

00:00:00 Dan Host On this episode we discuss—*Rambo: Last Blood!*
00:00:05 Elliott Host The series that once again proves that all you need is a sufficiently angry and armed American to solve any foreign country’s problems.

00:00:12 Music Music Light, up-tempo, electric guitar with synth instruments.
00:00:39 Dan Host Hey, everyone, and welcome to *The Flop House!* I’m Dan McCoy.
00:00:42 Stuart Host Oh, hey, everyone! It’s me, Stuart Wellington!
00:00:45 Elliott Host And coming to ya live from Los Strangelos, Hollyweird—

[Stuart laughs.]

—it’s Elliott Kalan! But we’ve got a special guest with us today. Don’t we, Daniel?

00:00:54 Dan Host Yes, we do! You know him as, uh, one of the directors of *American Pie*—uncredited, as IMDB says— [Laughs.]

[Elliott laughs.]

As the director of *About a Boy!* One of the writers of, uh, *Rogue One: A Star Wars Story*; but most, uh, *Flop House* listeners will know him as, uh, the man behind the *Twilight Saga New Moon!* Which led him to us today. [Laughs.]

00:01:17 Stuart Host Led him to our [though laughter] doorstep!

[Chris laughs.]

00:01:19 Dan Host Yeah.
00:01:19 Chris Guest You guys left out the colon, uh, but that’s okay. It’s *Twilight Saga—colon—New Moon*. And guys, uh, I just want to say to all the listeners—welcome to the special three-hour debate episode in which—

[Multiple people laugh.]

—I defend *New Moon* point-by-point. I think it’s just wonderful that you guys now in this time—

[Dan laughs.]

—of national crisis are inviting directors to, uh, to sort of—y’know, really hash things out with you.

[Dan laughs.]

00:01:45 Elliott Host Maybe change some minds. Uh, and—
Originally this was going to be like an Uva Bowls-style, uh, boxing match. Where you would take each of us on. But because of the virus, we’re just gonna do it over the internet.

00:01:54 Stuart Host Yeah. What’s the uh, order in that boss fight he has to do? Who’s the, uh—I’m assuming, uh—

00:01:59 Elliott Host I’m—of course I’m first. I—I guess I’m the easiest to take out so I assume I’m the first one.

00:02:04 Chris Guest You’re the Glass Joe of, uh, of *The Flop House*.

[Elliott laughs.]

00:02:07 Elliott Host [Through laughter] Yeah. Exactly. I’m the one where I walk into the ring and trip over the ropes and hurt myself. [Laughs.] And have to be carried out. [Laughs.]

00:02:14 Dan Host See, the thing is, like, Chris is trying to shame us for, uh, making fun of his movie.

[Chris laughs.]

But it—like—

[Stuart laughs.]

To our—to our—on our end of things, like, things worked out great. Like, y’know, we, uh, we made fun of this movie. Chris wrote us a letter. We ended up hanging out with him a few times. He took us to dinner. Uh, Stuart, y’know, like, has seen his house even. Like, it’s a—

00:02:36 Crosstalk Crosstalk **Dan:** It’s a wonderful—

Elliott: I’ve also seen his house, Dan. I’ve also seen his house.

00:02:40 Stuart Host **Stuart:** Yep. I saw it through that drone—
—I was flying *[though laughter]* over.

[Multiple people laugh.]

00:02:42 Dan Host I’m just saying like, if he has tried to make us stop, uh, y’know, hassling people, he has gone about it the absolute wrong way. Because we are being rewarded for our bad behavior.

00:02:54 Chris Guest It’s all something I’d like to call the long con.

[Various expressions of alarm from the hosts.]

Now that I’ve got all three of you in my sights right here, you’ll see that gas has released into each of your—

[Multiple people laugh.]

—uh, office rooms.

00:03:07 Elliott Host Ohhh!

00:03:08 Chris Guest And you’re being abducted and taken to an island where you will be hunted down. By, um—

[Multiple people laugh.]

By the elite who are willing to pay millions.

00:03:16 Elliott Host Wow.

00:03:16 Stuart Host If only some movie or short story had prepared me for that kind of a situation!

[Multiple people laugh.]

00:03:22 Elliott Host Uh, Dan, did we ever say the name of our guest?

00:03:25 Dan Host Uh, Chris Weitz. Uh—I—

[Elliott laughs.]

You know what? I had the same worry. Uh, I don’t know. We can check the tape later.

00:03:32 Elliott Host So, but uh—but—I for one am really looking forward to this, uh, survival hunt? Uh, that we’ll be going on?

00:03:39 Chris Guest Oh, yeah. It'll be fun. I mean, it's not all bad.
00:03:42 Elliott Host Yeah, yeah. No. I mean, it's sun. Uh, I assume beautiful surroundings. Unless this is one of those ones where we go to a burnt-out city.

00:03:48 Crosstalk Crosstalk **Elliott:** Which is less fun.

00:03:51 Chris Guest **Chris:** It depends on the budget.
Uh, usually.

[Multiple people laugh.]

00:04:05 Stuart Host In all the hunts that I've been on, uh—y'know, you want a big whale to really get you into the Maldives or someplace really nice. Otherwise you're in Chernobyl and you're dealing with mutants, all kinds of stuff.
I mean, I mean—or, like, the Japanese government could fund it to get rid of us. That would be a way to cut down on the *Flop House* population.

00:04:14 Chris Guest *[Elliott laughs.]*
Yes, but then you have to pretend to be, um, misbehaving Japanese schoolkids first—

[Stuart laughs.]

00:04:19 Elliott Host —to get into the BR program.
00:04:23 Stuart Host I think we could pull it off. I think we could pull it off. Uh—
I've played enough JRPGs in my time. I know what they're—what to do.

00:04:28 Elliott Host *[Elliott laughs.]*
I've read enough, uh, of *Cromartie High School*. I know what it's like to be like a bad boy in Japan.

[Chris laughs.]

00:04:42 Chris Guest Okay. So, uh, as Dan mentioned, uh, years ago, uh, we covered the underrated—by us—movie.
00:04:44 Crosstalk Crosstalk Misunderstood, I think, is the word you're looking for.
Elliott: Misunderstood. *Twilight Saga: New Moon*.

Chris: And if you want—masterpiece, maybe? *[Laughs.]*

00:04:48 Elliott Host *[Multiple people laugh.]*
Yeah. It's the movie that's often been called the cornerstone and the archstone of the Twilight saga. Um—

00:04:53 Stuart Host Wow. Both stones!
00:04:54 Elliott Host Both stones. It's both in the corner and the middle. Um—

00:04:58 Dan Host *[Dan laughs.]*
00:05:00 Elliott Host It turned out Chris was a listener already!
Turned out you were a listener and you wrote us a letter and—a very nice letter. Hand-written! I remember it being.

00:05:06 Dan Host I have it actualy in a place of prominence in my home still. *[Laughs.]*
So.

00:05:10 Elliott Host *[Chris laughs.]*
He keeps it under his bed. Uh—

[Multiple people laugh.]

00:05:17 Dan Host To ward off demons or witches? Which was it Dan? Or both?
00:05:20 Elliott Host Uh, to ward of snitches, actually.
00:05:21 Stuart Host Oh, wow. Okay.
He keeps it under there in case there's ever a home invasion situation. He can go hide under his bed, grab it, and then show the home invaders that he's actually really cool.

00:05:30 Chris Guest *[Multiple people laugh.]*
Back off! Um, I know vampires. Uh, well—and—as I think I may have told you guys, I don't think it was in my letter. But, y'know, I think it was a bit that I'd listened with great glee to the *Flop House* for a long time. And I told a friend of mine about it—I said, oh, you gotta check this out. And then he called back a couple of days later and said—

[Elliott laughs.]

—have you heard all of the episodes? And I said, no, why would you say that? And then it turned out—

[Multiple people laugh.]

—that I was hoist by my own podcast petard. Uh, and then I had, uh, a real dilemma in my life. Which was—was I gonna listen to the episode? Was I going to submit myself to the treatment that I had submitted others to—

[Stuart laughs.]

—to enjoy their, uh, their shellacking. Uh, at your guys' hands. And I'm glad I did. Um... and I'm glad that we find ourselves here! And, y'know, I think that—we all have to try to do things to unite the country at this point. And if—

[Elliott laughs.]

Hey, listen. This may not be such a big deal, but for a bad movie podcast and a director whose movie was mocked—if they can get together, why can't... China release accurate statistics about the covid virus?

00:06:40 Stuart Host *[Multiple people laugh.]*
Wow!
00:06:40 Elliott Host If we could reach across the aisle from creators like you to leeches like us—

[Stuart laughs.]

—who merely—who merely criticize other people's work. Everyone can. Right?

00:06:49 Dan Host Y'know... Before I claimed that I didn't feel guilty. But now Chris's unfailing kindness— *[Laughs.]*

[Multiple people laugh.]

00:06:58 Elliott Host And gentlemanly attitude has made me feel a little guilty. I should've listened to the episode again before we recorded, because I forgot what we said.

00:07:02 Chris Guest That's okay. I have it fresh in my mind.

[Multiple people laugh.]

00:07:19 Stuart Host I listen to it every morning as I get psyched up and I prepare my, uh, murder tunnels. For when I tempt you guys to come over. I've got all these special kind of spike traps and explosives and things. You listen to it while you're, like, dunking your tar, uh, tar-covered fist wraps in like broken glass.

[Multiple people laugh.]

00:07:27 Elliott Host Gummi bears and whatnot. Okay. That was a perfect segue into our movie and then Stuart turned it into a joke about *Hot Shots! Part Deux?* I think?

[Multiple people laugh.]

00:07:33 Stuart Host Oh, I'm gonna talk a lot about that.

[Elliott laughs.]

00:07:34 Elliott Host So, um... but let's talk about—Dan, what do we do on this podcast, other than, uh, other than get hoist on our own petard? After hoisting on—and although it strikes me that this is like, the sequel to an O. Henry—like, a 21st-century O. Henry story? Like the 21st-century O. Henry story would be like—I love this podcast where they make fun of movies! They're making fun of my movie! And then the sequel would be where we're like, heh, heh, heh! We can make fun of whoever we want. Uh, he's here?! Oh no! And then I guess there would be a third one for a trilogy. I don't know what would happen in that one.

00:08:04 Chris Guest That's where I shave my head to buy you guys, um, a microphone and you send me a comb to put in my beautiful hair.

[Multiple people laugh.]

00:08:12 Elliott Host That's what it is.

00:08:14 Stuart Host And weirdly enough you've managed to turn us into walrus men *[though laughter]* by the end of it.

[Elliott laughs.]

00:08:20 Elliott Host *[Through laughter]* Yeah. I forgot O. Henry had a story by credit on *Tusk*. Yeah.

00:08:24 Dan Host I'm glad you went, uh, way classier, Elliott, and not the, um, *Saturday Night Live* thing that you hate where someone is making fun of some other celebrity and then it's like, oh! Here they are! The real celebrity!

00:08:36 Elliott Host Oh, boy. Yeah.

00:08:37 Dan Host Right behind 'em!

00:08:37 Elliott Host Not a fan of that. Not a fan of it at all. But anyway. So. Dan, what do we do in this podcast?

00:08:42 Dan Host Uh, this is a podcast—

[Stuart laughs.]

00:08:46 Elliott Host —where we watch a bad movie and—
Like *Twilight: New Moon*.

00:08:48 Dan Host Uh, I was gonna—I was actually gonna say—and boy, howdy—

[Chris laughs.]

00:08:59 Crosstalk Crosstalk —uh, this time we watched something— [Laughs.] So much—so, so much—like, *Twilight: New Moon* is a new classic.
Dan: This is a...

00:09:01 Elliott Host **Elliott:** I would watch—I would watch a million *Twilight: New Moons* before watching this movie again.

00:09:03 Chris Guest I wouldn't do that.

00:09:05 Elliott Host [Multiple people laugh.]
But maybe like a—maybe a thousand. Uh, this—so—and what movie did we watch, Dan, as if it wasn't announced at the beginning?

00:09:11 Dan Host We watched *Rambo: Last Blood*. The last? In the *Rambo* series?

00:09:16 Crosstalk Crosstalk **Chris:** Well, yeah, let me give you guys a little insight—

00:09:18 Chris Guest **Elliott:** Question mark?
—uh, a little Hollywood insight here. A little inside baseball. Uh-

00:09:20 Elliott Host Oh, inside buzz.

00:09:22 Chris Guest You probably don't know this but when you put "last" or "final" in the title of your movie, you're actually not legally allowed to make any more movies in that franchise.

[Dan laughs.]

00:09:38 Stuart Host So that—whenever someone does that? That means they're gonna leave it all out on the floor. They're gonna absolutely do their very best to make the best film in the series.

