. They're a series of islands that are off the coast of Turkey, but they've been traditionally considered part of Greece. It's that realm where the

Turks and the Greeks kind of are always vying for authority there, and that goes back to the Trojan war. The Island of Rhodes is sort of the biggest one of those island—well, it's the biggest one of those islands.

And it's—it was a theatre of war—like, the Nazis took over Greece and the Balkans. But Turkey was sitting World War II out. That wasn't necessarily what anyone expected, right? I mean, Turkey was all in on World War I. Turkey was surrounded by theatres of war in World War II. And both sides—

00:09:13 Ben Host

What?!

00:09:14 John Host

I know.

[Ben laughs quietly.]

Wanted—uh, wanted Turkey to join the war on their team. And so this was a—this was this crazy sort of back-theatre that you could get into. Because you know, the Romanian oil fields, the Ploiești oil fields in Romania, were one of the major supplies of oil to the Germans. And one of their problems later in the war was getting oil. Getting gas for their tanks. And so this was like—the British had just kicked the Germans out of North Africa, but they were fighting over control of these islands, these Aegean islands.

It's not a thing that we think about as being like, central to the war, but it—

00:10:00 Adam Host

Is it analogous to what was happening in and around the Philippines?

00:10:03 John Host

Mm!

00:10:04 Adam Host

Like, control of these islands were crucial in that theatre in—like, was that—were there any similarities?

00:10:11 John Host

Yeah! If you—well, because—yes. There were. And air power is playing a big part of this. Because—or playing a major role. Because in order to get—I mean these were Naval battles, 'cause it's happening in and around islands. But the German Navy wasn't—the Germans didn't have like, a really killer Navy.

00:10:34 Ben Host

They just had that one boat, and it got taken out really early in the movie.

00:10:37 John Host

[Laughing] It really did.

But the Royal Navy had to go all the way across the Mediterranean—this is, you know, as far—this is over by the Levant. But all of that stuff's in play, right, and this is—and the events of this movie are happening just prior to the invasion of Sicily, which was the first major Allied invasion of Europe. You know, and then the ultimate defeat of the Italians. So in a way, this is kind of like the moment where the Axis is at its greatest extent. But also the tide of—the tide is turning.

00:11:14 Clip Clip

Speaker: Still had some romantic notions in those days about fighting a civilized war.

00:11:18 Ben Host

I was really surprised to see German radar be such a linchpin in this

movie. I—I guess I'd misunderstood the history of radar, 'cause I thought that that was like an advantage that the Allies had that the Germans didn't.

00:11:33 John Host Weirdly, radar that's there to detect battle ships. *[Stifles laughter.]* You know? It's not like, coastal defense radar that's picking out blitzkrieg bombers. It's like... it's picking out ships that you could just go out and look out the window and see.

00:11:48 Ben Host Yeah.

00:11:49 Adam Host Was it your understanding that the guns of the Navarone, the titular guns, were connected to the radar in such a way that they didn't need to be manually aimed? It seemed like—like, it was such a great leap in technological advancement.

00:12:03 Ben Host Oh. I thought that they were calling coordinates based on what they saw on the radar in that scene.

00:12:09 Adam Host Mm.

00:12:10 John Host This movie was based on a book by Alistair MacLean. And it was part of an era of thrillers where Nazi superweapons were a major plot point.

00:12:21 Ben Host Yeah. *[Chuckles.]*

00:12:22 John Host And that remains to this day. If you turn on the—if you turn on the Hitler channel...

00:12:26 Adam Host Yeah.

00:12:27 John Host ...uh, there's so much fascination with "Nazi superweapons"!

00:12:31 Adam Host Mm.

00:12:32 Ben Host So many hours of television have been devoted to the subject of superguns.

00:12:36 John Host But at the time, you know, if—writing thrillers about the war in the fifties, you could make some claim like "The biggest gun ever!"

00:12:47 Ben Host Yeah.

00:12:48 John Host "Connected by a secret radar to a—" you know, and people were breathless about that stuff. And I mean, you could now! Right? It's just like... "The Nazis and the UFOs were making," you know, "secret invisible bombs!" People just gobble it!

00:13:05 Ben Host I think it's important to stress that this is all fictional, because I think we all know TNT can't melt steel guns.

00:13:11 John Host *[Laughs.]* Do you see Building 7 in this one? You can see it; it's just right off the side.

[Ben laughs.]

Why is it on fire?

00:13:20 Ben Host What was going on there?

00:13:22 John Host Yeah. What was going on there?

But it's in the family of World War II movies that we've watched a lot of, which is to say that it is a fictional mission happening within a larger and—and real theatre. So this is a real theatre of war, things

like this are happening in this area. And so—and that's the setting for a completely made up, like, clown show.

00:13:55 Ben Host Yeah. I mean, it's like—it's based on a real operation, actually, I think.

00:13:59 John Host Ish.

00:14:00 Ben Host It's based on a novel that's based on a—

00:14:03 John Host On a video game.

00:14:04 Ben Host Yeah. Two layers of separation.

00:14:06 John Host *[Chuckles.]* Which was based on a board game...

[Ben laughs.]

00:14:10 Adam Host I really love stories like this. Like—like, Gregory Peck's character's greatest skill is something unrelated to war fighting. Like, it's that he's a champion cliff climber!

00:14:22 John Host *[Laughing]* Oh my god. My—

00:14:24 Adam Host *[Laughs.]* And that makes him the perfect man for this job!

00:14:27 Ben Host *[Gregory Peck impression]* "I'm a terrific rock climber that speaks flawless Greek and German!"

[All three laugh.]

00:14:32 Adam Host I was hoping to pimp you into a Gregory Peck, Ben, and I was successful. Thank god.

00:14:37 Ben Host *[Laughs.]* Uh, Gregory Peck could not do that, though!

00:14:41 Adam Host Yeah.

00:14:42 Ben Host The rock climbing was all done—like, they turned the camera sideways and had them climb the ground.

00:14:48 Adam Host Yeah.

00:14:49 Ben Host And both his German and his Greek had to be looped by voice actors, because he could not convincingly do the pronunciation.

[Adam and Ben laugh.]

00:14:58 Adam Host This is that *Armageddon* thing, right? Like, we're gonna get oil well drillers and send 'em into space.

00:15:03 John Host Yeah.

00:15:04 Adam Host This is—

00:15:05 Ben Host Yeah.

00:15:06 Adam Host This is Mallory's story here. It's great.

00:15:07 John Host My—when he said—yeah. *[Laughs.]* When he said—

00:15:08 Music Music Inspiring military music.

00:15:10 John Host *[British accent]* "The other thing, old man, is you're the best mountain climber in the world!"

[Music and impression stop.]

Or whatever. Whatever the line was—

[Ben and Adam laugh.]

My eyes rolled *right* outta my head and across the floor.

00:15:20 Adam Host

Uh-huh.

[All three laugh.]

00:15:24 Ben Host

And what's his deal? Is—he's like a plainclothes soldier, somehow?

00:15:27 John Host

Well, so, my understanding of what—*[sighs]* the little—you—they just dropped a little bit of just sorta coded signs. But I think—and what's very confusing is that he is an American. He has an American or at least a North American accent.

00:15:41 Ben Host

Yeah.

00:15:42 John Host

But that's never referred to. He's always talked about as though he's a member of the British Army. The implication I think is that—

00:15:51 Ben Host

[Gregory Peck impression] "I'm actually Spanish."

[John and Ben or Adam laugh.]

00:15:56 John Host

The implication is that he had a—that he was part of the North African campaign. That he was one of these, um—like, desert commandos.

00:16:04 Ben Host

Yeah.

00:16:05 John Host

There was a team of, um... desert special ops Brits that worked behind enemy lines. That were—that was actually—they were charged with—they were early special forces. They were these guys that were like, given a bunch of water and food and told to just go out in the desert and make problems. And so the implication was he was one of those guys. But it's never—it's—he's never revealed to be Canadian, even. I mean, it—that would make sense, right? Like, "Oh, he's Canadian." But it's never explained!

00:16:35 Ben Host

Yeah.

00:16:36 John Host

Why he's the only guy in the movie with an American accent.

00:16:38 Ben Host

It seems like he's been around this kind of area for a while, too. Like, one thing I just love about the beginning of the film is all of the like—all of the grubbiness of these guys. Like, the suits are like a little dirty and a little bit threadbare. Like, everybody's cuffs have some fraying on 'em. Like, they've been trying to keep their appearances up in Greece, but their—you know. Their suits just aren't up to the task anymore.

00:17:07 John Host

Now Ben, I don't know how you feel about this. But when I see Gregory Peck...

[Ben or Adam laughs quietly.]

...in a flawless sort of linen cotton blend suit, that is—

00:17:19 Ben Host

Yeah.

00:17:20 John Host

—that it's clear he's been living in for... two years. It's dirty, but he's keeping it—he's like, sponge-cleaning it.

00:17:28 Ben Host

Yeah, he's getting a washcloth damp and trying to buff out dirt when

it gets on.

00:17:34 John Host *[Laughs.]* And then Anthony Quinn shows up in a seersucker suit that's filthy.

00:17:40 Ben Host Yeah. *[Laughs.]*

00:17:41 John Host Literally filthy, and held up—like, instead of a belt he's got a rope or whatever. And yet they're both like—they knot their tie, they're—like, they have a dimp—Gregory Peck has a dimple in his tie.

[Adam laughs.]

00:17:54 Ben Host Yeah. They're, you know, tightening the knot all the way up to the top. They are not loosening up at all.

00:18:02 John Host I looked at those suits, and I was like "Ohh, that me! That me! I want—"

[Ben and John laugh.]

I wanna have one white suit that I—or cream-colored suit that I struggle to keep clean, but I still every morning tighten—you know, button that top button.

00:18:16 Ben Host I really envied the shoe choice that, uh—that Anthony Quinn makes for his seersucker, too. 'Cause I feel like you really—like, the fashion people really wanna box you into the white suede shoe to go with your seersucker. And he's just wearing, like, brown plimsolls, I think? They're just like, sneakers, basically! He looks great!

00:18:39 John Host *[Laughs.]* They gotta be able to climb a 400-foot cliff in their shoes!

00:18:44 Ben Host *[Laughing]* They really do.

[Beat.]

00:18:48 Adam Host Alright, I'm back.

[John laughs.]

00:18:51 Ben Host Even the, uh—even the commodore—whatever, the—like, his suit is like made to be bad.

00:18:56 John Host It's bad.

00:18:57 Ben Host But he wears it like—he wears it as well as you can wear a bad suit. Like a Men's Wearhouse suit that hasn't been tailored to fit. Like, he just looks super comfortable in it, like it's been what he's been wearing for a long time. Another guy where I was like "Why is he not in a uniform?!"

00:19:14 Adam Host I really loved Commodore Jensen, and I wish he was in more of the movie. Like, I love how they introduce his character, as just having everyone take a shit on him for the mission failure of before this movie. And the big ask that he gives Gregory Peck. I love—*[laughs]*. It's so absurd! Like, "I know you're old, and I know you haven't climbed in five years, but if you don't climb, two thousand men are going to die on Wednesday."

[John chuckles.]

00:19:42 Ben Host Yeah.

00:19:43 Adam Host No one's gonna say no to that.

00:19:44 Ben Host And he sends them off, and then he's like "Well, that's a shame. Those guys are all gonna die and fail."

00:19:49 Adam Host I thought for sure we'd check in with Commodore Jensen a bunch, but he's gone!

00:19:54 John Host Well, because he... because he... takes himself out of the story, or he neuters his role, by saying "I'm just a middleman. I don't make these decisions."

00:20:04 Adam Host Yeah.

00:20:05 John Host "I'm just here to send guys to their death. It's not my call." And I thought that was kinda lame! I wish that they hadn't put that line in, and they'd made him the spymaster. Made him the one that was making these decisions on the fly. I think in history, this theatre of war was the special interest of Winston Churchill. And part of that was that Churchill I think was trying to redeem himself for his mistakes at [Gallipoli!](#)

00:20:38 Adam Host Mm.

00:20:39 Ben Host What mistakes at Gallipoli?

[Ben and John laugh.]

00:20:42 John Host Churchill had all this fascination with the—with this sort of Turkish side of—this Turkish front, I guess. But yeah, I wish the commodore had been given a little bit more... a little bit more rein.

00:20:56 Adam Host He's so uncaring. And he's so focused on mission success or failure that I almost feel like to get more of him would, uh—would "fly in the ointment" this thing.

00:21:07 John Host Yeah.

00:21:08 Adam Host You know? Like, we don't want his vibe pervading the thing.

00:21:11 Ben Host Well, and I love how just out-by-themselves they feel once the mission starts.

00:21:16 Adam Host Yeah.

00:21:17 Ben Host It's like, there's nobody coming to help you.

00:21:19 Adam Host Yeah.

00:21:20 Ben Host There's nobody you can even contact, really.

00:21:22 John Host Well, that's the thing. The first quarter of this movie, where we're setting it up, feels pretty... pretty disjointed. It doesn't get off to a great start. Part of it is all the reading of the dossiers, putting together this improbable team. You know, a wisecracking explosives chemistry professor who refuses to accept an officer's commission. You know, the young Greek boy who just coincidentally comes from this weird small island. But was raised in New York.

[Adam and Ben laugh.]

And isn't given any speaking lines until... three quarters of the way through the movie.

[Ben laughs.]

And then the boat engineer who's also a knife ex—all that stuff!

[Adam laughs.]

It's just like "Okay, okay, okay. Get on with it." But as soon as they get on their little—

00:22:08 Adam Host He gets the stupidest death at the end. What the hell?

00:22:11 John Host *[Laughs.]* I don't even know!

[Adam laughs.]

I don't even know! I—I—I—I actually rewound it and tried to replay it, like, "How did the knife get turned around?!"

[Ben laughs.]

00:22:19 Adam Host Yeah.

00:22:20 Ben Host It doesn't, uh—doesn't actually make any sense.

00:22:22 John Host But as soon as they get on their little busted-ass, uh, Greek fishing boat and head out into the ocean—

00:22:29 Adam Host Mm-hm.

00:22:30 John Host —the movie really changes! And it gets—

00:22:32 Adam Host Yeah.

00:22:33 Ben Host Yeah.

00:22:34 John Host It gets good! It's really appealing, it's believable, it's gorgeous. All the way through the shipwreck, which is—even as it was happening I was like "This is great!"

00:22:48 Ben Host Yeah.

00:22:49 John Host Like, it's so hard to film a storm and a shipwreck—

00:22:54 Ben Host Like, for a movie that has a plane crash at the beginning that is like, one of the crappiest model shots we've seen in *Friendly Fire*...

00:23:02 John Host So awful.

00:23:03 Ben Host It's amazing that they have a stormy shipwreck scene as like, white-knuckle as this. It's amazing!

00:23:12 Adam Host I—*[stifles laughter]* I was laughing because there's such a difference between a guy throwing a bucket of water at someone's face and what you get in this movie. Which is just...

[John and Ben laugh.]

00:23:21 Ben Host Yeah.

00:23:23 Adam Host *[Laughs.]* Like, knock-you-off-your-feet amount of water hitting Gregory Peck in the face.

[Adam and John laugh.]

It looks really painful!

00:23:28 John Host Over and over and over!

00:23:29 Ben Host Yeah.

00:23:30 John Host I don't—

00:23:31 Adam Host Yeah.

00:23:32 John Host I can't imagine how they filmed it other than in the actual ocean! I mean, it was...

00:23:36 Adam Host Yeah.

00:23:37 Ben Host Right!

00:23:38 John Host ...intense! And very white-knuckle. But everything leading up to that—

00:23:42 Adam Host Yeah.

00:23:43 John Host —was great. I mean, everything—as they make their way onto the island, most of the stuff—most of the commando stuff, um, being chased by the Nazis, like, it's all... pretty good movie! You know. Pretty exciting movie. But the intro—the first quarter of it does not foreshadow how cool it's gonna be in the middle.

00:24:06 Ben Host Yeah. The—I mean, like, it's getting a lot of pieces in place that it does pay off. But yeah, it feels like it's almost like, self-conscious about how many pieces it has to put in place.

00:24:17 John Host I mean, if you compare it—and I know we're not supposed to compare movies to one another, as per Adam's dictum.

00:24:24 Adam Host That is my dictum.

[Ben snickers.]

00:24:26 John Host This is, uh—[laughs]. This is a movie made by the director of *Bridge over the River Kwai*—or *Bridge on the River Kwai*, sorry.

00:24:33 Ben Host Uh, producer. I think a different director.

00:24:35 John Host Producer. I mean, one of the great all-time movies. In—of any genre.

00:24:40 Ben Host Yeah.

00:24:42 John Host So you can't help but wonder—or you can't help but look at them together—

00:24:47 Adam Host It's a five-bridge movie.

00:24:48 John Host Right? And they're only separated by a few years. So they're part of the same school. Right? The same school of like, here's an epic World War II picture with a lot of big stars. You know, that first quarter of the film... like, a truly great movie doesn't need all those crutches.

00:25:07 Ben Host This is the same director as *North West Frontier*.

00:25:11 John Host Oh!

00:25:12 Ben Host Which we watched a little bit more recently than *Bridge on the River Kwai*, and I think that that—the similarities to that feel, uh... like something that's a little easier to see.

00:25:23 John Host Yes. They do feel similar.

00:25:25 Ben Host J. Lee Thompson also had a long collaboration toward the end of his career with Charles Bronson! Directed a bunch—a whole bunch of Charles Bronson movies!

00:25:36 John Host Ohhh! That—I don't find that surprising.