00:09:40 Chris Guest Yeah, like *Final Destination*!

00:09:40 Elliott Host Yeah!
[Through laughter] Yeah. When they made, uh, *Rise of Skywalker*, that tripped the trap. 'Cause they had already made *Last Jedi*. So they made *Rise of Skywalker* and the system was like—mm, this isn't gonna work out. You're trying to break the rules. Yeah.

00:09:52 Dan Host Yeah. And they made *Freddy's Dead*; they never made any more *Nightmare on Elm Street* movies after that.

00:09:57 Crosstalk Crosstalk **Elliott:** And Jason went to hell and didn't come back!

00:10:00 Chris Guest **Chris:** Well, I figure—a perfect example—
A perfect example is *The Last Emperor*. There was never a sequel to that.

[Multiple people laugh.]

00:10:04 Elliott Host That's true. That's true. Not even a—where's the prequel? *The First Emperor*?

00:10:08 Stuart Host I pitched *Save the Last Dance 2*, but they said—

[Elliott laughs.]

00:10:13 Chris Guest —they couldn't make it legally. So I'm like, okay. Yeah. It had to be *Save the Penultimate Dance*.

[Stuart laughs.]

00:10:18 Crosstalk Crosstalk You have to start going further back.
Elliott: That happened to me with—

00:10:20 Elliott Host **Chris:** *Peri-Penultimate*—
That happened to me with, uh, *The Last of Sheila: New Moon*. And it just couldn't get it off the ground.

[Multiple people laugh.]

00:10:26 Dan Host Um, yeah. So this is—uh, Elliott. You have a particular, um... connection to the Rambo character. Do you not?

00:10:34 Elliott Host Uh, I don't know if I would say 'connection.' He's a character that I find fascinating.

[Dan laughs.]

00:11:08 Crosstalk Crosstalk Because he is such a blatant fantasy figure? But also, he's a character—
if ever there was a character that went so far afield of its original intention? Where the first movie is about a man haunted by a war he was in, who is mistreated by people who think he's a freak now. And he goes on a rampage. And the next—every other movie in the series is like—remember when he was blowing stuff up? Wasn't that amazing? Let's—and so by this movie, he's just like... an unstoppable killing machine.

Elliott: He's basically the old man Punisher. Yeah.

Chris: Let's just take all the best parts. And make a movie out of it.

00:11:12 Dan Host **Dan:** Well, yeah. And—
And the movie—this—even this movie sort of like pays like... perfunctory like lip service to the idea, like, oh, like, war—like—ruins a man. Like... I can't see anything good in the world anymore. Y'know? But... that's all just in the service of making him like a more awesome unstoppable killing machine in the mind of this film.

00:11:32 Elliott Host Yeah. Well this movie—it has the weird thing of feeling like... Rambo fanfiction. That they—

[Multiple people laugh.]

—somehow got Sylvester Stallone to do. Like, the character feels so—a little off normal. And also the story is so not a Ram—it's like, real death wish of a story. And not a—not a Rambo story. 'Cause Rambo stories are usually—I mean, the first one, again—he's a drifter. He gets bullied and he kills a lot of people. In Rambos two through four, it's like—Rambo, there's a problem only a Rambo can solve! We gotta drop Rambo in. And Rambo's like, you got it! I'm

gonna team up with the Mujahideen! This isn't gonna—this isn't gonna—uh, get any backfire on us. This is gonna be great! And, uh—in this one, it's like... it's just an out-and-out revenge story that has a little gloss of foreign interventionism in it.

00:12:17 Dan Host Yeah. And I want—I've been trying to remember to do this, uh, when I can. Uh, just like a little content warning. I don't think we're gonna get deep into it—I hope not—but, um, there is, uh—
[Laughs.] There is rape in this movie. There is... a lot of... uh... xenophobia. Uh, just be aware.

00:12:34 Chris Guest Yeah.
00:12:34 Elliott Host And with—the thing is, the movie didn't have to be that way. We'll get into how—

00:12:38 Dan Host No, not at all!
00:12:40 Elliott Host We'll get into how ugly this film is, but—so—Rambo—this Rambo was gestating for a long time. Uh, and little Ram—which is adorable to me, the idea of a little Rambo baby. Just waiting to be born.

00:12:50 Crosstalk Crosstalk **Elliott:** And he's like, ugggh!

00:12:51 Elliott Host **Chris:** Rambaby.
[Sylvester Stallone accent] Do we get to be born this time? *[Regular voice]* And that kind of stuff.

[Multiple people laugh.]

Yeah, Rambaby! *[Laughs.]* Dan, did I—actually, Dan—I did—I do have a connection with Rambo. Did I ever tell you guys about—I must have, at some point. The Bushbo series of videos that I did when I was a kid?

00:13:03 Dan Host No! But I was thinking about how you'd do the Rambo Room Ramble Room thing.

00:13:08 Elliott Host Yeah. So actually, I have—so when I was an adolescent, me and a friend of mine, he had a George Bush, Sr. mask 'cause George Bush, Jr. didn't exist yet. And George Bush, Sr. mask—and we made a series of videos—

00:13:19 Stuart Host I mean, he existed.

00:13:20 Elliott Host *[Multiple people laugh.]*
I mean, yeah, I guess technically, Uh—

[Dan laughs.]

00:13:27 Crosstalk Crosstalk He—I thought he sprang out of his father's head fully formed. Uh—
Elliott: Right before the 2000 election.

00:13:29 Dan Host **Dan:** If a George Bush falls in the forest, Stuart—
Does he make a sound?

[Stuart laughs.]

00:13:32 Elliott Host Yeah, well, he—probably, 'cause he's like, use—he's in the forest cutting down trees with a chainsaw.

00:13:36 Dan Host Or he goes, ow! Ow! *[Laughs.]*
00:13:38 Elliott Host Owie! Ow, ow! Yeah. 'Cause that's what he sounds like. Um—
when—my friend, uh, Adam and I; he had a George Bush mask and so right after the 1992 election—when I was about, uh... 11, I guess. Uh, we made a series of videos called Bushbo where

George Bush was so mad about losing the election that he became a vigilante and was— *[though laughter]* and was fighting crime?

[Dan laughs.]

And fast-forward to when I would do one-man shows—kind of one-man shows in New York and I had a bit called the Ramble Room, where I would reveal my, uh, how—y’know, my biggest fears and anxieties. And then to overcome the shame I felt from that, I would then enter the Rambo Room. Which was just me pretending to be Rambo and doing a kind of mangled version of the monologue from the end of the first movie. Where he’s like—oh, my friend who he—he was getting a shoeshine and they blew his shoes up and oh! Then they came back and they spit on us! They called us baby-killers and crap! And, uh, so yeah! I mean, I’ve always been fascinated by Sylvester Stallone—

00:14:32 Crosstalk Crosstalk

Elliott: —also fascinated by—

00:14:35 Chris Guest
00:14:38 Elliott Host

Chris: But he’s also—I mean, Sylvester Stallone—
—occasionally stops by the studio, doesn’t he? Like—
I mean, these guys tell me, but I’ve never been here when it happens.

00:14:41 Crosstalk Crosstalk

Elliott: That’s the thing.

00:14:43 Chris Guest

Chris: That’s true.
You missed it. It’s been pretty great! Uh—

[Elliott laughs.]

I wanted—I was hoping to find out—

[Dan laughs.]

00:14:53 Elliott Host

—how he’s doing with his soft heart disease. *[Laughs.]* Um—
whether that’s a preexisting condition that in these times—
Especially now. It increases his health risk, the fact that his heart is soft like a cheese I think he said at one point. Yeah.

00:14:58 Stuart Host

Mm-hm. And his love of Tostitos! I wonder how that might’ve played into—

[Multiple people laugh.]

—some of the, uh, the locations of this movie. *[Laughs.]*

[Elliott laughs.]

00:15:15 Elliott Host

Um—but, uh—and you brought up the first *Rambo* movie, uh, *First Blood*, and, uh, which starred Brian Dennehy, RIP. Right?
That’s true. Who just passed away this week. So this is—if this is a really timely time *[though laughter]* to be talking about *Rambo: Last Blood*.

00:15:20 Chris Guest
00:15:22 Elliott Host

It is the timeliest time.
But I did some research and it turns out that they’ve been working on the—so this Rambo movie had been gestating for a long time. At one point it was called *Rambo: The Savage Hunt*? And it was gonna be about him leading a team of hunters to find a genetically-

modified kind of half-human creature? And it's like—why didn't they make that movie? It also would not have felt like a Rambo movie. That would've been *The Kingdom of the Crystal Skull* of Rambo movies, but I would've loved it so much more.

00:15:45 Chris Guest And instead that's the attitude that the movie takes towards Mexicans. *[Laughs.]*

00:15:47 Crosstalk Crosstalk **Elliott:** Yes. Instead they treat Mexicans as half-human *[inaudible]*. Ugh.

Chris: Half-human, genetically-modified freaks.

00:15:52 Elliott Host *[Stuart laughs.]*
Uh, and at some point he was—he teamed up—Sylvester—Sly, I call him. I've never met him, but y'know.

[Stuart laughs.]

He's sly like a fox. Uh, Sly teamed up with Rambo's creator, David Morrell, and they were gonna make what Wikipedia just quotes Sylvester Stallone as saying it was gonna be “a soulful journey” for John Rambo, but the producer said, no, we wanna do this human trafficking story. So I guess Sylvester Stallone just said, okay, fine. I don't care. Um... and apparently, uh—well, I guess—shall we—shall we get in—

00:16:17 Stuart Host Well at least, like—at least... the story you're describing has—like, plays on the themes *[though laughter]* of the Rambo character.

00:16:25 Elliott Host *[Laughs.]* Yes. Which is a man who is—who can only express his Post-Traumatic Stress Disorder from war by just mowing down... people. Like, there's the scenes in, uh, at the end of the last Rambo movie, which was just called *Rambo*. Uh, and—

00:16:39 Stuart Host Rambo Balboa?

00:16:40 Elliott Host Yes. Called *Rambo Balboa*. And—

00:16:43 Dan Host By the way, Elliott, I think that you and I saw *Rambo* together. Right? Like that was one of the—

00:16:46 Elliott Host I think we might have. Yeah.

00:16:47 Dan Host The first, like, early in our friendship. And, uh... that movie, uh... *[Laughs.]* Also has some xenophobic elements but it's, uh, so much more fun 'cause it like... eschews, like, uh... just destroying the female lead as this movie does. It does not do that. And it is so absurdly violent.

00:17:07 Elliott Host Yo. There's a part at the end where Rambo is just standing with a huge machine gun, with a truck-mounted machine gun, just tearing apart wave after wave of enemy, uh, Burmese soldiers running after him. And there's a—and he gets shot in the shoulder. And he just keeps mowing them down. And he just runs out of bad guys to shoot. Like, that's just how it ends. It ends with him running out of bad guys. And then he's just standing there, looking with his hand on his shoulder, and for the life of me it looked like they had shaved a bear.

[Multiple people laugh.]

And put a t-shirt on him. And just had him stand there and like look—there's a part in that movie where he's sneaking around the enemy camp and he's like, under a bridge? And it looks like the

00:17:46	Stuart	Host	Frankenstein monster escaped. Like, that was when Sylvester—Sly was really HGH-ing it up. Uh— Yeah. The storyboards were by Bernie Wrightson.
00:17:50	Chris	Guest	<i>[All laugh.]</i> He doesn't look exactly small here. He's still pretty—
00:17:54	Elliott	Host	No, no. But he's—
00:17:55	Chris	Guest	—craggy.
00:17:55	Elliott	Host	But that's why—at the end—there are occasionally moments, and especially at the end credits, they show you scenes from <i>First Blood</i> . And he looks like a normal—relatively-normal human being. And the thing that the scenes from <i>First Blood</i> really brought home to me is like, he's always had kind of beautiful eyes? These like big doe eyes? For like, a tough guy? And so in the past he's been able to be kind of like a... somewhat emotionally wounded tough guy? But in this one he's just—it's just <i>Logan—Unforgiven</i> , y'know? Stuff? But we'll get to that. So. The foreign version of this movie begins with John Rambo saving a missing hiker from a flood? And that triggers his PTSD? We don't get to see that scene in the American version of it.
00:18:32	Chris	Guest	Oh. Huh.
00:18:33	Elliott	Host	So I don't know—it—I had the choice on Amazon Prime between the extended cut and the release version and I said, I'm gonna see the one that they thought was good enough to put in theaters. And oh boy! <i>[Laughs.]</i> So. We know by the—so the movie starts—at the end of the last <i>Rambo</i> , John Rambo went back to his family's farm. Uh, it seemed like he had turned over a new leaf. And you know what? It seems like he has. He's been living on this farm. He's retired. Does he have a roomful of his favorite weapons? Sure. Does he have a network of underground tunnels <i>[though laughter]</i> under his farm?
			<i>[Dan laughs.]</i>
			That are—they're easily trappable? Uh, yes. Of course. But who doesn't, in this day and age?
00:19:05	Chris	Guest	He uses them for parties for kids. And that's why.
00:19:07	Elliott	Host	<i>[Through laughter]</i> Yeah. Yeah.
00:19:08	Stuart	Host	And this—the—the walls are covered in knickknacks to, like, a TGI Friday's level.
00:19:13	Elliott	Host	It's like a Rambo TGI Friday's where it's like, there's the bow and arrow! There's that knife! There's the machete from the last one! Like, there's a license plate that just says—RBO! Like—
			<i>[Multiple people laugh.]</i>
00:19:25	Dan	Host	He does spend a lot of time in his tunnels, blacksmithing weapons. But you get the sense that that's his necessary therapy. He can channel all his, like... paranoid rage into that. And otherwise he's a—a nice rancher.
00:19:40	Chris	Guest	Now, it was so—he's got these two women in his life. Were they in a previous Rambo movie?
00:19:47	Elliott	Host	No. These are new characters. I mean, the last Rambo movie was... 15 years ago? I think? Something like that? The last one was in... let's see. 2008. So it was 12 years ago. So during that time he has picked up a niece, uh, Gabriela. And a... house...keeper?
00:20:06	Crosstalk	Crosstalk	Elliott: I kept waiting for them to—

00:20:09 Chris Guest **Chris:** She's related to Gabriela in some way—
—but she's not her mother. She's maybe Gabriela's grandmother?
She's not Sylvester Stallone's love interest.

00:20:15 Elliott Host I kept waiting for them to reveal that Sylvester Stallone was in love
with this woman and it just wasn't happening.

00:20:20 Dan Host Wikipedia—for what it's worth—identifies her as, like... uh, one of—
like, she and Rambo manage the ranch together. And she is, uh...
the—the young woman's, um... uh, grandmother.

00:20:37 Elliott Host Oh, okay.

00:20:38 Dan Host And I think "uncle" may be just sort of a, like, honorific? I don't know
if they're actually related? But, uh.

00:20:44 Elliott Host I assumed that she was, uh, the daughter of his, uh... sister.

00:20:50 Crosstalk Crosstalk **Elliott:** But I could be wrong about that.

00:20:52 Chris Guest **Chris:** It made me wonder what—
—ethnicity the name "Rambo" is. Is it, like, y'know—

[Multiple people laugh.]

—or is it just—

00:20:57 Elliott Host I mean, it was supposed to be Italian. Y'know, I assume. But.

00:20:59 Chris Guest Rambo.

00:21:01 Crosstalk Crosstalk **Stuart:** There's a—

Dan: Um—

00:21:01 Elliott Host **Elliott:** But they was—
When they came to Ellis Island it was "Rambolini."

[Multiple people laugh.]

And they said, well, you gotta change it a little bit.

00:21:07 Stuart Host There's a—and this—

00:21:07 Chris Guest Change it to something much more, uh, Anglo-Saxon sounding like
"Rambo."

[Multiple people laugh.]

00:21:11 Elliott Host *[Through laughter]* Yeah.

00:21:11 Stuart Host Gabriela's like about to go to college and she has a great moment
where she— *[Laughs.]* She asks, uh, Rambo—did you like being a
soldier? And I'm like—uh...

[Multiple people laugh.]

I don't think he did!

00:21:24 Crosstalk Crosstalk **Elliott:** *[Laughs.]* It's a complicated question.

00:21:26 Dan Host **Dan:** Yeah. If there's one thing she should've learned—
—in the past ten years. *[Laughs.]*

[Multiple people laugh.]

00:21:28 Elliott Host It's that being a soldier kinda wrecked him.

00:21:30 Chris Guest It's not like he doesn't pretty much every ten minutes talk about how
terrible—

[Multiple people laugh.]

—everything was and how there's no humanity left in him. But I wanna say—about the, uh, actors—the supporting actors in this first bit. That they're really doing their best with not too much. Like, they are not bad. And especially, I think, the young girl—Gabriela—was actually—there are moments where she is in this, kind of, insane revenge plot. And actually seems like a 17-year-old girl might be in that scenario.

00:21:58 Dan Host Well I would also argue that, um... that Stallone is doing the best he can with what he's given. He seems like a genuinely wounded man who is... has a lot of rage. The movie— *[Laughs.]* The movie around these actors is the problem, but.

00:22:14 Crosstalk Crosstalk **Elliott:** Yes. The—the—

00:22:15 Chris Guest **Chris:** Yeah. No. He sort of learned—
—how to be quiet and just be himself, which is kind of great. And actually I would've watched the two hour movie of them hanging out at the farm, uh, and just dealing with normal stuff. Much more happily.

00:22:27 Crosstalk Crosstalk **Chris:** Than what happened.

00:22:28 Elliott Host **Elliott:** There is a—
There is a great Rambo movie that is exactly that. Which is him and Gabriela, like, training for like a big horse competition? 'Cause they tame—they train horses at the ranch. Or like, just like... existing at the ranch? And her trying to get him to... reveal to her the things that he's never revealed before about himself? Like, there's a really—I would love to—like, that's the movie they should've made and it would've cost a lot less. But then you wouldn't have scenes of guys getting rakes through their head? So like—

[Stuart laughs.]

00:22:55 Crosstalk Crosstalk **Elliott:** I guess—you—*[inaudible]* happen.

Chris: There is a trade-off.

Dan: Well—

00:22:57 Stuart Host Well, he could probably find a place for that. *[Laughs.]*

00:23:00 Elliott Host I guess so. That's true. That's true.

00:23:01 Stuart Host Where Rambo just kills a bunch of randos?

00:23:03 Crosstalk Crosstalk **Stuart:** Rambo's randos?

00:23:05 Elliott Host **Elliott:** Yeah. Rambo—
It's called *Rambo: Rando Blood*. *[Laughs.]*

[Stuart laughs.]

It's called *Rando: Rambo Five*.

[Multiple people laugh.]

And, uh, he's still dealing with his trauma, obviously. He's making Gabriela a letter opener that looks like a knife.

[Stuart laughs.]

00:23:23 Crosstalk Crosstalk And I kept waiting for that to be, like, the big revenge weapon at the end? But I don't—I don't think it was. He used a much bigger knife.
Chris: You could've said—

00:23:25 Chris Guest
00:23:27 Crosstalk Crosstalk **Elliott:** That he made himself.
There's a letter. It's for you. Or something like that.
Chris: That could've been a great catchphrase.

00:23:29 Crosstalk Crosstalk **Elliott:** Yeah, exactly.
Stuart: I thought he—I thought he stuck it in—I thought he—yeah.

00:23:33 Stuart Host **Elliott:** "Signed, sealed, decapitated." And then he cuts someone's head off.
I thought he stuck it in the one brother's chest with her picture before he chopped off his head.

00:23:37 Elliott Host Oh, is that what he did?
00:23:38 Crosstalk Crosstalk **Chris:** Oh, yes! Alright. *[Inaudible]* not paid off. Everything is set up and paid off.

Elliott: Yeah. Maybe that's what it was. Well that's good. But like—we'll get to that.

00:23:42 Elliott Host **Stuart:** 'Cause he mentioned that thing—*[inaudible.]*
We'll get to that. We'll get to that. *[Stallone voice]* Uh, well, yeah, actually, Stuart. If I could, uh—

[Stuart laughs.]

00:23:50 Crosstalk Crosstalk I gotta bump in this Skype call. I had to bump Elliott off the call—
Elliott: —so I could, uh—

00:23:52 Dan Host **Dan:** Sound like Columbo—
00:23:54 Elliott Host —was bumping him before you, Stallone. But—
Well that's my new character, Co-rambo. He's like, uh, Columbo. So it's like, oh, one more thing—you're dead.

[Dan laughs.]

And then he shoots somebody. He's like, uh, hey. Did you, uh, did you leave these POWs behind? And they're like yeah. No, no, I didn't! And he's like, oh, oh yeah. Good. That makes sense. That makes sense. One more question—can I kill you? And then I shoot him.

[Multiple people laugh.]

00:24:12 Dan Host Uh, so—
00:24:13 Crosstalk Crosstalk Do they say yes? Or do you just shoot 'em...
Dan: No matter what they—

00:24:16 Elliott Host **Elliott:** I don't really wait.
I don't—it doesn't really matter what they're gonna say. I'm just gonna do it anyway. So, uh, the thing is—this is kind of like an intricate puzzle box of a film?

[Dan laughs.]

And so everything introduced in the beginning, uh, comes around. It's like Anton Chekhov said—if you introduce a letter opener at the beginning, then you've gotta use it to stab the photo of your dead niece—

[Stuart laughs.]

—to a decapitated drug dealer's body in act three. *[Laughs.]* And so, the thing that I want you to remember while you're talking about this movie, uh—*Rambo: Last Blood*—is that, uh, the subtext which unfortunately was cut out of the American cut is that Rambo only has so much blood left in his body. Because, uh—

[Multiple people laugh.]

—as you may remember, the blood in my body is thicker than normal human blood. And so—

00:24:56 Dan Host
00:24:59 Crosstalk Crosstalk

So that's why the veins in your arms are so pronounced?
Dan: 'Cause they—they're enlarged to let the blood go through?

00:25:02 Elliott Host

Elliott: Yes. Exactly.
Uh, not in—I mean, they're—it—it's just naturally. It's blood that is the consistency of, uh, y'know, like, audio cable.

[Chris laughs.]

Just going through—going through my veins! Y'know. Just like pushing up—like a pipe cleaner through a noodle. Y'know. Basically.

[Dan laughs.]

So, I, uh—so just remember that that was a whole subplot that a lot of the movie makes more sense about if you remember that. That, uh, there is, uh, y'know. There was supposed to be a counter on screen at all times that counted that—how many drops of blood were left in my body, and uh—

[Dan laughs.]

Yeah. I don't know who screwed up in Post but for some reason that wasn't there!

[Stuart laughs. Dan joins in.]

I didn't find out until the premiere and I'm like, well, when does the counter go up 'cause it's kind of what the movie's about is he doesn't—

[Chris laughs.]

00:25:43 Crosstalk Crosstalk

—have so much blood left. And it never happened.
Elliott: So you better believe—

Dan: So you got, like, a crank situation.

[Stuart laughs.]

00:25:45 Dan Host
00:25:47 Elliott Host

Where he's gotta keep, y'know, his heart rate up. No! That would be worse! *[Laughs.]* You want the heart rate to go down so the blood doesn't get pumped out of the body! 'Cause that's the other thing, is it's, uh, earlier in the film I was supposed to get shot? Like, uh, that one gremlin who gets shot and then he drinks the potion and then all the stuff comes out of him? Like, that's what was gonna happen. So it's leaking out of me the whole time.

[Chris laughs.]

Like a sprinkler! So I mean if it was moving faster I'd lose the blood faster. So I guess what I'm saying is this was not my ideal vision of the film *Rambo: Last Blood*? But, uh, y'know. Maybe I'll have some more answers for you later in the show. Gotta go. Digital jetpack.

[Multiple people laugh.]

00:26:17 Dan Host
00:26:18 Elliott Host

Digital jetpack. *[Regular voice]* Guys, I'm sorry. I was having, I guess, some trouble with the internet and I couldn't get back on the Skype call. Everything okay? *[Through laughter]* Did I miss anything?

[Dan laughs.]

00:26:27 Dan Host
00:26:28 Elliott Host

Everything's great. Okay. Uh, okay. So Gabriela, she invites some friends over for a going-off-to-college party in Sly's secret murder tunnels. And—Yeah, he shows 'em the tunnels! Shows them the tunnels and she realizes—and her friend Giselle calls and says, I found your dad who abandoned you. He's in Mexico. Do you wanna come meet her? Meet him? And, uh, Sly is like—your dad's a bad man! He, and, uh, she's like—you don't know about my world. And he's like, yeah, I do. It's worse than mine. And it was like—whoa, whoa. Hold on.

[Chris laughs.]

00:26:58 Crosstalk Crosstalk

Chris: That's such a—that's a big claim.

00:26:59 Dan Host

Elliott: Such a—like—it's—Rambo has, like, such a bleak view of the world and humanity. He's like, this whole monologue's basically like—*[Stallone impression]* everyone's got a black heart. *[Regular voice]* Like, there's no goodness in the world in his view.

00:27:13 Crosstalk Crosstalk

Dan: Like, he's sequestered himself on the ranch.

Elliott: And that's when—Bruce Springsteen comes in and he goes, actually, it's—

00:27:17 Chris Guest

Chris: Yeah. His world is so dark that he thinks that—
—a murder-tunnel is a good place to invite teenagers to have a party.