00:25:38 Adam Host *[Charles Bronson impression]* "One of my favorite directors."
[Ben laughs.]
"J. Lee Thompson!"

00:25:42 Ben Host *[Same impression]* "I like his no-nonsense shooting style!"
[All three laugh.]
[Impressions stop.]

00:25:47 Adam Host Getting a little Bob Dylan-y there, Ben!
[All three laugh.]

00:25:52 Ben Host It always does!

00:25:54 Adam Host *[Bob Dylan or Charles Bronson impression]* "I never made any sooongs! About the guns of Navarooooone!"

00:26:00 Ben Host *[Laughs.]*
[Same impression] "One thing about me, I never went electric!"
[All three laugh.]
[Impressions stop.]

00:26:06 Adam Host We're not pimping John into this. Helllll no.

00:26:09 John Host Nooo, thank you.
[Adam laughs.]

00:26:11 Ben Host That was, uh—that was really devastating when they crawled up that slippery cliff, and found that there was a German waiting for them right at the top. *[Laughs.]*

00:26:21 Adam Host Yeah. God, the Germans think of everything!

00:26:23 Ben Host Like, they've been through this whole shipwreck. They finally get to the top. There's a Nazi right there!

00:26:29 John Host Just one—

00:26:30 Ben Host And he's supposed to not be there!

00:26:32 John Host One Nazi, just sitting in a cave.

00:26:34 Ben Host Yeah. Does that guy have the worst job? *[Laughs.]*

00:26:37 John Host I—as a—

00:26:38 Ben Host Like—

00:26:39 John Host As an introvert, I would think that was the best job.

00:26:42 Adam Host Agreed. I mean, if I had to be a Nazi—and this is something I never think about—uh, I would definitely want to be the solo operator at the top of a cliff.

00:26:49 John Host Yeah.

00:26:50 Adam Host Whose only job it is to—is to answer the phone every couple hours.
[Ben laughs.]

00:26:53 John Host *[German accent]* "Fritz, you're going—here's your job! You are going to the cave on the top of the rock, und... you sit there! Und..."

[Ben laughs.]

"If the phone rings... answer!"

00:27:04 Ben Host *[German accent]* "If we call you on the radio—!"

[All three laugh.]

00:27:07 John Host *[German accent]* "Otherwise, there's... nothing to do."

[Adam laughs.]

"No one will ever climb the cliff... so you can be assured of that."

[Adam laughs.]

[Accents stop.]

00:27:16 Ben Host It seemed like total madness that they didn't, uh, take his uniform away from him before they threw him off the cliff.

00:27:21 John Host Total madness.

00:27:22 Adam Host I love when they get to the top of the cliff, the weather gets better, and no one gestures to the sky like "Oh, yeah! Now it stops raining!"

[All three laugh.]

Classic.

00:27:33 John Host I thought that that was a pretty interesting plot turn. Uh, that the commander of the mission would suffer an injury...

00:27:43 Adam Host Mm.

00:27:44 John Host ...at a kinda crucial moment. And then all of a sudden he's dead weight. But he's kind of beloved. Like, love for him is one of the things that unites the disparate characters of the gang.

00:27:58 Ben Host Yeah.

00:27:59 Adam Host I was definitely on Team Bullet before Roy crawled out of the cave and attempted to shoot himself. I thought that scene was crucial in getting me back on his team.

00:28:10 John Host Yeah.

00:28:11 Adam Host Like, I thought that was an awesome character moment for him.

00:28:14 Ben Host Yeah. That's a save-the-cat math that was really hard to do—

00:28:18 Adam Host Yeah.

00:28:19 Ben Host —and they just figured out a way to do it.

00:28:21 John Host It's maybe the only character development of any character in the movie other than Anthony Quinn. Like, we know Anthony Quinn's story, and he is made extremely complex.

00:28:34 Ben Host Yeah.

00:28:35 John Host By his backstory. And weirdly, the way he kind of hovers in the background of a lot of those scenes... it's very reminiscent of Benicio

del Toro in *Sicario*.

00:28:50 Ben Host How dangerous he always feels?

00:28:52 John Host Yeah! Right.

00:28:53 Ben Host How close to violence he always hovers.

00:28:55 Adam Host "Anthony Quinn is giving me Benicio del Toro vibes" is what I have down.

00:28:59 Ben Host Wow.

00:29:00 John Host Big time! Right? Because he's just—

00:29:01 Adam Host Yeah.

00:29:02 John Host You're not sure how he ranks. Like, where he is on the spectrum of who's in charge. He never takes charge.

00:29:09 Ben Host Even though he's technically got the highest rank.

00:29:12 John Host Right! And he's just, like—he's—there's so much menace in him!

00:29:15 Music Transition Brief clip of "War."

War!

[Music stops.]

00:29:17 Promo Clip **Music:** fun., upbeat music.

[Speakers 1 and 2 talk over each other and fade out as Jesse Thorn starts a voiceover.]

Speaker 1: I can't hear myself, but I'm assuming that—

Speaker 2: Are you plugged in? Is your headset plugged in headphones?

Jesse Thorn: These are real podcast listeners. Not actors!

[Speakers 1 and 2 continue speaking over each other briefly.]

Speaker 3: Hey, thanks for coming! Here's a list of descriptors. What would you choose to describe the perfect podcast?

Speaker 1: I mean, "vulgarity."

Speaker 2: "Dumb." Definitely "dumb."

Speaker 1: And like... uh, right here. This one. "Meritless."

00:29:42 Promo Clip **Speaker 3:** What if I told you there was a podcast that did have all of that?

Speaker 1: *[Gasps.]*

Speaker 2: No!

Speaker 3: *Jordan, Jesse, Go! ...And it's free!*

Speakers 1 & 2: *[Astonished] Jordan, Jesse, Go!/?*

[A round of applause in the background.]

Speaker 1: *Jordan, Jesse, Go!*

Jesse: *Jordan, Jesse, Go! A real podcast.*

[Music ends.]

00:29:59 Promo Clip

Music: Tense sci-fi music.

[Speaker 1 narrates in voiceover intercut with dialogue from the show.]

Speaker 1: Strange planets, curious technology, and a fantastic vision of the distant future. Featuring Martin Starr.

Martin Starr: So we're going on day 14. Shuttle still hasn't come.

Speaker 1: Aparna Nancherla.

Aparna Nancherla: *[Cheerful and electronic]* The security system provides you with emotional security! You do the rest!

Speaker 1: Echo Kellum.

Echo Kellum: Can you disconnect me, or not?

Speaker 1: Hari Kondabolu.

Hari Kondabolu: I'm staying.

Speaker 1: From *Hitchhiker's Guide to the Galaxy*, Geoffrey McGivern.

Geoffrey McGivern: Could you play Cyndi Lauper's "Girls Just Want to Have Fun"?

Speaker 1: It's [*The Outer Reach: Stories from Beyond*](#).

Speaker 2: Now available for free at [MaximumFun.org](#), or anywhere you listen.

[Music fades out.]

00:30:45 Music Transition

Brief clip of "War."

*Huh!
Yeah!*

[Music stops.]

00:30:47 Adam Host

Are we supposed to laugh during that scene where, uh, Mallory's riding in between Anna and Stavros, and Anna's kinda flirting with Stavros, but he—she's able to suss out the story of why Stavros wants to kill Mallory, and how uncomfortable that is to be sitting in the middle of?

[All three laugh.]

I—I don't believe that was meant to be funny, but I laughed and laughed during. That was great. Great scene.

00:31:14 John Host It was pretty funny! There was a certain amount of that early sixties, like, jocular derring-do? Any time David Niven was on the screen, it was unclear whether he was a Rickles, or something more... dangerous, or something more real.

00:31:34 Ben Host Yeah.

00:31:35 John Host David Niven is given two... long... passionate soliloquies. And we don't normally think of David Niven as like the... moral center of a film? He usually—

[Ben laughs, John stifles laughter.]

You know, he usually plays a sort of callow playboy. You don't think of him as the conscience.

00:31:57 Adam Host You never see it coming.

00:31:59 Ben Host He said that, uh, in reflecting on the film, that he felt very miscast, initially. And then like, looked back on the role as one of his favorites that he ever did. And I kinda thought he was perfectly cast! Just, like—like the fact that he's like a college professor who gets pulled into the war and then into this commando mission. Like, he I think really wears well the, uh, "I wasn't even supposed to be here for this" kind of feeling.

00:32:33 John Host Yeah, I'm always super suspicious of the... really smart corporal.

00:32:39 Ben Host Yeah.

00:32:40 John Host The—I'm sorry. Not just smart corporal. I mean the upper-class corporal. I just feel like it's a weird thing—

00:32:50 Ben Host Wow, John. The fact that you get those two things confused is really telling.

00:32:53 John Host I know, it really is. Am I right? Education and class, Ben.

[Ben laughs.]

They're inextricable from one another!

00:33:01 Ben Host Whoa.

00:33:02 John Host But you know what I mean? Like, the—it feels like a trope that we see that is a shorthand—filmmakers are using it as a shorthand for something. And I think what it is is that we are meant to trust enlisted men in a way that we can't trust officers. And that is made abundantly clear in this movie. That—or rather that—that is really explored, in a way that it isn't in a lot of movies, because David Niven and Gregory Peck actually yell at each other about it! Where Gregory Peck is like "I'm the officer! I have to make this decision! And you are a—you're a cheater! By having absented yourself from that. And you think you're getting away with it, but you're not!"

I mean, that was all—they were really exploring that trope. While exploiting it.

00:34:00 Ben Host And the fact that David Niven is like, armchair quarterbacking this is... really, uh—I mean, like, his character does not come out looking rosy for that.

00:34:10 John Host Hm-mm. Hm-mm.

00:34:11 Ben Host David Niven almost died on the set of this movie!

00:34:16 John Host What?

00:34:17 Ben Host In the scene where—

00:34:19 Adam Host From alcohol poisoning?

[John laughs.]

00:34:21 Ben Host Uh—*[laughs]*. I think that would have been, uh, Gregory Peck and Anthony Quinn.

00:34:25 Adam Host Yeah.

[All three laugh.]

00:34:26 John Host He almost died at the baccarat table.

[Adam laughs.]

00:34:29 Ben Host Yeah. It's a—it's—I read something about like, people on the set were quite impressed with how much brandy Gregory Peck could drink? *[Laughs.]*

00:34:37 Adam Host Yeah! He's got a wooden leg.

00:34:39 Ben Host But David Niven in the pool of water that he's in under the elevator, he got, like, severely chilled and was hospitalized for like several weeks.

00:34:50 Adam Host Oh no!

00:34:51 Ben Host While they figured out other stuff to shoot, and almost had—like, they were on this gamble where they're like "Okay, like, there's... a pretty good chance he dies. But there's also a chance he gets better. And if he does, like, we'll shoot the rest of his stuff. But otherwise it's either, like, we have to scrap this film, or we have to re-cast his role and do a ton of re-shoots, 'cause he's in basically every scene."

00:35:15 Adam Host Wow.

00:35:16 Ben Host There was a pretty big pall hanging over the set, and it was—like, he—it was literally just like an unsafe on-set condition, I think, that he got like very badly chilled in this pool of water.

00:35:28 Adam Host God, I would not have guessed that would be the most dangerous scene featuring water.

00:35:33 Ben Host I know! They're in a sailboat directly abeam of a—*[laughs]* German ship that explodes really big. And—

[John and Ben laugh.]

00:35:42 John Host That was such a great scene!

00:35:45 Adam Host Anthony Quinn's out there pumping out the lower deck, like just hammering this pump.

[Adam and Ben laugh.]

As wave after wave are crashing into him. I thought for sure that he was going to be brained by the very pump he was using.

[Ben laughs.]

That seemed more dangerous! Jeez!

00:36:02 Ben Host

Yeah.

00:36:03 John Host

There's so much danger in this movie—there are a lot of—there's a lot of special effects where mortar shells are going off around people.

00:36:10 Adam Host

Mm-hm. Mm-hm.

00:36:12 Ben Host

Yeah.

00:36:13 John Host

And there are a couple of those that felt like the... the closest I've ever seen a mortar effect go off next to a person. Like, people that are basically standing four feet away from a flash pot.

[A rooster crows in the distance.]

But a flash pot that's lifting 15 pounds of dirt in the air.

[Ben laughs.]

I was like "Whoa! Alright! You guys feel pretty confident about your special effects bros, I guess!" 'Cause it's not like—it did not look like camera foreshortening. It was an explosion that put dirt in the ear of the guy standing next to it.

00:36:48 Adam Host

Mm-hm.

00:36:49 Ben Host

Yeah. The extra that got paid like 50 bucks for the whole day.

[Ben and John laugh.]

00:36:53 John Host

Yeah! It was pretty impressive.

00:36:54 Clip Clip

[A very earthy-sounding explosion.]

00:36:57 Adam Host

This film made me think a lot about the dangers that the characters faced, but also made me feel pain in a way that I've rarely felt in other war films. Everything featuring that, uh, the SS guy going to work?

00:37:12 John Host

Ugh.

00:37:13 Adam Host

On Roy's leg.

00:37:15 John Host

Ugh.

00:37:16 Adam Host

Like, that scene where he just lightly drops the butt of his pistol onto his leg was... so awful. I—

00:37:23 John Host

Ugh.

[Adam laughs.]

00:37:24 Ben Host

Yeah.

00:37:25 Adam Host

Very, like, subtly awful, in a—in a weird... way.

00:37:28 Ben Host

Yeah, the fact that he's holding back to the extent that he is makes it more upsetting, somehow.

00:37:34 Adam Host Yeah! Yeah!

00:37:35 John Host So upsetting. "Upsetting" is the word, too.

00:37:38 Adam Host Yeah. Really well done. I was not expecting to be as squirmed-out as I was watching this, and he really did it.

00:37:47 John Host Could you have cast an actor in the role of Obersturmführer SS guy? Could you have cast a better actor than that one?

[Ben laughs.]

00:37:58 Adam Host Yeah, he was perfect.

00:37:59 John Host It's like they took a blond guy, and then they dipped him in bleach... and then—

[Ben laughs.]

—and then painted him blond.

00:38:06 Ben Host They Google-searched "most Aryan man of—alive."

[John and Ben laugh.]

And this is what came back?

00:38:12 John Host It's funny how—

00:38:13 Adam Host His character's name was Sessler. And you gotta believe those two "S"-es were a couple of lightning bolts.

[John and Ben laugh.]

Really embraced it.

00:38:21 John Host It's amazing that at a certain point, like, blondness becomes a form of evil.

[Adam and Ben laugh.]

00:38:30 Adam Host *[Not rhetorical]* You guys didn't watch a version of this film that subtitled the Germans at all, did you? Because what I watched didn't.

00:38:35 John Host No. No.

00:38:37 Ben Host No.

00:38:38 Adam Host And I liked it for that.

00:38:39 Ben Host Yeah, the Greek and the German was un-subtitled.

00:38:42 Adam Host Yeah. It felt very much like taking a foreign language class that leans into the whole "English will not be spoken in this classroom" kind of thing, and you're meant to contextualize what's being said in another way. And so I liked—like, the reason I brought it up was like, when Sessler starts torturing Roy, and then he's—he's told not to by someone above him, like, I liked just sort of figuring out what that conflict might be without knowing the actual words being said. I thought that was cool.

00:39:12 Ben Host Yeah.

00:39:13 John Host There was a thing that we see in a lot of movies from this era. Which was the juxtaposition of the bad German and the good German.

00:39:22 Adam Host Mm-hm.
00:39:23 Ben Host Mm. Well, it's a—it's a gradient. It's—
00:39:26 John Host Uh-huh.

[All three laugh quietly.]

Yeah. The blo—or the blond German is bad, the bald German is good. But we do get that—

00:39:33 Adam Host The bloodline is pure, but the goodness and badness is not. That's the spectrum.

00:39:37 John Host That's the variation. Right. The bald German captain is—he behaves honorably. He's given a lot of respect by Gregory Peck. He says a few of these sort of, like, um... he gives a couple of lines that we're meant to understand indicate that he is an old-school warrior. He says, you know, "We don't fight wars with wounded men," and... there's a lot of hat-tipping that goes on, that I think in the early sixties, it was still very... it was still very important, I think, for Greatest Generation people to believe that there were good Germans, and that there were—that there was a—there were respectable adversaries who were equal on the field of noble battle.

And then we also get the sadistic Nazi who is un-redeemable. And...

00:40:36 Ben Host Yeah.

00:40:37 Adam Host I really like how that idea is litigated between Stavros and Mallory, though!

00:40:41 John Host Mm-hm.

00:40:42 Adam Host With respect to the story of Anthony Quinn's family being killed, largely because Mallory believed that.

00:40:49 John Host Mm-hmmmm.

00:40:50 Adam Host He thought that there could be that kind of respect on the battlefield, right?

00:40:54 John Host Mm-hm! They really do! They talk about it right out in front of *[inaudible]*.

00:40:59 Ben Host And then after they escape the Germans, the reprisal is brought down on the entire town! Like, the Greeks that didn't have anything to do with the capture or the escape get the full wrath of the Wehrmacht.

00:41:13 John Host And we see the Butcher of Barcelona in his final scene... hesitate.

00:41:20 Adam Host Mm-hm.

00:41:21 John Host Even though he's like this master with the knife, he hesitates, and he—and he gets it as a result!

00:41:26 Ben Host He hesitates every time!

00:41:28 John Host He hesitates because what? He's—he lost the thirst for blood? The takeaway from that is "Lose your thirst for blood? Die with a weird knife reversal that isn't properly explained."