00:27:23 Crosstalk Crosstalk

Dan: Well and the funny thing is—

Elliott: I was gonna say, Dan—

00:27:25 Elliott Host I was gonna say, Dan, we all know from Bruce Springsteen that everybody has a hungry heart. So.

00:27:27 Dan Host Yeah.

00:27:28 Elliott Host Yeah.

00:27:30 Dan Host Or a soft heart. But like—but um—

[Elliott laughs.]

No, but it's funny 'cause movies like this, like, the hero expresses this like bleak view of humanity. And then the whole arc of the movie is—that is confirmed. *[Laughs.]* Like, he's like, oh, no, no, no, no. He was right the whole time. She shouldn't, like, believe that there's *[though laughter]* good in the world.

00:27:49 Crosstalk Crosstalk **Dan:** Like, she should be like Rambo!

Elliott: No. 'Cause everyone's terrible.

00:27:52 Dan Host A crazy *[though laughter]* hermit man who sets up, like, devices to murder people.

00:27:56 Crosstalk Crosstalk **Elliott:** I mean, it's better than being a crazy hermit crab!

Chris: But it—it—

00:27:59 Dan Host Yeah.

00:28:00 Chris Guest If, I mean, if his dark vision weren't realized, however, we wouldn't be able to enjoy this film. Y'know?

[Multiple people laugh.]

Thank god that the world is such a terrible place that Rambo has to kill—

[Dan laughs.]

—maybe 2,000 people? Uh—

[Multiple people laugh.]

By the end of the movie?

00:28:16 Elliott Host Certainly a lot of people. A lot of people, especially for a man his age.

00:28:20 Stuart Host Gabriela... reveals to her grandmother and to Rambo that she wants to go track down her father. And Rambo's like—*[Stallone impression]* he's a terrible man! *[Regular voice]* And at first I'm like, oh, that's what any guy with a lot of baggage and like fucked-up relationships and a terrible worldview—that's what he would say. Luckily, that gets paid off later on when we find out he is the worst person I've ever met. *[Laughs.]*

[Dan laughs.]

00:28:44 Elliott Host Oh, but he's not as bad as some of the other guys. They're terrible!

00:28:46 Chris Guest Also, he doesn't have a cell phone. You can't call ahead of time to talk to him. And save yourself the, uh—

[Dan laughs.]

—enslavement.

00:28:55 Elliott Host Well, as we'll see—as we'll see soon—so she goes anyway. She decides she's gonna go. She goes to Mexico, which is a short drive from the ranch. I guess they live near the border. Uh, and it's like she crosses the border and she's instantly in a burnt-out war zone. That is—none of the houses seem to have roofs. People are just hanging out—just gangbangers hanging out drinking on car hoods. Like, it's—it's like a reverse *Wizard of Oz*? Like, it's crazy how instantly she's just in, like, some Italian *Mad Max* ripoff movie version of a city. Where it's just like burnt-out buildings and shells of vehicles and things like that.

00:29:29 Chris Guest It is pretty amazing. And—so—I'm gonna get real and political for a moment here, guys. Uh—

00:29:35 Elliott Host Hey, that's what we're here for! *The Flop House* is nothing but a format for, uh, y'know, bold political controversy! *[Laughs.]*

00:29:41 Chris Guest *[Chris laughs.]*
Being a part-Mexican myself, um, y'know, and having gone there when I was a kid, uh, and having made movies with, uh, actual Mexican people in them. Uh, it's really interesting to see this sort of trope of Mexico. Like, as though—once you deploy the world “Mexico,” y'know—she says, I wanna go to Mexico. And Rambo's immediately like, *[Stallone voice]* Whoa! Why would you wanna do that?! *[Regular voice]* Um—

[Multiple people laugh.]

—although, y'know, about a hundred million Mexican people actually live in Mexico and most of them aren't, um—

[Elliott laughs.]

--AR-15-wielding narco murderers. Um, but you would think—

[Dan laughs.]

—from the way that this movie portrays it—as Elliott said, the moment you step across that border all bets are off and you're probably gonna die.

00:30:16 Crosstalk Crosstalk **Elliott:** It reminds me of, uh, one of my—

Stuart: Yeah. Everything becomes ochre-tinted. *[Laughs.]*

[Dan laughs.]

00:30:21 Elliott Host One of my—*[Laughs.]* Yeah. Well it's like, yeah. Even the light looks terrible there!

[Dan laughs.]

That—the—one of my, uh, one of my friends—freshman year of college—was, uh, she was from Mexico and she would talk then about how, like, she hated how in American movies—if you had committed a crime you would just escape to Mexico? And she's like, we have police officers in Mexico!

[Multiple people laugh.]

00:30:50 Crosstalk Crosstalk Like, you can't—it's not like you just go there and crime is okay! Like, I think she was especially mad 'cause her dad had been Attorney General of Mexico for a little bit so it was a personal insult.
Elliott: But uh—but it's—it—

Dan: Well I wanna take a moment here—uh, as long as this topic has come up—

00:30:55 Dan Host **Elliott:** To defend the movie's vision of Mexico?
Uh, uh, I didn't hear what you said. But it's on—on topic so I assume that, um—so like I'm gonna compare this movie to its closest relative, uh, *Taken*. A few times. During our discussion here. And the thing that *Taken* does with this is like—*Taken* is also a xenophobic movie?

00:31:12 Crosstalk Crosstalk **Dan:** But at least—

00:31:14 Stuart Host **Stuart:** Oh, I thought the—
I thought the name of the movie was *Taken A Few Times*. Which I thought [*though laughter*] would be like—

[*Elliott laughs.*]

00:31:19 Elliott Host —a late-series sequel.
That's the one where Liam Neeson is like—daughter. Please stop talking to strangers. This is the third time today that you've been taken!

00:31:27 Dan Host Yeah. Anyway. *Taken* is a much superior version of this story? And it makes a few key decisions? Uh, one of which is... it is still xenophobic, but it decides to aim its xenophobia at least at a place that is not historically, um... uh, vilified by America? [*Laughs.*] Um... uh... which is—which makes it weird in a different way. Like, you watch *Taken* and you're like, okay. Why is Liam Neeson immediately terrified his daughter wants to go to Paris? [*Through laughter*] Like, that—that seems very crazy when you [*though laughter*] watch the movie. But like, you put it off to him just being like... insane, uh, he's seen so much in the CIA or whatever. But like, apparently the Paris of *Taken* is filled with sex slavers. Well, we won't touch on that. But at least it's like making an attempt to be like—okay. So... we don't want to inflame any actual racial tensions that exist in America. Whereas *Rambo: Last Blood* is like, okay! Well, it—right when we're building this wall, let's, uh, make Mexicans the bad guy.

00:32:32 Chris Guest Yeah. And I mean—so the—the—what's supposed to counter with this is that there is, um, a nice Mexican grandmother and a Mexican-American girl in it and so this sort of excuses, um, the rampant xenophobia. Uh, but it doesn't exactly. Oh, by the way, Sebastian reports that the movie should've been called *Rambo: Red Cross* or *Rambo: Remaining Blood*. Just needed to—

[*Multiple people laugh.*]

—get that in because I'm getting—I'm getting notes submitted to me. Um—

[*Multiple people laugh.*]

00:32:58 Elliott Host I think—so—I think the movie is—so the movie is not saying... Mexicans are bad. The movie is saying... Mexican men and most Mexican women are bad!

[Stuart laughs.]

And I feel like that's the kind of nuanced message that we—it's refreshing from a Rambo movie! Where usually everyone in the foreign country except the one woman who likes Rambo is bad! Uh... but it is—yeah. It's—it—the movie exists in that weird fantasy world of fear that so many people live in where they're like, MS-13's gonna come get us! And it's like, I don't think so. Like, they have no interest in you.

[Multiple people laugh.]

I don't know why you think they're just a marauding band of scavengers—

00:33:33 Crosstalk Crosstalk **Elliott:** —or Reavers that just wanders the countryside.

00:33:35 Chris Guest **Dan:** I don't know. I'm pretty interesting, Elliott. Well, it's only really if you do something stupid like try to make contact with your father. Y'know.

00:33:40 Crosstalk Crosstalk **Elliott:** That—it is a big mistake.

00:33:43 Elliott Host **Chris:** Something clearly dangerous to do. Yeah. Or trust Gisele! Because as we meet Gisele, we know she is trouble. 'Cause she's all got heavy makeup and jewelry and things like that. And—

00:33:50 Stuart Host She is dressed very cleanly. As a... in, like, traditional gangbanger tropes? All she's missing is a few like SoundCloud rapper facial tattoos? Um, but like—but like, she's—all of her clothes are like pristine, like, clear—like... I don't know. It feels like a high school play version. Like in *Rushmore* or something when they're dressed up as like gangbangers. Like, everything is very clean and carefully manicured. *[Laughs.]*

00:34:15 Crosstalk Crosstalk **Stuart:** But she looks like she's doing well for herself!

00:34:18 Chris Guest **Chris:** Yeah. Absolutely. No. Even though she moved back to Mexico she's wearing Los Angeles kind of stereotype chola, uh, outfits. And it's—seems a bit unrealistic to me, but hey. She's gotta do—she's gotta do her.

[Elliott laughs.]

00:34:30 Elliott Host She's—hey. She's gotta be herself, y'know? She's as much an outsider as Gabriela! Gisele immediately asks Gabriela if she's a virgin and then goes, hey, I'm just joking! And it's like, mm, I don't think that was a joke. This is gonna be trouble. Gabriela goes to meet her dad—Manuel—who says, hey. I left you because I never wanted you. So goodbye! And then—

00:34:48 Crosstalk Crosstalk **Elliott:** He closes the door in her face. And it's—

00:34:50 Dan Host **Dan:** That's—he makes— He makes the most comical heel-turn because when he first opens the door, like, he's not warm to her? But he's like, oh, hey. It's been a while. Like, y'know, he—he—he is at least—

00:34:59	Elliott	Host	Oh, 'cause you know what? 'Cause you know what happened? He—I think he didn't recognize her at first and thought she was someone from work? And he was like, oh, hey! It's—what are you doing here? It's nice to see you! And she's like, why did you leave my family? And he's like, oh, it's my daughter. Get outta here! I don't want to talk to you.
00:35:10	Crosstalk	Crosstalk	Stuart: There's a— Chris: He—he steps out of the light into shadow.
00:35:14	Chris	Guest	Dan: Well then like, a <i>[inaudible]</i> falls— In order to be mean. Also.
00:35:16	Crosstalk	Crosstalk	<i>[Elliott laughs.]</i> Dan: Yeah. His eyes go dead.
00:35:19	Stuart	Host	Stuart: And—and they—her— And his like new wife answers the door and she's like—who is she? I'll explain later. And she's like—okay. And leaves? <i>[Laughs.]</i> Like—what?!
00:35:28	Crosstalk	Crosstalk	<i>[Multiple people laugh.]</i> Chris: Well, they have—they've got a great relationship.
00:35:33	Chris	Guest	Dan: But yeah. He—he like— That's the—that's, I think, what they're trying to say. <i>[Multiple people laugh.]</i>
00:35:42	Elliott	Host	Is that he's moving on and he's actually kind of made something of himself. And why is she coming to wreck his life? Where he's got this really trusting relationship with his wife.
00:35:48	Dan	Host	He's like—you're a reminder of the bad man I used to be and not the caring family man that I am now. So I want you outta here. This movie is so committed to like rote shorthand that he, like, literally just says, like— <i>[though laughter]</i> one day I looked at you and your mom and I'm like, I don't care about these people and I left. <i>[Elliott laughs.]</i>
00:36:06	Elliott	Host	I don't—like, go away. I don't want you. Like, he's the most direct about being a bad father as anyone could be. I wonder if maybe... he is <i>Harry and the Henderson</i> -ing her. And he knows that he's a dangerous man. And he doesn't want her to be in trouble. So he's like—you stink. I don't like you. I never liked you. Get outta here!
00:36:17	Dan	Host	Honestly, Elliott? He is so over-the-top here that I thought it was gonna be a plot point like that. I thought he was trying to scare her away. But no. He—
00:36:25	Stuart	Host	Or it's a dream or something.
00:36:27	Dan	Host	Yeah.
00:36:29	Elliott	Host	So, uh, she's really depressed about this. So Gisele—to cheer her up—takes her to a club. Which actually looks like a pretty normal club.
00:36:35	Stuart	Host	Looked pretty fun, yeah!