00:41:41 Adam Host I think, uh, the Butcher of Barcelona named himself.

[John and Ben laugh.]

'Cause, uh... I don't think he lived up to that nickname at all!

00:41:50 Ben Host Stanley Baker was giving me big Garret Dillahunt vibes in this movie.

00:41:54 Adam Host Alright! Yeah! Could see that.

00:41:56 Ben Host I liked seeing him again! He's a—he's such a vastly different character from the one he plays in *Zulu*. It was cool to—

00:42:03 Adam Host Yeah.

00:42:04 Ben Host —to spend some time with him doing something totally else. And cool to see him in like a pretty small role! Like, I wonder what—I mean, like, I can't imagine at this point his—in his career this was like, the obvious career move, right?

00:42:17 Adam Host Yeah.

00:42:18 Ben Host Like, "Oh, yeah! Be like the sixth guy on the bill in some random movie." Like... he could've been starring in something!

00:42:27 John Host Isn't this pre-*Zulu*?

00:42:28 Ben Host Is it? Oh, yeah. Yeah, you're right. But he had been in a ton of movies. I think he was like basically a star at this point.

00:42:35 Adam Host John, you're a guy wandering through the, uh—the movie title used car lot, slapping hoods, going—

[John laughs.]

"I think this war film's more of a '64, really!"

[John and Ben laugh.]

00:42:46 Ben Host Yeah, he was a—he was—he was a leading man! You know? Like, he—before this movie, he's like—like, most of his credits are like, number one or number two on the bill.

00:42:55 Adam Host Hm.

00:42:56 John Host But if you think about this, and the reason that *Guns of Navarone* was on my list of the—you know, the first 20 films, along with *Bridge on the River Kwai* and *Longest Day*—they really are—they share a lot of DNA, and one of their commonalities is that they're packed to the gills with the stars of their time.

00:43:19 Ben Host Yeah.

00:43:20 John Host And I think you could advertise—you could pitch a movie like this to an actor, and say "Well, look. You're not Gregory Peck or Anthony Quinn. You may be a leading man, but... you know. We're talking about Gregory Peck here."

[Adam laughs, John stifles laughter.]

00:43:37 Ben Host Yeah.

00:43:38 John Host And almost any actor would go "Yeah, yeah, yeah. Okay." You're—

00:43:40 Ben Host "Oh, the Spanish guy?"

[John laughs.]

"Oh, yeah, yeah! I've heard of him."

[Ben and Adam laugh.]

00:43:43 John Host "Sure. Sure. Gregory Peck? Yeah, okay. I'll take a—I'll take a—I'll take second billing to him." Then it's like—

00:43:48 Adam Host Uh-huh.

00:43:49 John Host "Well, what about Anthony Quinn?"

00:43:50 Ben Host Yeah.

00:43:51 John Host "Yeah, alright."

00:43:52 Ben Host You know. Unlike *The Longest Day* or *A Bridge Too Far*, this isn't, like, comedically overpacked with the famous stars of the day. Like—

00:43:58 John Host Right, it doesn't have Mickey Rooney in it.

[Ben laughs.]

00:44:01 Adam Host Yeah, and the way that you know that is because we have two female characters in this one.

00:44:05 Ben Host Yeah.

00:44:06 Adam Host Who play large roles.

00:44:07 Clip Clip **Speaker:** She's like a ghost! She goes anywhere!

00:44:09 John Host Irene Papas was a major star. Not only of this time, but—but—you know, she had a career into the seventies playing strong female leads.

00:44:21 Ben Host Her character is so interesting. Like, when they realize that she's been betraying them the entire time, and David Niven has his big second—second soliloquy about what's going on here, it's almost like the characters in the squad were so caught up in the fact that they were the protagonists of the movie that they never contemplated anyone wouldn't believe that they would complete their mission. *[Laughs quietly.]*

And like, that's her excuse! They're like "Why didn't you just—why weren't you just on our team?" And she's like *[stifles laughter]* "You guys weren't gonna fucking win! Are you kidding? You're gonna go try and blow up those guns?! The—you guys?! No way!" *[Laughs.]* "Why would I ever throw my lot in with something as far-fetched as that?"

00:45:05 Adam Host That was a fun moment.

00:45:07 Ben Host Yeah. She like—she like, rejected the logic of the film!

00:45:10 John Host You're talking about Gia Scala, and I was talking about Irene Papas. Gia Scala played the role that you're talking about, the, um...

00:45:18 Ben Host Anna.

00:45:19 John Host Anna, right. Who was the betrayer. And Irene Papas was the strongest female lead that we—

[Ben laughs, John stifles laughter.]

—that we've seen in a long time.

00:45:28 Ben Host Yeah.

00:45:29 John Host In terms of war movies made at this point. Who's basically leader of the rebellion, and...

00:45:35 Adam Host She drives the truck!

00:45:36 John Host She drives the truck! She drives the mission for a while.

00:45:39 Adam Host Mm-hm.

00:45:40 John Host And I mean, you have to be a strong female lead to be... someone who not only is the love interest of Anthony Quinn, but pretty much puts Anthony Quinn on blast. Both actresses had long careers. I think Gia Scala had a kind of a tragic end, actually.

00:45:57 Ben Host Oh, really?

00:45:58 Adam Host Hmm.

00:45:59 John Host But she dated Steve McQueen.

00:46:01 Adam Host Wow. That's fun.

00:46:03 John Host Yeah.

00:46:04 Adam Host I could've gone for a little bit more of Spyros getting into it with Anthony Quinn's character. Like, "You're not gonna... fuck my sister, are you?"

[Ben and John laugh.]

Like, there's never the, uh—there are never bad feelings about that, I think crucially because Maria makes her passes in the truck, and in private. She keeps it on the down-low, in a fun way.

00:46:29 Ben Host Yeah.

00:46:30 Clip Clip **Speaker:** Get off your behinds.

[Ceramic or glass clinking, and footsteps.]

00:46:33 Ben Host The Gregory Peck character was originally intended for William Holden, which would have really made this a, uh, *Bridge on the River Kwai*—

00:46:41 Adam Host Mm-hm.

00:46:42 Ben Host —spiritual successor or whatever.

00:46:43 John Host Well, I'm glad it didn't go to William Holden.

00:46:46 Ben Host Yeah. I think he was specifically worried that it would just seem like going for another *Kwai*.

[Someone laughs quietly.]

00:46:52 John Host Right.

00:46:54 Ben Host I liked Peck in the role! I mean, it's not like a super interesting role. It's just, like—like, it just relies on you, like, liking that he is a very competent... specialist.

00:47:04 John Host I mean, I've known a lot of mountain climbers. And they tend to be skinny dudes. Now, I don't know the last time that the best mountain climber in the world was... six-foot-four and built like a brick wall?

[Ben and Adam laugh.]

00:47:22 Adam Host Like, a guy who looks like he could survive the fall off of a cliff.

00:47:26 John Host *[Laughs.]* Yeah. Like, I—maybe mountain-climbing technology has changed, but they tend to be spidery guys.

00:47:31 Adam Host Yeah.

00:47:32 John Host Uh, who are living van life.

00:47:35 Ben Host I wasn't—wh—he was putting those pitons in the wall, but then not looping his rope through them. That seemed like a bad choice.

00:47:41 John Host Oh, that drove me CRAZY! He was pitting the pitons in the wall and then using them as footholds! And yet Anthony Quinn is belaying him from below!

00:47:49 Ben Host Yeah!

00:47:50 John Host And it's like "Belay—why is he—why is he belaying him? There's no—he's not clipping in anywhere!"

00:47:53 Ben Host Yeah. Why have the rope if it just goes straight down to the ground?!

[Ben and John laugh.]

00:47:57 Adam Host It's easier to pull the guy off the cliff if you're holding the rope, that's why.

00:48:01 John Host *[Laughs.]* That was the nuttiest thing I ever saw, and it just—it—

00:48:05 Adam Host Yeah.

00:48:06 John Host I can't believe that no one on the set—like—

00:48:09 Ben Host "Should we ask somebody that knows how to rock climb what, uh, what these or for, or—?" *[Laughs.]*

00:48:13 John Host *[Laughing]* Yeah!

00:48:14 Adam Host I think you answered this question early on. By shooting those scenes horizontally, I think the rope ruins the illusion of that.

00:48:21 John Host Right. Ohhh.

00:48:23 Adam Host If you were to tie it around the piton, it would look slack, and you've gotta keep it taut.

00:48:27 John Host They were doing a sixties *Batman* thing.

00:48:28 Adam Host Yeah. Yeah.

00:48:29 Ben Host Yeah.

00:48:30 John Host A small problem to have not overcome in order to have anybody who's ever climbed a rock...

[Ben laughs.]

...go "What?"

[Adam laughs.]

00:48:39 Ben Host I think one interesting thing about this movie is that more is done to illuminate the fictional geography of this island than a lot of the movies we've seen that are set in real places that you could—like, they made up all these maps! And described, like, where things are. Like, at one point Gregory Peck pulls out like a Kevin McCallister—level map of the inside of the gun base.

[Adam and Ben laugh.]

Like—I was like—

00:49:06 John Host Yeah! Not at one point. They pull that map out three times!

00:49:09 Ben Host Yeah.

00:49:10 John Host And study it each time, and you're like "We've already seen the map."

[John and Adam laugh.]

It's pretty much like the guy in the comic book that opens up the letter from Batman and it's got dickbutt on it.

[Ben and Adam burst out laughing.]

It's like—*[laughs]* alright, we're pulling the dickbutt paper out again!

00:49:24 Ben Host Yeah.

00:49:25 John Host But then the third time you're like "Oh, that's the pill box! Ohhh!"

00:49:29 Ben Host Yeah! "Oh, there—there it is!"

00:49:30 John Host Yeah.

00:49:31 Ben Host "We've been seeing it labeled all through this movie!"

00:49:34 John Host *[Laughs.]* They went to a lot of work to give us that reveal!

00:49:38 Ben Host Yeah.

00:49:39 Adam Host Were you a little bit—*[sighs quietly]* I don't wanna say "disappointed," but like, there's so much planning that went into this mission. So many moving parts need to come together for it to work. So many, like, coincidental incidents, even, to get them as far as the guns themselves, that by the time they got there, to just close the doors behind them... I felt a little bit let down by! Like, that's all they had to do? Sneak in and close the doors? And then that gave them the cover to... to lay the bombs?

00:50:08 John Host Right, there wasn't a—there wasn't even one person in there?

00:50:12 Adam Host Yeah, it felt anti-climactic.

00:50:14 Crosstalk Crosstalk **Ben:** I really liked it. I was—*[laughs]*.

John: Well, here—

Adam: Yeah?

00:50:17 Ben Host I was like "Great. Yeah. Lock 'em out."

[John laughs quietly.]

"Fuck those guys!" *[Laughs.]*

00:50:20 Adam Host In a way that was the only way this mission could succeed, because their numbers were so few.

00:50:24 Ben Host Yeah.

00:50:25 Adam Host So I get that, but it was a... like, so much tension is built in

throughout the film leading up to the moment of getting to the guns, that to just close and lock the door felt like "Oh! Well, they're fine. They're great." It felt like the danger was over at that point.

00:50:40	John	Host	If this movie had two other 20-second long scenes, it would be a slam dunk. And what it needed was two episodes where those guns were firing on ships and blowing them up.
00:50:54	Adam	Host	Mm-hm.
00:50:55	John	Host	Prior to our arrival at the guns. Because we <u>never</u> see the guns—they're—we never see them in operation! If we had just watched these guns take some ships out, the threat of them, their presence—
00:51:08	Music	Music	Upbeat music plays for a few seconds under John, then fades out.
00:51:09	John	Host	—those weird guys that look like they're in a Devo video, with the hoods and the goggles...
			<i>[Ben laughs.]</i>
			<i>[Music fades out.]</i>
00:51:17	Adam	Host	Yeah, what was that about?
00:51:18	John	Host	Like, all of that would have been contextualized. We would have felt the fear of them.
			<i>[A rooster crows in the distance.]</i>
			But we're only introduced to those guns at the very end, and I personally felt like when we finally see them, it's like "These are the superweapons? They just look like a big gun!" I wanted to see them at work.
00:51:35	Adam	Host	Yeahhh. I could've used more of that. 'Cause what little we did get was <u>awesome</u> .
00:51:40	John	Host	Because what you get—that's what <i>Star Wars</i> gives you. We <u>see</u> the Death Star. We <u>hear</u> millions of voices cry out—
			<i>[Adam laughs.]</i>
			—and be silenced. And we needed that from <i>The Guns of Navarone</i> . If the Death Star had not been tested on Alderaan, we would not celebrate the destruction of the Death Star quite as much!
			<i>[A rooster crows in the distance.]</i>
			We're avenging Alderaan!
00:52:02	Ben	Host	Mm.
00:52:03	John	Host	As opposed to "Here, we're just blowing up... the gun. All we did was save those six... stupid—" they weren't even—they weren't even destroyers! Those—they looked like... like picket boats! They were like...
			<i>[A rooster crows in the distance.]</i>
			...weak-ass destroyers.

[Ben laughs.]

Who cares? They could've sunk those six destroyers and nobody would've shed a tear!

00:52:25 Ben Host I like the—I liked seeing the razzle-dazzle on the side of those destroyers, though. That was cool.

00:52:30 John Host That was nice. That was nice.

[A rooster crows in the distance.]

00:52:31 Clip Clip *[Horns sound rapidly in the distance.]*

00:52:32 Adam Host I liked the horns! When the guns were destroyed. The celebration horns. That's fun.

00:52:37 Crosstalk Crosstalk **Ben:** They have—that's at the beginning of, uh, *Force 10!*

[Ben is interrupted by either a particularly vocal-sounding horn, or one of his co-hosts shouting "WHOOO!"]

00:52:41 Adam Host Yeah!

00:52:42 Ben Host They—that's like the clip that they play.

00:52:43 Adam Host It's great.

00:52:44 Ben Host It's what those, uh—what those roosters are doing to each other right now.

[Adam laughs.]

[Horns fade out.]

00:52:48 John Host Yeah.

00:52:49 Ben Host

Celebrating their victory over our podcast.

00:52:50 John Host *[Laughs.]* One of the, uh—one of the downsides of recording from Hawai'i is that I got freakin' roosters and crickets and...

[Ben laughs.]

...super loud butterflies.

00:53:01 Ben Host Yeah.

00:53:02 John Host As far as I can tell right now, it's the only downside of recording from Hawai'i.

00:53:06 Adam Host Mm.

00:53:07 Ben Host Wow.

00:53:08 Music Transition Brief clip of "War."

War!
Huh!
Yeah!

[Music stops.]

00:53:11 Adam Host Well, it's rating and review time here on *Friendly Fire*. And for every episode, it's my job to come up with a rating system. It could only be

one thing in *The Guns of Navarone*, and I'm not talking about the guns. That's too obvious. It's not my brand. I've gotta be more obscure. But not too obscure! There are a couple of scenes that gave me the most joy while watching this film, and I think you'll know what I'm talking about when I describe the scenes where dummies dressed in Nazi uniforms are thrown off of cliffs?

[Ben and John laugh.]

I think we get three separate scenes where what is clearly a Nazi dummy is tossed off, and you just... you gotta load those dummies up. You gotta put some rocks in the boots, or in the sleeves, or something, because the way a dummy flies off a cliff just has a certain look. *[Stifles laughter.]* And it stuck out pretty badly to me, but—

[Ben laughs.]

—what it didn't do was ruin the thought of Nazis being thrown off of a cliff. I just love watching Nazis get thrown off a cliff!

[Ben laughs.]

I think—I think if you're not gonna throw a Nazi off of a cliff, I think they should jump off of a cliff themselves. I mean, either way. My point is... all Nazis belong flying off of cliffs. And so from a scale of one to five Nazi dummies thrown off of cliffs, we will rate the film *Guns of the Navarone*.

I went in with some expectations for this film that weren't totally paid off. And I think the experience was better for it. The thing I want to call attention to in the review portion of the show is how often you get long stretches of dialogue-free scenes in this movie. You get—I don't know if you get five or ten minutes of dialogue-free in the storm, as they're struggling to survive and get onto the shore. There's that climb in the rain, that's just quiet. You're just watching the climb.

00:55:22 Adam Host

There's the moments before and after Anna is killed by Sue. I really like a film that doesn't bombard you with a lot of... of dialogue! And just allows you to experience a moment. And this film gives you many of those scenes, and I really loved it for it.

As a film, though, I feel like there is a ton of fat on it, and I think you guys... you guys bullseyed the area where there was that fat. It's the beginning! I think you could take 15 minutes off the front of this movie and get right into the action, and I think it might be better for it. Especially when it's just a *Murdoch*-style file-reading of these characters.

[Ben and John laugh.]

Like, I think we can get their one-sentence description in media res. Like, we can understand that Butcher Brown is a butcher when we see him wield his knife later. You know? Like, we don't—I don't think we need as much of that character-building as we get here. But I think that might just be a consequence of its time.

It felt draggy to me! And it's not just the beginning. I think... I don't know. It may just be the time of evening when I watched the film. I know this film was supposed to be one of the greats, but I can't give it the perfect score that I think a lot of other peoples would. I think I'm just gonna give it a good-but-not-great four and... a half—

[Ben and John crack up.]

—Nazi dummies. He's gonna get—he's gonna get four and a half bob!

[Ben and John keep laughing.]

00:57:02 John Host Oh, Adam! Adam's, uh—Adam's five—*[laughs]* dummy rating system starts at four. *[Laughs.]*

00:57:10 Adam Host Yeah!