00:36:37 Elliott Host Yeah. It looked like a fun place to be. Her drink gets spiked. I guess it's not so fun after all! Next day, uh, everyone's like—Gabriela's disappeared! Where is she? And, uh, she went to Mexico! And Rambo's like, I gotta go get her! And he gets in his truck and races over to Mexico. Uh, this is where this trigger warnings are gonna have to come in. Because, uh, Gabri—as they call her—is instantly the prisoner of a nightmarish hell-pimp who says he'll kill all—any of his women if they run away and she's inside of the filthiest building I've ever seen in my life in a movie. And it's—like—she—the, uh... the movie is trying to outdo itself in being unpleasant and horrible? Uh, and this is where it really starts getting into that, uh, what I guess you'd call the, uh, act two slime? Uh, how did it—

[Dan laughs.]

—uh, maybe—did you guys—how did you guys feel about it? Maybe I'm off-base.

00:37:26 Chris Guest Uh, it's really tricky. Because I mean, terrible things are happening to young women in Mexico and, uh, y'know. The—sometimes this has been addressed in movies before. But it's rarely been used—*[Laughs.]* Uh, as such a blatant kind of plot, um, engine. Uh, purely to manufacture bad guys to be destroyed by Sylvester Stallone. Um, so it's—it's weird. And unsettling.

00:37:49 Elliott Host I feel like—they go after this—the—uh, the—the tragedies that can befall young women in Mexico with not quite as much sensitivity as Roberto Bolaño in *2666*. Just not quite as much.

[Chris laughs.]

00:38:02 Crosstalk Crosstalk Uh—
Elliott: But it reminds me of—

Chris: I was going to quote *2666* but I thought, no. Y'know, I'm not gonna, uh, try to bring, uh, a sort of literary fiction into it. But hey. This is great.

00:38:12 Elliott Host Hey. Come on. This is—it's gotta be done. But it reminded—when the last Rambo came out, it was like—I felt the same way about... how it was set in, um, in Burma or—I always mix up whether it's called Burma or Myanmar now and I feel terrible about that. But the—it was set there and it was—at the time that it was still a—the military dictatorship before it became a democracy and now it's kinda becoming a dictatorship again, but at the time it was still a military dictatorship. And I was like, it's terrible that they're using it just as fodder for these movies. But at the same time, like, what other American movies are talking about what's going on in that part of the world? Like, none of them were. So it feels weird for... I think this movie is is probably, like... actually, y'know what? Never mind. I don't think it's trying to call attention to any of this. It's just like, oh, what's a part of the world that sounds really terrible? And we can have something horrible happen. Yeah.

00:38:56 Dan Host I would like—I have some things to say about this. Like... so... again. *Taken*. So in *Taken*—

00:39:03 Elliott Host So is *Again Taken* the sequel?

[Multiple people laugh.]

00:39:05 Dan Host Yeah.

00:39:07 Elliott Host Where not only—where Liam Neeson has to team up with Judd Hirsch as his Jewish father and he's like, again, taken?

00:39:11 Dan Host *[Multiple people laugh.]*
Yeah. And then there's the *Taken DA* where he magically—
[Elliott laughs.]
—turns into a district attorney. No, I just—
[Elliott laughs.]

00:39:18 Elliott Host Magically? He ran for the office! He was elected to it!
00:39:21 Dan Host *[Laughs.]* Oh, okay. Um, the thing about this is, like—so in *Taken*, um... uh... the daughter's also being sex trafficked. But the movie has at least the small decency to... rescue her—
00:39:37 Crosstalk Crosstalk **Chris:** Before. It all goes down.

00:39:42 Dan Host **Dan:** Uh, before any rape occurs.
Whereas this movie seems to delight in having this, uh... uh, surrogate daughter character be as brutally mistreated as possible? And—
00:39:53 Chris Guest Well, it—yeah. It takes a bit of a Mel Gibson kind of direction. Where Sylvester Stallone—or rather, Rambo—strangely sort of offers himself up. Like, this guy who is, uh, y'know, an incredibly skilled, stealthy assassin—allows himself to be beaten up, basically, by 50 dudes. Uh, and at the same time as that's happening his, uh, surrogate daughter—whatever—is being raped. And it's not necessary to the plot for this to happen.

00:40:21 Dan Host No. And I think that, like—we've identified the xenophobia of the movie, like, every review of the movie at the time identified that. But I don't think there's as much talk about like the sexism of the movie? Because—number one—she is, like... so fridged in the sense that like, her—she only exists in the movie in relation to Rambo entirely. And there's a very egregious version of that that happens later that I'll mention when it comes up in the synopsis. So there's that. But also... this movie is—I think—trading on like two male fantasies? Like, it—it—*[sighs.]* Like, one much uglier than the other. But like—it gives the audience, like, the titillation of having this young girl sexually defiled and then it gives the audience the fantasy of like, revenge against the defilers?

00:41:17 Chris Guest Yeah.
00:41:17 Dan Host And it's—it's like... it's like having it both ways, in that way? In, like, a really... *[sighs.]* Upsetting... fashion?
00:41:25 Stuart Host Like an "I spit on Rambo's grave" or something.
00:41:28 Dan Host Yeah! It's like—
00:41:28 Elliott Host Well, Rambo spits on their grave.
00:41:30 Crosstalk Crosstalk **Chris:** Yeah. Who's spitting on whose grave here?

00:41:32 Crosstalk Crosstalk **Stuart:** These are all—
Chris: Um, it reminded me also—
Elliott: I mean--the only—
00:41:34 Elliott Host The only grave we see—the only grave we end up seeing—spoiler alert—is Gabri's. So I guess that's the—
00:41:38 Chris Guest Eww.
00:41:38 Crosstalk Crosstalk **Elliott:** That's the terrible thing about it.

00:41:41	Crosstalk	Crosstalk	Stuart: Which—I need to talk about Gabri's grave. <i>[Laughs.]</i> Chris: Yeah. It's—they do a pretty—not a bang-up job on that grave.
00:41:45	Chris	Guest	Elliott: Okay. Well, we'll get there. We'll get there. We'll get there.
00:41:47	Dan	Host	But, um— It is always, like, a pretty teenaged woman who is offered up as, like, the sacrifice so a man can go on a rampage. Like... only, like—it's a movie—like—you—I can only think of like a movie like <i>Ransom</i> where it's a boy. And in that case it's like, also like a <u>young</u> boy. You don't see a teenaged boy being the one... who is—like, and I'm just—I think it's important to note, like, the creepiness of all this.
00:42:15	Chris	Guest	Yeah.
00:42:16	Dan	Host	In addition to the racism.
00:42:18	Chris	Guest	Well, the other—the sort of spiritual cousin of this, too, is <i>Man on Fire</i> , I think. Um, which also sort of played the Mexico kind of gag with—with, uh—a little white girl. I mean, okay. Not as terrible, but served the same function. Which is like, we prize our, um, nubile, virginal, uh, daughters or daughter figures. And if anyone—
00:42:38	Crosstalk	Crosstalk	Chris: If any brown person's gonna get them. Stuart: It represents innocence, y'know?
00:42:43	Chris	Guest	<i>[Chris laughs.]</i> Um... and, uh—
00:42:45	Stuart	Host	It's like the pearly—the pearly innocence that our, uh, our grizzled heroes wish they still had.
00:42:52	Chris	Guest	Yep. Um... and—but—actually, to your point, Dan, I think, y'know—basically, once, um... once Gabriela has—is no longer a virgin, it's time for her to die. Right? Because there's no way that she could possibly rebound from that. Uh, and lead a life—I mean, there's kind of this odd scene—we're jumping ahead in the movie—but where Rambo says, y'know, <i>[Stallone impression]</i> you gotta lot of living left to do. There's all kinds of great things out—things are gonna be great. <i>[Regular voice]</i>
00:43:18	Crosstalk	Crosstalk	Chris: But essentially—
00:43:19	Elliott	Host	Elliott: Wait a minute. Rambo— Sylvester Stallone's here again!
00:43:22	Chris	Guest	<i>[All laugh.]</i> That was me! That was—guys, that was me.
00:43:23	Crosstalk	Crosstalk	Chris: That was me. Elliott: Oh, wow. That's amazing.
00:43:25	Chris	Guest	Stuart: Oh, wow! Um, and, uh, and essentially Gabriela just gives up on life. Because <u>presumably</u> , um, y'know, there's no way you can come back from that. Y'know.
00:43:33	Elliott	Host	Yes.
00:43:34	Dan	Host	Yeah.
00:43:34	Stuart	Host	I assumed it was her—it was his old man's speech that made her fall asleep and die. But—

00:43:42 Chris Guest *[All laugh.]*
 What's interesting to me—vis-à-vis these movies—and, uh, this is—I'm thinking of *Man on Fire* as well. But these kind of go to Mexico and kill some people things—is that... presumably shot in Mexico or maybe, uh, certainly with Mexican actors. Right? And I'm just wondering what the experience is like for these Mexican actors. Or day players or, y'know, heavies. Who are like—who are taking on these roles. Of course you're getting paid to do what you wanna do, which is to act, and that's great. But like... uh, how do you—
[Laughs.] How do you reconcile the rampant xenophobia with this? And, uh, y'know. Because—it's not like, um, y'know. There's no brownface here. Right? It's like you're actually hiring Mexican actors to play, uh, sleazy, evil Mexicans. But actually—which also reminds me—Joaquín Cosío who—I looked up on IMDB 'cause I'd worked with him before in this movie *A Better Life*. And, um... he didn't appear to be in the movie! He was gonna play—he was playing—he was listed as Don Manuel and he's in the credits, but did he appear in the movie at all?

00:44:37 Crosstalk Crosstalk **Chris:** He has a very round-face...

00:44:39 Stuart Host **Stuart:** I'm assuming—
 I'm assuming he was the—if there was a character named “Don Manuel” he would've been like the head of the crime thing.

00:44:45 Chris Guest Yeah! I imagine so! But you only meet the evil Martinez brothers. Right?

00:44:49 Stuart Host Yeah. Yeah, yeah, yeah.

00:44:51 Elliott Host Maybe it's stuff that—maybe it's in the foreign version and not the American version.

00:44:53 Chris Guest Perhaps.

00:44:54 Elliott Host I don't know. 'Cause there were extra scenes. I think—but it's—yeah. There's a lot of, uh, I guess what we're all saying, Dan—I think we all—and Chris—I think we all agree: this is a real icky movie and there's a lot of real icky stuff both on-screen and behind the screen. So let's get into it, shall we? Anyway, long story short—Rambo starts trying to track down Gabriela. Manuel is no help. There's that Manuel, but he's not a Don Manuel. Uh, he goes to Gisele and threatens her with a knife to take him to the club and she points out the guy who took, uh, his niece. Uh, meanwhile there's a mysterious woman at the bar watching Rambo. Rambo, uh, gets information from the guy by literally shoving his thumb through the man's skin so he can pull out his clavicle bone and snap it?

[Dan laughs.]

00:45:30 Stuart Host And— *[Laughs.]*
 Yeah. He said—he pulls out a bone. Are you talking about one of the Bone cousins or maybe one of the Bone paperbacks?

00:45:37 Elliott Host Nope. Nope—

[Dan laughs.]

00:45:39 Stuart Host Not talking about— *[Laughs.]* You mean, like, Jeff Smith's *Bone*?
 Yeah. It is *Phony Bone* or *Phone Bone*?

00:45:40 Elliott Host It's not *Phone Bone*, *Phony Bone*, or, uh—

00:45:43 Stuart Host *Smiley Bone.*
00:45:43 Elliott Host —*Smiley Bone.* Uh—
00:45:45 Dan Host The Frugal Gourmet wrote a comic book?

[Stuart laughs.]
00:45:47 Elliott Host It's a different Jeff Smith, Dan.
00:45:48 Dan Host Oh, okay.
00:45:50 Elliott Host And life was probably terrible for both of them until the Frugal Gourmet passed. Uh—so, uh, no. This is an actual bone that's in a human body.

00:45:57 Crosstalk Crosstalk **Elliott:** Uh, that Rambo—

00:45:58 Chris Guest **Chris:** He really goes to town on this guy. Maybe more than necessary? I have never seen... someone reach in and pull out another guy's clavicle bone and threaten to snap it in a movie.

[Multiple people laugh.]
00:46:10 Crosstalk Crosstalk **Elliott:** No.

Stuart: It's true. Yeah. Me neither.

00:46:11 Elliott Host **Elliott:** But the funny this was also— He was like—he was like, I snap this bone. And it's like, you already pulled it out of my body, dude! *[Through laughter]* Like, this is pretty bad!

[Multiple people laugh.]
00:46:35 Crosstalk Crosstalk Um—he leads Rambo to a bad guy house? That's all I can call it? Like, a thug house or a bad guy house? Some kind of chapo trap house? And, uh... Rambo gets surrounded by bad dudes. This is the scene Chris was talking about earlier. Where the Martinez brothers—the bad guys of the movie—come up and they have about fifty dudes beat up Rambo.