00:57:11 Ben Host The three of us have radically different philosophies with what these scores should look like.

[Ben and John laugh.]

00:57:17 Adam Host I really look at it as a percentage! Like, to give something a three is like 60%. That's like—you're not gonna pass the class! But I think this is—this is like, above an 80% of a film!

00:57:29 Ben Host Yeah.

00:57:30 John Host Hm.

00:57:31 Adam Host That's how I'm thinking about it.

00:57:32 John Host Is that the—is that the way star ratings—I mean, are—because I've heard from people before that where I—where I say, like, "Ehh, you know, it's like a... threeee. You know? It's like a—whatever, A-minus." And people are like, "Three is 60%!"

00:57:47 Ben Host John's more on like the Michelin Guide approach—

00:57:50 John Host Yes!

00:57:51 Ben Host —where one star is great, two stars is fucking spectacular, three stars is like "Go into debt to eat this food."

00:57:58 Adam Host Ah, I can get with that.

00:57:59 Ben Host And...

00:58:00 John Host Yeah! I do feel like that.

00:58:01 Ben Host Yeah.

00:58:02 John Host I mean, I feel like one star is a kick in the nuts. But...

[Ben laughs.]

That three stars is—

00:58:08 Adam Host And I'll admit it. I'm affected by films that are reputationally great, and I think this is—this is what's happening here with four and a half dummies. And I get that. I'm not gonna be the one that's sub-four dummies *Guns of the Navarone*! I'm—I just don't have that strong of a constitution.

00:58:26 Ben Host Uh, it's got a solid four dummies from me. And I think that the way I

think of this movie is it's like a Rock 'em Sock 'em World War II adventure movie, that winds up having a lot more interesting ideas and character moments than it needs to. And so, you know, like I think it—I think it's just, like, a more interesting version of this story than it needed to be. Like, it could just have been any of the zillions of this kind of movie that we've seen. You know.

00:59:00 Adam Host Did you think *Force 10* was better?

00:59:02 Ben Host This is way better than *Force 10*. This is—

00:59:03 Adam Host Alright.

00:59:05 Ben Host This is in all ways a superior film, in my mind. And I think it's worth seeing! I think, uh—I think it's a really fun one.

00:59:13 John Host I feel like *Force 10* suffered from some *The Spy Who Loved Me*—era...

00:59:20 Adam Host Mm.

00:59:21 John Host ...uh, Bond-y-isms? The characterization of the explosives expert in *Force 10* was... better than the—than this one. Because the explosives expert in *Force 10* with his dog poop and so forth, uh, he's not also trying to be the heart and soul of the film. But that is what makes for—that is what makes *Guns of Navarone* a... better film.

Right? There is—there is a lot of unnecessary exposition, but there's also a lot of... handwringing. Handwringing that does not go all the way to hanky-clutching. You know, people talking about... why they're doing war! What the point of war is, and what the responsibilities of war are. Which we don't see in a lot of films. But we do see in movies of this era!

You know? If you think about *The Great Escape*—there's a lot of goofy stuff in *The Great Escape*, but there's also a lot of... inteerogation (*interrogation*) of what your duties are, and what—what the—and some of what's horrific about it. You know, Steve McQueen throws his baseball against the wall, and that's what gets butts in the seats. But...

[Ben or Adam laughs quietly.]

Charles Bronson has a panic attack. And we watch a lot of escapees machine-gunned. Or we don't watch; we see them machine—or we see... we hear them machine-gunned. You know, that's a tough movie! With all the clown stuff stripped away. And this is a tough movie! But—

01:01:08 Ben Host I think that they thought it would be tougher, when they made it, too.

01:01:11 John Host Yes. I agree with you.

01:01:12 Ben Host Like, I think that they maybe didn't mean for it to be as much of just a fun adventure as it turned out to be.

01:01:19 John Host There's a lot of... of substance to it that I agree, Ben. I think that they tried to make a movie that was meaningful, and it turned into a little bit of a *G.I. Joe* adventure. Or—you know, or they were trying to do both. They were trying to make a *G.I. Joe* adventure that was meaningful. But I—I concur with Adam, too, that there's—that it's just

fat.

It hinges on the final mission destroying the guns, and that feels very much like an afterthought. Being able to get in there and just lock the door behind you? And then... you know, putting a little rat bomb—like a bomb shaped like a dead rat?

[Ben and Adam laugh.]

As a—as a gag? I mean, it all feels like just a super afterthought. Almost like it was filmed when one of the lead actors was dying of pneumonia in a hospital! Like, it really feels like they just threw that end together. Just threw it together! And it's a pity. Because I feel like the whole film was hanging on me caring about them destroying the guns of Navarone, and I didn't.

01:02:24	Adam	Host	<i>[Sighs.]</i> I mean, for me I was wondering if they were going to pay off whether or not Anthony Quinn was gonna kill Gregory Peck! And we get that scene where Peck sticks the stick out in the water for him, and like, that's supposed to be the olive branch?
01:02:40	John	Host	That's it. Right? That's <u>all</u> we get. The <u>whole</u> resolution— <i>[stifles laughter]</i> is that Anthony Quinn somehow managed to swim from the shore... like a quarter-mile out to this boat. But then three feet from the boat, says "I can't make it!" <i>[Laughs.]</i>
01:02:57	Adam	Host	It doesn't tell me anything about whether or not Anthony Quinn still harbors the resentment! Like, I feel like they needed to switch the characters there! It's—it should be Quinn deciding whether or not to help Mallory live or not!
01:03:08	John	Host	Although we already saw that scene halfway through the film—
01:03:10	Adam	Host	Right.
01:03:12	John	Host	—when he pulls him up off the rockface.
01:03:13	Adam	Host	Yeah, it already happened on the cliff...
01:03:14	John	Host	So, yeah. That— <i>[sighs]</i> . We never had real resolution there. But I think—I think more than anything, like—they're firing their supergun at those—at those, uh, frigates, and the shells are just <u>missing</u> . Like, missing those boats pretty wide. I was not convinced that the next shot was gonna destroy the boats.
01:03:36	Adam	Host	Mm-hm.
01:03:37	John	Host	All the tension there didn't quite... get there. And I say this, gentlemen, as someone who in 1977... was given, for Christmas, the Marx <i>Guns of Navarone</i> playset.
01:03:53	Adam	Host	<i>[Whispers]</i> What?!
01:03:55	John	Host	Which was, in many ways, the greatest of all Army men playsets. The Marx—
01:04:01	Adam	Host	Look at this thing!
01:04:03	John	Host	— <i>Guns of Navarone</i> playset is three feet tall.
01:04:06	Adam	Host	Wow!
01:04:07	John	Host	It is a giant plastic mountain, with two cannons, a pillbox on the top, an <u>elevator</u> , at <u>least</u> three floors, maybe four. It came with tanks. It came with two full sets! German Army men and American Army men.

Maybe even a half-track? Racks of guns! It was the greatest Christmas gift ever, and I played with that thing until there was not a single piece that had not been either blown up with an M-80—

[Ben laughs.]

—or melted, or in some other way, like—there are pictures of me with that thing—I took that Marx playset outside and dug it in to the side of an actual dirt hill—

[Ben laughs, John stifles laughter.]

—and played with it outdoors. It was that cool of an Army man playset.

01:04:55	Ben	Host	It would've driven me crazy as a kid that the guns are, uh, oriented vertically to each other and not right next to each other like in the movie.
01:05:04	John	Host	Well, that's the thing; it drove <u>me</u> cra—'cause I had the playset before I saw the movie. So when I saw the movie and the guns were <u>next</u> to each other?
01:05:11	Adam	Host	<i>[Stifling laughter]</i> Mm-hm!
01:05:12	Ben	Host	No wonder you hate this movie! <i>[Laughs.]</i>
01:05:13	John	Host	I was really distressed! I was like "No, no, no! The guns are—they are on different stories!"
01:05:18	Ben	Host	Yeah.
01:05:19	John	Host	The playset was <u>way</u> better— <u>waaaay</u> better—than the movie.
01:05:23	Ben	Host	The playset was your canon. <i>(Cannon.)</i>
01:05:25	John	Host	I— <i>[laughs]</i> it <u>was</u> my canon. I <u>fought</u> —
01:05:27	Ben	Host	Pun intended, everyone!
01:05:29	John	Host	<i>[Laughs.]</i> I fought this battle personally, myself, from 1977—

[Ben or Adam laughs quietly.]

—until nineteen-eiiightyyy one or two, when I finally stopped playing with Army men, at least where people could see me.

[Ben laughs.]

I fought this battle! And so the movie was a little bit of a letdown. Because I know how it should have gone.

[Ben or Adam laughs quietly.]

So I think I share Adam's feelings—and yours, Ben—it's just that I believe that that makes it a 3.75 German dummies thrown off a cliff.

[Ben laughs.]