Elliott: And they slap—

00:46:37 Stuart Host **Stuart:** They're not, like doing anything!
00:46:40 Elliott Host They're just all, like, hanging out. Is that—
00:46:42 Crosstalk Crosstalk **Chris:** Rambo really walks right into it.

Elliott: Y'know.

00:46:43 Chris Guest **Stuart:** I mean, is that— And I'm not sure whether he intends to or not? Given his proficiency in killing, the fact that he—he gets kind of—he gets sussed out so quickly and surrounded so easily seems odd to me.

00:46:56 Crosstalk Crosstalk **Chris:** Did it seem strange to you guys?

Elliott: Now, I have a couple—

00:46:58 Elliott Host **Stuart:** Yeah! I have a couple explanations for this. So these are—I have a couple that—one, this is when he makes his mistake. Instead of doing what he does best—setting traps—

00:47:05	Crosstalk	Crosstalk	Chris: He was “soft-hearted.”
00:47:07	Elliott	Host	Elliott: He just— He’s so angry and he’s so soft-hearted that he just walks right in. Two, uh, I think he’s not used to being... a white guy in a foreign country who’s not a soldier or a mercenary? So he walked in expecting them to understand that he’s on a war footing? But to them he’s just some old dude and there’s fifty of them? Three, this is the scene that makes us wanna—him to kill them even <u>more</u> , because they’ve shamed our hero. There’s a scene in the movie <i>The Ninth Configuration</i> where you know that Stacy Keach is, like, a Rambo-type character. But he’s tried to hide it in himself. And he goes to a bar, and this biker gang beats him up <u>so</u> badly until they finally are forcing him to lick beer off of this splintery wooden floor. And the whole scene, you’re like—how much are they gonna push him until he just finally—we have the release of him killing all these bikers? And they finally do it. And that scene—that’s—this is like a much slower version of that, where it’s like—would it be satisfying for Rambo to just go in and save his niece? Of course not! He’s gotta fail! And then get <u>revenge</u> . And he’s gotta get—it’s gotta be a personal revenge and you’ll see that because they carve an ‘X’ into his face with a knife. And it’s like—
00:48:10	Stuart	Host	It’s more like a ‘V.’”
00:48:11	Crosstalk	Crosstalk	Elliott: But it—or a ‘V.’ It’s more of a ‘V.’
00:48:14	Elliott	Host	Chris: Yeah. I saw it as a ‘V.’ I saw it as a ‘V.’ Oh, okay. Uh—I was watching it on iPad while I was doing the dishes. So I might’ve— <i>[Laughs.]</i> <i>[Multiple people laugh.]</i>
00:48:19	Crosstalk	Crosstalk	—not had the clearest view of it. But uh— <i>[Laughs.]</i> Chris: But how can you even judge this movie if you didn’t know it was a ‘V’ instead of an ‘X’?
00:48:22	Elliott	Host	Dan: As the creators intended! You’re right. I’m not watching it the way it was meant to be watched. Uh— <i>[Chris laughs.]</i>
00:48:28	Stuart	Host	Because I didn’t pay money for it. I—it just came with Amazon Prime. Uh— And the—and the villain explains his whole plan at this point, right? They have Rambo on the ground and he’s all beat up. It looks like he’s been stung by a bunch of bees. And he’s like— <i>[Multiple people laugh.]</i>
00:48:52	Crosstalk	Crosstalk	You know what? I was gonna ignore her. Uh, me being a crime boss, I don’t think about the people beneath me. She’s nothing to me. Now my plan—but—what’s this plan? His plan is that like... now—I’m gonna let you live just so you know I’m doing mean stuff to this girl all the time? Elliott: I’m gonna treat her—

Stuart: Feels like a lot of work.

Dan: Yeah.

00:48:54 Elliott Host **Chris:** Gonna be double *[inaudible]*. I'm gonna treat her worse than everybody. And you're gonna spend the rest of your life—because you would never try to attack me again—uh, because I've done such a good job of showing you how tough I am. You're gonna spend the rest of your life knowing that you made things worse for her by coming and trying to save her. And... this is, I guess, an argument against anyone who says—don't get involved, Rambo, because, uh, he has to get involved now. I don't know.

00:49:16 Chris Guest I feel like—it's a rewrite idea. That some point, Gabriela should've said to him—promise me that you've reformed and you're not gonna kill any more people. And he says *[Stallone impression]* I promise you that I will never, ever, once again to commit murder. That's the *[inaudible]* anybody. *[Regular voice]*

[Multiple people laugh.]

And so then I understand why he's just gonna cruise in. He's like, *[Stallone voice]* I'm just gonna talk nicely to them. Explain that I'm Rambo and everything'll be okay.

00:49:37 Elliott Host *[Multiple people laugh.]* *[Stallone impression]* I'm sure if I speak reasonably to these fellows they'll see that they, uh, should let my niece go. The rest of the women, of course, I don't care about. Because they're not related to me or even the same ethnicity as me. And so I'll forget about them, but, uh, I'm sure I can reach a, uh, a, uh, common, uh, point of reference with these men. *[Regular voice]* Like, yeah. It's, uh, my Stallone is really becoming Columbo. It's really fascinating.

[Dan laughs.]

Uh—the, uh—but yeah. He's—but they don't have that. So instead I think he's just cocky. He's just overconfident. And he's outta practice. He's been taming horses, not killing dudes! So, uh... Rambo, uh, he gets beaten up unconscious and he gets picked up by Carmen, a good-guy journalist. Uh, and she's also got her reasons for hating these bad guys. Meanwhile, um... we just see horrible things happen to Gabriela and we don't need to delve too deeply into those. We kinda talked about them—what basically happens. She ends up being, uh, drugged. Y'know. They force her—drugs on her and force people on her and it's terrible. Four days later, uh, Rambo wakes up. He's still got a little bit of a concussion. Uh—

Dan laughs.]

And he says, I gotta settle this score with the Martinez Brothers. And Carmen is like, okay, maybe I'll help you. Uh... Rambo then—his—this is the first part of his plan where he just goes to a, uh, to... where Gabriela's being held and imprisoned. With a hammer. And just kills every man he sees?

00:50:55 Crosstalk Crosstalk *[Multiple people laugh.]*
Stuart: *[Through laughter]* Yeah. This is a—this is like—this is like a—

Dan: *[Laughs.]* Yeah.

00:50:58 Stuart Host
00:51:00 Crosstalk Crosstalk **Elliott:** And scares all the women? It's like—
—dumb version of *You Were Never Really Here*. *[Laughs.]*
Dan: Yes. Exactly.

00:51:02 Elliott Host **Elliott:** Yeah.
And—so—and what—I still haven't seen *You Were Never Really Here* yet. So like what is the difference between a movie like that and a movie like this? Like, what makes that more of a work of art than another movie about a guy who has to save a woman so he kills people?

00:51:12 Crosstalk Crosstalk **Dan:** Well, it shies away from—every act of violence.

00:51:17 Stuart Host **Stuart:** That movie at no point—that movie doesn't give you the—
yeah.
It doesn't give you any violent catharsis. You don't actually see him really do *[though laughter]* anything to anybody.

00:51:23 Elliott Host Oh. So it's kinda like *Only God Forgives*? Where it's like—you know bad stuff is happening but it's mostly Ryan Gosling just looking at stuff.

00:51:30 Stuart Host Uh, but it's tied more deeply in with the trauma that this veteran is going through and a man who lives in a world of only violence.
[Laughs.]

00:51:39 Elliott Host Okay. Okay. Uh—
00:51:41 Chris Guest Yeah. It—the violence is strange in this movie. Right? It's not sort of bledech. It's genuinely, um, angry. Um, uh—gross. It's very graphic. Right? Um—

00:51:53 Crosstalk Crosstalk **Elliott:** Yeah. It's very—

00:51:55 Elliott Host **Stuart:** Yeah.
—graphic and it's almost like... there's no... and, I mean you could see this as honesty even though it's not? But it's like—there's no joy in it? There's not even thrills in it! It's just like—Sylvester Stallone's gotta do a job so he's gonna do this job. I'm just gonna walk into this room and hit that guy as hard as I can with a hammer. And then I'm gonna walk through this room and hit this guy as hard as I can as a hammer. And I kept thinking like—of a—like, in *Oldboy* there's that hammer fight scene. And it's an amazing scene.

00:52:19 Crosstalk Crosstalk **Chris:** It's a joyous hammer fight!

Elliott: But it's like—it's a joyous hammer fight! Exactly!

Stuart: Yeah! It's thrilling!

00:52:23 Elliott Host **Dan:** Mm-hm.
But in this one it's like—you almost get a little bit of Sly Stallone being like—I can't believe I'm still making these movies. Alright.
[Dan laughs.]

Walk in. Kill someone. Walk out. And the women he's saving are so much—seem to be so much more frightened by him. By this maniac who's just wandering and beating someone to death with a hammer. And it's, uh—it's just very—but—

00:52:39 Dan Host It's like a shooting gallery, too. Like, but a hammer gallery. Like, these guys just keep popping up. It's like—guy. Hammer. Guy. Hammer. Guy. Hammer.

00:52:47 Stuart Host Now I have an idea for a carnival booth!

[Multiple people laugh.]

00:52:51 Elliott Host Well now you know what it's like to be one of the Hammer Brothers in the Mario Bros., uh, games.

00:52:55 Crosstalk Crosstalk **Dan:** And now I have a—

Stuart: No, no. An Italian guy just shows up and starts killing everybody? [Laughs.]

Elliott: Just— [Laughs.]

[Chris laughs.]

00:52:58 Elliott Host Just starts jumping on Rambo's head, yeah.

00:53:00 Dan Host And now I have an idea for a pseudonym—Guy Hammer!

00:53:03 Stuart Host Oh, yeah, yeah, yeah. I like it!

00:53:05 Elliott Host Mm. Yeah. And now, what would you do as Guy Hammer? What would that pseudonym be used for?

00:53:07 Dan Host Oh, gosh. Um... Guy Hammer, uh, international construction worker. [Laughs.]

[All laugh.]

00:53:13 Crosstalk Crosstalk **Elliott:** [Through laughter] Okay. Glamorous.

Dan: See, I'm adding a little—glamor to the [inaudible] name.

Chris: Ah. We got some nails, that uh—

00:53:19 Chris Guest Only you can hammer in over here in, uh, [inaudible.]

00:53:21 Elliott Host Now is it—is that you do jobs all over the world or you only use foreign-made tools? Or what makes you an international construction worker?

00:53:27 Dan Host I'm a globetrotter. I'm a globetrotter. And my motto is, uh... "When you're Guy Hammer, everything looks like a nail."

[Multiple people laugh.]

00:53:36 Elliott Host Wow. Okay.

[Dan laughs.]

00:53:38 Stuart Host They're like, we're building this building using only the metric system! Somebody get me Guy Hammer!

[Multiple people laugh.]

00:53:43 Elliott Host So in France they call you "Guy" [pronouncing it "Gee" with a hard "G" and long "E"] Hammer.

00:53:44 Dan Host Yes. [Laughs.]

00:53:45 Elliott Host Right? Now, uh—is—since everything looks like a nail, that's a pretty serious psychological problem! That's like an Oliver Sacks-level neurological disorder.

00:53:52 Dan Host No, it's true. But it's better than, like, having that cartoon disease where everything looks like a turkey?

[Elliott laughs.]

00:54:00 Elliott Host 'Cause I don't try and eat everything. That's true. That's fair. Because if I just saw a turkey sitting on the sidewalk, I'd immediately start eating it. Uh, whereas if I saw a person just sitting on the sidewalk I'd be like, oh, that's a person. Uh, but if I saw any food sitting anywhere, you'd have no choice but to eat it! Even if it was driving a car.

00:54:16 Crosstalk Crosstalk **Elliott:** Even if it was wearing clothes.

Chris: Yeah. You'd start licking your lips and chase it down the street.

00:54:18 Elliott Host Exactly!

00:54:20 Chris Guest As you do with normal chickens in a restaurant. *[Laughs.]*

[Elliott laughs.]

00:54:21 Elliott Host Yes.

[Dan laughs.]

00:54:23 Stuart Host Yeah. Elliott affixes a, uh, bib around his neck and he pulls out his cutlery that he has on him at all times.

00:54:27 Elliott Host I always have them with me and I'm used to—and when the chicken starts running away saying, "Hey! Stop!" I don't say for a second—hold on. Let me square this with my regular frame of reference about chicken. Let me go to my schema about chicken that exists in my psychology. Do chicken usually run away and talk? They don't. Okay. Especially fully-cooked chickens, which is what this one is. Running just on its—on those little caps that they put on top of the leg bones? Uh, in a fancy restaurant in a cartoon?

00:54:54 Chris Guest But that's because the non-chicken-recognizing part of your brain has died. I—as Oliver Sacks would have pointed out, we learn so much about neurology from things like chicken, uh, seeing disease.

00:55:07 Elliott Host Yeah. Oh, it's a—yeah. CSD. It's a problem but it's also been a learning opportunity for the world. Uh, so Rambo's just killing people with hammers. Uh, he steals Gabriela away and he's gonna save her. The criminal brothers are real mad now and they argue with each other. Uh, on the drive home, uh, there—it's a long truck drive back and Rambo—to try to keep Gabriela awake so that she doesn't die, Rambo kind of monologues about what Gabriela means to him and how important she is to him and his life was so bad until the movie makes the most unforgiveable move—in my opinion—which we talked about—is that she dies. Is that... she is no good as a living person. She is only good as an object to fixate on for the purposes of bloody revenge. And—

00:55:50 Dan Host Well, and this was the moment that I was gonna mention before, that like sort of underlines how she is only a device, uh, that exists in relationship to Rambo. Um, is that like—yeah. Rambo's monologuing about himself and about how like she gave him hope. And like, all this stuff—I mean, like—yeah, I mean, I can see someone saying that? But like, even at this moment of death like it's like—like—you rescued me. And then like as he's saying that she slips away.

00:56:21 Crosstalk Crosstalk **Chris:** Right. He's not talking about her—her upcoming college career—

Elliott: And he couldn't—

00:56:24 Chris Guest **Stuart:** Well the movie is not called—
—and prospects for life. He's really just talking about his own trauma and how—when she was in third grade—she won six prizes in one day.

00:56:32 Stuart Host Yeah. It's not—the movie's not called, uh, *Gabriela: No Blood*.

00:56:37 Chris Guest *[Multiple people laugh.]*
Well, good point. We can't expect her to survive.

00:56:39 Elliott Host That's very fair. And although—there's part of me that did want to see Rambo trying to relate to a teen girl on her level. I mean, like, *[Stallone impression]* oh, you got so many TikToks to look at and, uh, I have Billie Eilish's! Her second album!

[Chris laughs.]

I know you're looking forward to that! *[Laughs.] [Regular voice]* Like, just trying—just desperately trying to connect. *[Stallone voice]* Uh, what's—uh, is *Degrassi* a show that young people are still watching? Or—

00:57:00 Stuart Host Well there's a point where the grandma is complaining about the music that the teenagers are playing and she's like, oh, what terrible music! And he's like, *[Stallone impression]* I could get used to it. *[Laughs.]*

[Elliott laughs.]

And I'm like, wow, that's better than I would say!

[Dan laughs.]

00:57:12 Elliott Host *[Stallone voice]* Uh, guys, I was listening to, uh, I was listening to the conversation again and I had to bump, uh, Elliott off again. Just to—uh—I didn't bump him off the way that I normally bump people off! He's still alive. I just tied him up and, uh, he's blindfolded so he doesn't know I'm here. He's got—I put earplugs in his ears.

[Multiple people laugh.]

Now—something I should tell you about—I was doing some research on my own movie, because as you know my memories are horribly unreliable. Like, for instance, the other day, uh, my brother Frank, we were having brunch. I like to go to brunch. It was—again—it was a Zoom brunch 'cause, uh, again, at these times you can't go places but—

00:57:43 Crosstalk Crosstalk **Stuart:** Okay. Cool. Checks out.

00:57:45 Elliott Host **Elliott:** I made—
I tried to make home fries and they just weren't as good as the restaurant. Let me tell you that. But you gotta try these things! Y'know? So anyway.

00:57:51 Dan Host Yeah. That's weird, 'cause they're called home fries but the restaurant version is so much better.

00:57:56 Stuart
00:57:56 Elliott

Host
Host

Yeah.

Dan, truer words were never spoken! It's like how you drive on a parkway—

[Dan laughs.]

—but you shoot people in the driveways! *[Laughs.]* Now, uh, so—and I would talk—Frank was like, hey, Sly, you remember when you were in that movie, uh, *Rhinestone*? And I was like, I was never in such a film with that title. Sir. And he kept reminding me and then I looked up in my, uh, my library of bound screenplays of all the movies that I've been in and there ya go! There it was! The screenplay for *Rhinestone* and I read it and you know what? I had a few laughs! Anyway. The important thing is—

[Stuart laughs.]

I was doing some research on this movie and uh, I realized there was a earlier version of this movie that was called *Ramba*. Where I died in this scene and then she took on my name but a girl version of it so it was “Ramba” instead of “Rambo.” And then she got revenge and I don't know why we didn't do that 'cause it meant I coulda slept through the rest of the movie! I coulda, y'know—'cause they don't—she—no, she didn't really die. The actress just kinda went to sleep and then we didn't wake her up.

[Chris laughs.]

[Laughs.] So—y'know. 'Cause she was so tired from the other scenes. So we just kinda let her sleep! In the car! And, uh, it was kinda funny. She woke up in teht ruck and we had all gone home and she was like—what happened? She called me. She's got my number. I'm that kind of guy. I'm just handing my number out to people 'cause I'm a real friend! Y'know? I love to be personable! And—y'know. There's no barrier between me and them! Why should there be? I could snap their neck if I wanted to! Anyway. The—

[Multiple people laugh.]

Y'know, I don't have anything to worry about. She called me and she was like, Sly, I'm still in this truck! I just woke up! We were like, ohhh, you looked so sweet just sleeping there that we didn't want to wake you up! And we wrote the rest of the movie around you dying in that moment rather than just falling asleep. And she's like—but I wanted to be the vigilante! I was gonna take over! No, no, no. You fell asleep during this scene so it's fine. I know you were tired. So I'm just gonna do the rest of it. Uh—

[Stuart laughs.]

So—so there was a version of the movie—originally—I died, but—she kinda brought it on herself that, uh, y'know. I—that I had to shoot the rest of the movie. Uh, and it just became Rambo: Last Blood. So it's kind of fascinating how many different versions of the movie there were! That we went through while we were making it!

00:59:53 Stuart Host Y'know, but that happens sometimes. Y'know, when they were make—
I mean, it's not that fascinating. *[Laughs.]*

00:59:55 Dan Host *[Multiple people laugh.]*
No.

00:59:56 Elliott Host It's—I—I mean, it's, uh, it's kind of an insulting way to put it Stu, but, uh—
[Multiple people laugh.]

01:00:00 Stuart Host Okay. I get your point.
01:00:02 Crosstalk Crosstalk Oh wow! You just called me "Stu!"
Stuart: I didn't realize you even knew who I was, Rambo!

01:00:05 Elliott Host **Elliott:** Yeah. That's, uh—
Uh, no, well, I—no. I called you that because I'm gonna kill ya and I'm gonna bake a stew out of ya. *[Laughs.]*
[Multiple people laugh.]

01:00:11 Stuart Host For what you said to me!
01:00:13 Elliott Host Yeah. *[Laughs.]* Yup!
01:00:15 Dan Host As soon as I find out where you live!
Also, Stuart called you "Rambo."
[Multiple people laugh.]

01:00:18 Elliott Host He called you by your character name. So that's—
I do the same thing. I sometimes call myself "Rambo." I've called myself "Oscar," which is not even my character in that movie. I called myself "Rhinestone" after I found out I was in a movie called *Rhinestone*. 'Cause until I read the script I assumed I was like a police detective named, like, Sal Rhinestone. Who's like always trying to stop drug dealers or maybe like a kidnapper who wants to assassinate the president or something. But no, it turned out I was something with country music. I don't know. I read it yesterday and I forgot about it already. The point is—I'm gonna kill ya, Stu.
[Multiple people laugh.]
[Through laughter] Okay.

01:00:43 Stuart Host Wow.
01:00:45 Chris Guest
01:00:46 Stuart Host Wow. Well, I'm glad that we're doing this digitally instead of over, uh, instead of in person!

01:00:50 Elliott Host No, no. I can still getcha 'cause I've been taking virtuosity lessons?
[Stuart laughs.]

01:00:58 Dan Host And, uh, now— *[Laughs.]* And now I can travel through the internet so I better get to it. Going with that.
You know, Stallone, I do have one question. Are you drawn to characters specifically with "R" names? 'Cause you got Rocky, you got Rambo, and you've got—of course—Ray Tango.

01:01:07 Crosstalk Crosstalk **Dan:** Everyone's favorite. Favorite.
Elliott: I'll answer—I'll answer both of those questions.

01:01:09 Elliott Host One, I'm not drawn. I'm live-action, but thank you.

[Multiple people laugh.]

I consider myself kind of an animated person! *[Laughs.]* With a lot of energy so I'll take that as a compliment. Uh, two—uh, yes. "R" is just—I consider it a power letter?

01:01:21 Dan Host Okay.

01:01:21 Elliott Host Uh, and, y'know, that's why Rambo; Rocky; Ray; uh, *Ray*. the movie about Ray Charles which I auditioned for but did not get the part. I unsuccessfully pushed for that one. Uh, yeah! Other movies that are—Oscar ends with an "r," and of course, let's not forget, uh, I was in *Spy Kids 3D* and there's an "r" in "three"! So, y'know—

[Multiple people laugh.]

All— *[Laughs.]* There's an "r" connection to all the movies that I've been in. *[Laughs.]* Judge D-rrr-ed! Yeah.

01:01:46 Dan Host He's staying for the fans.

01:01:48 Stuart Host Yeah. Stop o"r" my mom'll shoot. *[Laughs.]*

01:01:50 Elliott Host Yep. I mean, that's one way to pronounce it! Sure! *[Laughs.]*

[Multiple people laugh.]

01:01:54 Crosstalk Crosstalk **Dan:** Okay. Lookit Chris's face. He— *[Laughs.]*

Elliott: But that's—

01:01:57 Crosstalk Crosstalk **Chris:** No, no, no, no, no. I was thinking about— *[Laughs.]*

Dan: He's gone from being delighted by this podcast—to rueing that he agreed to be on.

Chris: I was thinking of—of, uh—

[Multiple people laugh.]

01:02:02 Chris Guest —jumping in with Cob"r"a, of course. There's an "r" in that.

01:02:05 Elliott Host Yeah, yeah! The movie where I was one half of a bra. Yeah.

[Multiple people laugh.]

And the other half was, uh, I believe, um... who was it? Uh, wasn't Elias Koteas. Wasn't James Woods. Wasn't... Ray Milland. It was, uh—

[Multiple people laugh.]

It was—

01:02:24 Chris Guest Rosey Grier.

01:02:25 Elliott Host It was Rosey Grier! Thank you. Yes. Yeah. It was Rosey Grier and me were—mad scientist turned us into a bra. It was one of the crazier movies!

[Dan laughs.]

It was earlier in my career. Anyway, I should go and so you can finish—I assume—talking about how great the movie is! Gotta go! Bye!

01:02:39 Crosstalk Crosstalk **Elliott:** *[Regular voice]* Oh, man, guys.

Chris: You never know when he's gonna show up!

01:02:42 Elliott Host **Stuart:** Oh, there's Elliott!
Oh. Some—um, some kind of masked figure came in and tied me up and I'm glad he let me go 'cause my throat was starting to hurt!

[Chris laughs.]

01:02:49 Chris Guest So anyway. *[Laughs.]* Um—uh—
Actually, I think it would've been—to what Stallone said—you didn't hear it, Elliott, but it would've been great if Rambo and his niece killed all the guys. Right? 'Cause then she could've actually enacted some kind of revenge on her own part. But no.

01:03:03 Elliott Host Oh yeah. No, no.

01:03:04 Crosstalk Crosstalk **Elliott:** That's not a—no.

01:03:07 Stuart Host **Stuart:** Yeah. It woulda been—
—uh, y'know, like a human being who has gone through some trauma and like working through it and... seeing how that affects that person. I don't know. Similar to a movie called... *First Blood*.

[Multiple people laugh.]

01:03:19 Chris Guest Oh, yeah.

01:03:21 Dan Host Yeah.

01:03:21 Elliott Host Um, so he—he buries her. Stuart, you had something you wanted to say about her grave?

01:03:24 Stuart Host Well, what I—I have a lot of questions. One is that like... they seem—the grave is covered—the headstone is a simple cross, but it's covered in like... like, scrawl from I'm assuming her classmates? Like it was like a cast? Like—

[Multiple people laugh.]

—a plaster cast from a broken arm? And so does that mean they had a funeral? And if they had a funeral, what did they tell everybody? And did they tell the police? Like, what—how—how did—how did they get her body from the truck into the ground with a headstone *[though laughter]* on it? Guys.

01:03:57 Elliott Host I mean, I mean, maybe he just always has a headstone ready for everybody he knows in case they die and he has to get revenge on them? And he just pulls it out of his tunnels? He's got a lot of storage space!

01:04:05 Stuart Host And all the notes were notes that he wrote? *[Laughs.]* To like—

01:04:08 Crosstalk Crosstalk **Stuart:** Make it seem like she had a bunch of friends?