01:06:04	Adam	Host	Alright! Well, uh, the <i>Friendly Fire</i> viewer out there is only \$400 away from re-creating John's childhood with that, uh—
01:06:13	John	Host	What? You can still get those things?

01:06:14 Adam Host Yeah, they're on eBay right now! Between three and five hundred dollars.

01:06:18 John Host I feel like I would be so dumb to buy one of those. Oh, you just sent me a picture! One, two, three—there are four plastic stories, and then also a giant barn door on the bottom, so the bottom becomes a fifth story.

01:06:33 Adam Host Mm-hm. Yeah.

01:06:34 John Host Kids today don't get five-story tall plastic Nazi mountains.

01:06:38 Ben Host Yeah.

01:06:39 Adam Host That's a finished basement on that Nazi mountain.

01:06:41 Ben Host My *Jurassic Park* playset was only like two stories, I think.

01:06:45 John Host Exactly. Exactly. And it's the shortchanging that happened to the Millennials—

01:06:51 Ben Host Yeah.

01:06:52 John Host —and Generation Z, in terms of number of story in plastic Nazi mountains...

[Ben laughs.]

...that accounts for the disillusionment that young people feel.

01:07:02 Ben Host I try and explain this all the time! Like, all of the people in generations before mine don't understand the economic depression into which I was born.

01:07:11 John Host Yeah.

01:07:12 Ben Host Our plastic Nazi mountains were tiny by comparison!

01:07:15 John Host I would like to point out, in looking at the back of this Marx Nazi mountain, that the elevator never went to the top floor. And it was very confusing...

01:07:24 Adam Host Yeah.

01:07:25 John Host ...when playing with this set, how the guys got up into that top floor! The elevator doesn't go there, and there's no ladder. So anyway, just...

01:07:33 Adam Host Well, uh, John, your elevator doesn't go to your top floor either. So... kinda perfect that way.

[John blows a raspberry. Adam laughs.]

We wouldn't dream of shortchanging the subscribers to *Friendly Fire* by avoiding the hit segment "Who's Your Guy?"

[John laughs.]

Ben, who's your guy?

01:07:51 Ben Host Uh, the David Niven character's my guy. 'Cause I'm always the guy that doesn't want the responsibility.

01:07:56 Adam Host Hm.

01:07:57 John Host *[Laughing]* He really is your guy. The long, passionate lecture—

01:08:00 Adam Host Yeah.

01:08:01 John Host —about how everyone else is morally compromised...

01:08:04 Ben Host Mm-hm! And then it gets flipped in his face, and he realizes that he was speaking from a position of privilege the whole time.

[John laughs.]

01:08:13 Adam Host Wow. Perfect.

[All three laugh.]

I was gonna choose Niven, until I remembered that he had most of the speaking parts, and that's not like me at all. So...

[Ben laughs.]

Uh, my guy instead is going to be Cohn! The coffee shorts guy from the beginning. He's the guy who Commodore Jensen confides his doubts in. We never see Cohn for the rest of the film, but what I like about him is he's always in the room where important things are being discussed, and he's also trusted with opinions. And I like, in real life, to be that person. I like being in the room. I like hearing the secrets. I like being trustworthy and not getting my lines crossed. I'll talk a little shit about some other people!

[Ben laughs.]

I'll—I'll get your coffee! If that's the cost of admission. This guy's great!

01:09:07 John Host Yeah. You're—*[chuckles]* you're mid-level officer class!

01:09:09 Adam Host That's me.

[Ben laughs.]

I'm—I'm coffee shorts guy. What about you, John?

01:09:13 John Host My guy was the bride at the Greek wedding.

[A rooster crows very faintly in the distance.]

Her wedding gets interrupted so many times. They're coming down the stairs with their—you know, on their way to the, like—to the ceremony, and all of a sudden there are... Nazis everywhere. And then they make it to the square, and they're having a dance, and then some Wehrmacht guys show up, and they kinda get chased away, and then the big group of Nazis come.

And she's watching everything! She sees it all. She sees the commandos. She knows who they are. She sees—I mean, this is—*[laughs]* this is the biggest day of her life, and it is amplified times a hundred by the fact that at her wedding party, there is like a major moment in the rebellion of Greece, and the—I mean, the war basically turns on her reception.

And she just keeps her cool through the whole thing! She's dancing,

there are machine guns all around her. Her husband... completely oblivious! We watch—he—we watch his face go through all those same scenes, and he is picking up on nothing. He is a big... he is a major cuck.

[Ben laughs.]

But she is taking it all in. And I kept waiting for it all to go horribly wrong, and for her wedding day to be ruined. But I think she went—uh, she went to her marriage bed that night feeling like it had all worked out! Even though, you know, they're shelling the town later. We don't end up seeing what happens to her. Right, they do burn her town down.

01:11:00 Ben Host

Yeah.

01:11:01 John Host

But I have the confidence that she escaped that. I have the confidence that she went to America. That her kids grew up in Crown Heights.

[Ben laughs.]

And are now—uh, I think that her grandson is working for *The New Yorker*.

01:11:16 Ben Host

Oh, cool! *[Chuckles.]*

01:11:18 John Host

And her granddaughter, um, is... uh, like a—eh, she lives in San Francisco. And she's working for a start-up.

01:11:28 Music Transition

Brief clip of "War."

War!

Huh!

Yeah!

[Music stops.]

01:11:31 Adam Host

Why don't we find out what movie we're gonna watch next week on *Friendly Fire*?

01:11:35 John Host

Here go! Roll, roll, roll, roll, roll, roll, roll, roll!

[John is either clapping, or is accompanied by some sort of clicking, tapping, or other rhythmic sound of impact, in place of the usual die rolling.]

Sixty-two!

01:11:41 Music Music

Tender strings.

01:11:42 Ben Host

Number 62 is a 2001 Ridley Scott film, set in Somalia.

01:11:49 John Host

Whaa-aat?

01:11:50 Ben Host

It's called *Black Hawk Down*.

01:11:51 Crosstalk Crosstalk

Adam: Okay!

John: *[Whispers]* Ohhh, wooow.

01:11:55 John Host

Booom! Oh, my head just exploded!

[Music fades out.]

01:11:58	Ben	Host	Big movie.
01:11:59	Crosstalk	Crosstalk	Adam: Big movie! Big roll. John: I really liked this movie. I hope I <u>still</u> like this movie.
01:12:03	Ben	Host	Yeah, we're gonna see if it holds up! For—for John!
			<i>[All three laugh.]</i>
01:12:06	Adam	Host	Do it for John! That's— <i>[laughs]</i> .
01:12:07	Music	Music	"War" starts fading in.
01:12:08	Ben	Host	Yeah.
01:12:09	John	Host	<u>Please</u> still be a good movie. Please, please, please!
01:12:12	Ben	Host	Alright. Well, that's, uh—that's that. That will be next week. We're gonna leave it with Robs from here, so for John Roderick and Adam Pratica, I've been Ben Harrison. To the victor go the spoiler alerts.
01:12:22	Music	Music	"War" continues at full volume. <i>War!</i> <i>Huh!</i> <i>Uh-huh, yeah! Uh!</i> <i>What it is it good for?</i> <i>[Music fades down and continues quietly as Rob speaks.]</i>
01:12:26	Rob Schulte	Producer	<i>Friendly Fire</i> is a Maximum Fun podcast hosted by Ben Harrison, Adam Pratica, and John Roderick. The show is produced by me, Rob Schulte. Our theme music is "War" by Edwin Starr, courtesy of Stone Agate Music. And our podcast art is by Nick Ditmore. <i>Friendly Fire</i> is made possible by listeners like <u>you</u> ! And if <u>you'd</u> like to make sure that the show continues, please head on over to MaximumFun.org/join . Once you pledge your support, you'll receive <u>all</u> of the Maximum Fun bonus audio content, as <u>well</u> as our monthly pork chop episode. If you'd like to talk about <u>this</u> episode on social media, please use the hashtag <u>#FriendlyFire</u> . Or join one of our online discussion groups on a platform like Facebook. You can find Ben on Twitter at @BenjaminAhr . Adam is @CutForTime . John is @johnroderick , and I'm at @robkschulte . Thanks again for listening, and we'll see you next time on <i>Friendly Fire</i> .
01:13:30	Music	Music	"War" continues at full volume. <i>They say we must fight to keep our freedom But Lord knows there's got to be a better way Oh!</i> <i>War!</i> <i>Huh!</i>

God, y'all.

What is it good for?!

You tell me!

Nothing!

Say it, say it, say it, saay it!

War! Huh!

Good god, y'all...

[Music fades out.]

01:13:49	Music	Transition	A cheerful guitar chord.
01:13:50	Speaker 1	Guest	MaximumFun.org .
01:13:52	Speaker 2	Guest	Comedy and culture.
01:13:53	Speaker 3	Guest	Artist owned—
01:13:54	Speaker 4	Guest	—audience supported.