01:04:12 Elliott Host **Elliott:** Yeah. He—he got it—
He wanted her ghost to think that she was more popular than she was. So he like got into the character of a bunch of teens and he probably dressed up like them? To really get into their personalities? And he was like, yeah! See ya! Have a great summer! And stuff like that. Y'know. Uh, y'know. Uh, BBFF! Which is best buddy friends forever.

01:04:30 Stuart Host Oh, cool. Okay.

01:04:31 Elliott Host And uh, yeah. It's—I assume that—I assume it was all him. Play-acting different teen parts.

01:04:35 Stuart Host Okay! Well that answered my question, guys. No—there's no, uh, no plot holes in this movie! *[Laughs.]*

01:04:41 Elliott Host Uh, Rambo does the most healthy thing, which is he takes all of her pictures off the wall and puts them in a crate. And then—

[Multiple people laugh.]

01:04:52 Crosstalk Crosstalk Uh, says—says to the older woman—you leave. I guess I'll go back to being a drifter now.
Elliott: Uh, and it's like—

01:04:54 Chris Guest **Chris:** Well he kicks her out, basically! You find out later why, because he's gonna murder a thousand people. But um... uh... he says *[Stallone impression]* There's nothing here for you. There's nothing here for me. *[Regular voice]* And he—so he—I—he tells her the... the false cover story that he's going to wander the earth, basically.

01:05:08 Elliott Host Yes. Yeah, yeah. Righting wrongs and, uh, possibly... taming horses. Somewhere. Uh, at first I wasn't sure that it was a ploy? And so he just hung around his house? And I was like, well that was a mean way to get rid of a roommate that I guess you're tired of? But, uh—he—

01:05:23 Dan Host I was confused by that. Yes.

01:05:24 Elliott Host It's time—look. Sylvester—look. Sylvester—Rambo? This whole movie he's been doing things that don't come naturally to him. Riding horses. Going to Mexico. Having a family? Now it's time for him to do what he does best—make weapons and traps. That's right! It's a montage of him prepping his farm and his tunnels with lots of defenses. And you know he's serious 'cause he makes a new bow and arrow and a new knife. Which is like—that's how you know he's flipping the switch. Y'know. And getting back into Killer Rambo mode. Uh, he goes back to Mexico and he asks the reporter to help him. But I don't know how she helps him, because he just... goes to one of the Martinez brother's house and kills everybody there. And... cuts off the brother's head. And leaves a picture of Gabriela there.

01:06:09 Dan Host I just love, uh... how he... disposes of this head. By like—we see him driving back to America and he like, puts it out the window and drops it. And I'm like—how long has he been Alfredo Garcia-ing this?

01:06:23 Crosstalk Crosstalk **Dan:** That he just like—

01:06:25 Dan Host **Elliott:** That he's just talking to him? *[Laughs.]* Yeah. He like took the head. He's like, okay. I gotta make it really dramatic. Like, why not just leave the head there? But he—*[Laughs.]* He's like, nope. Y'know, I gotta do this for the unseen camera. Take it with me and then I'll throw it out the window.

01:06:38 Elliott Host He had just seen *Hereditary* and he was like—I wanna reenact that head on the side of the road.

01:06:43 Crosstalk Crosstalk **Elliott:** So that's what I'll do.

Stuart: Spoilies. Spoilies.

01:06:45 Elliott Host Oh, spoiler alert! Uh... I assume that, uh, he—y’know... during the... he took the head and he’s like, I’ll just throw this into the—on the ground. And then he realized he’d never had a friend? And—

01:06:58 Crosstalk Crosstalk **Dan:** Oh, okay.

Stuart: Ohhhh. Okay.

Chris: Mm-hm.

01:07:00 Elliott Host So he just started talking—it was like Wilson in *Castaway*? Like, he’s like, oh, finally, this is my friend! But on the drive back, uh, the head—

01:07:05 Crosstalk Crosstalk **Elliott:** —wanted to change the—yeah.

Chris: They get into a fight. Yeah.

01:07:07 Elliott Host Exactly. Wanted to change the radio station or maybe he like said something mean about Rambo’s car, and Rambo was like, *[Stallone voice]* Forget you! I don’t need a head for a friend! *[Regular voice]* And threw him out. Y’know.

01:07:14 Stuart Host I assume that he... y’know, it wasn’t until that he had already started driving that he’s like—what—I took the head?! Ugh. Okay. Well—

[Multiple people laugh.]

When I pass— *[Laughs.]* He’s like, when I pass a garbage can I’ll throw it out. But like he keeps driving; there’s no garbage cans!

[Elliott laughs.]

01:07:28 Chris Guest He’s like, ohhh! Rambo, you’re so absent-minded!

01:07:31 Crosstalk Crosstalk **Elliott:** Yes. Like—

Stuart: And he’s like, is this—

01:07:33 Stuart Host —is—and then he’s like in his car. He’s like, googling, like, “is a human head like—”

[Chris laughs.]

“—will it, like, y’know, uh, decompose—like, whatever. Will it, uh—”

01:07:42 Elliott Host “How fast decompose?” I mean, also—he’s already driving without a license ‘cause the bad guys took his driver’s license earlier in the movie. So texting while driving is just another one of the crimes. And it’s—it—I guess it shows how desensitized I am to, uh, violence in movies that after I watched it I was like—he did a lot of driving without a license in this movie! That’s not okay!

[Stuart laughs.]

01:07:59 Dan Host But this moment is so superfluous. I wish they *[though laughter]* had just gone further with it and like he tossed it out of the window and goes—*[Stallone voice]* That’s no way to get ahead. *[Laughs.]*

[Multiple people laugh.]

I wish someone was here to hear me say that!

01:08:10 Elliott Host There’s a car driving the other way and it’s a family going down to Mexico on vacation and the kids in the back are fighting? And the dad’s like—so help me, I’ll turn this car around! And then a head

lands on the hood? And they go, ahhhh! And he does turn the car around and they drive back?

01:08:23 Chris Guest *[Multiple people laugh.]*
Or they could be playing, um... uh, highway bingo. Uh, and “decapitated head.”

[Multiple people laugh.]

01:08:31 Elliott Host Finishes the game.
[Laughs.] Every space in the card is marked except for “decapitated head.” And they’re like—

[Chris laughs.]

Oh man, I’ll never win this game!

[Multiple people laugh.]

01:08:42 Stuart Host And then the head lands on the hood and the kid goes, jackpot! And—
Yeah. He goes—he goes—he looks up and he says, thank you, God! Like in *Animal House*.

[Multiple people laugh.]

01:08:46 Elliott Host But he—he, uh, he punches his sister and goes, “Punch! Head!”
And, uh, y’know. Like car games, y’know? Anyway. Uh—

01:08:53 Stuart Host So he’s baited the trap. He has, uh—

01:08:55 Crosstalk Crosstalk **Elliott:** He’s baited the trap and I guess—

Chris: I guess he leaves his address? Well, and he stab—

01:08:59 Elliott Host **Elliott:** Well they have—they have his—
They have his driver’s license.

01:09:01 Chris Guest Oh, of course. Of course. Of course.

01:09:02 Elliott Host So probably off-camera is the scene where they go to their tech guy and he looks up to see if that’s still where Rambo is registered at for voting or tax purposes—

01:09:11 Crosstalk Crosstalk **Elliott:** —to make sure he hasn’t moved.

Chris: We need you to extract an address from this drivers license.

[Multiple people laugh.]

01:09:14 Elliott Host He’s like, okay, but it’s gonna take time! *[Laughs.]*

01:09:17 Dan Host Computer—enhance! *[Laughs.]*

[Multiple people laugh.]

01:09:19 Elliott Host He goes, “Computer, enhance!” And then he just holds it closer to his face. *[Laughs.]*

01:09:22 Dan Host *[Through laughter]* Yep.

01:09:23 Elliott Host Um... so they—he—Rambo knows there’s an army of goons that’s gonna be heading his way. They do. And it—this is—comes up to... I feel like, maybe the most perfunctory defending-your-house-under-siege scene I’ve ever seen. Because Rambo is just... destroying these guys. And his traps are just destroying them! And it’s lucky for the remaining Martinez brother that he brought as

many guys as he did! Because if he didn't, Rambo wouldn't get to use all his traps! Like, I'm sure—

01:09:50 Chris Guest That is the thing. Is like, every single—what—if he—if he missed out on one of the traps killing somebody, would he have to maneuver someone around very carefully to use that trap? Is the question.

01:10:00 Elliott Host And they're just set—and meanwhile, Rambo is tunneling underground and popping up every now and then like Bugs Bunny.

[Chris laughs.]

And shooting people and going back underground. And it's like—there's no—and—I—while watching I'm like, oh, there's no suspense in this scene. But then I was like, oh, it's not supposed to have suspense. It's just the—it's the visceral catharsis of watching people who are not like you murdered and blown up and having rakes in their faces. And around the fiftieth guy getting killed? I was like... are they gonna introduce any new traps? *[Through laughter]* Or is it just gonna be the same traps over and over again?

01:10:29 Dan Host This is like—this is the point in the movie where you're like, okay. There's like... like, 25 minutes left and you're like, okay! This is what the whole movie—this is the whole point of the movie. Like, this movie exists for this last 25 minutes. And you have to like, sit through all the ugly, unpleasant shit. To like set up the reason why this—this crazy, like, ending where everyone gets rakes in the face is happening.

01:10:52 Crosstalk Crosstalk **Dan:** And the thing is—if you're, like—

Stuart: That was my same review for *Home Alone*, by the way.

[Multiple people laugh.]

01:10:57 Dan Host Well, and if you're like me and you're totally desensitized toward violence and like, y'know, can just view it as like—okay. This is like, a fun house, like, Hollywood thing? Like, let's see how they kill this guy! Like, I could see getting like... visceral thrills from just like, okay, well this is like the—yeah. As Stuart says, the ultra-violent *Home Alone*? But... goddamn. I do not recommend anyone wade through the sewer to get to *[though laughter]* this point.

01:11:26 Elliott Host Well, the crazy thing about this point, too, is it is edited like the super-cut of "Best Rambo Kills" that you would see on YouTube? Like, you'd see a YouTube video that's like, "Rambo: Last Blood—Best Kills!" And it's just like, rake to the face. Blown up. Shot in the head. Napalm in his body. And like, uh, an alligator goes up his butt. Then like a piranha jumps through his neck and another rake to the face. And then like buz01:11:49zsaw through the crotch. Just cut after cut after cut—it's really crazy.

Chris Guest He does, uh, some very Rube Goldberg-esque ways of killing people, too. Where it's like, it's just not efficient. He drills a hole—

[Elliott laughs.]

—in a wall so that he can poke somebody with a metal spike.

[Multiple people laugh.]

Whereas—

01:12:00 Elliott Host It's like, good thing this guy walked exactly where I needed to! Needed him to so I could cut his Achilles tendon. *[Laughs.]*

01:12:05 Stuart Host Yeah, yeah, yeah. *[Laughs.]* Yeah. The guy's like—what the hell's with that hole? Oh, no!

[Dan laughs.]

The, uh—and the thing is that the—the—my—my favorite—my favorite Rambo kill. I mean, I think it's the one that is most often the highlight of those highlight cuts. Is, of course, in *Rambo* when he covers himself with mud and a guy walks by and then he opens his eyes and you're like—Rambo's behind him the whole time! And they didn't do that. and I'm like... Rambo could easily look like a mud wall. Like— *[Laughs.]*

[Elliott laughs.]

01:12:41 Crosstalk Crosstalk Like I'm surprised he didn't get to do that again.
Dan: 'Cause that's like my favorite.

01:12:43 Chris Guest **Chris:** It's true. He's so craggy!
He could basically have backed up into a rock wall and you wouldn't notice. He wouldn't have to put any kind of camouflage on him.

01:12:49 Elliott Host That'd be a funny scene, if he takes off all his clothes so that he's naked and he just stands against a wall—

[Multiple people laugh.]

—and it looks like he's made out of craggy rocks. *[Laughs.]* The thing about that mud kill that makes it less cool is just imagining him waiting there, hoping a guy walks by?

[Multiple people laugh.]

01:13:01 Stuart Host *[Through laughter]* Yeah! That's the best part!

01:13:03 Crosstalk Crosstalk **Dan:** Well and it's like that scene—

Elliott: It's like, I wanna feel—

01:13:04 Dan Host **Chris:** Be very *[inaudible]*.
—in, like, *Kingdom of the Crystal Skull* *[though laughter]* where all those, like, people are like—in the mud on the wall just waiting for Mutt Williams and Indy to show up. *[Laughs.]*

01:13:12 Elliott Host That they've been waiting for hundreds of years for somebody to come by so they can attack them. He, uh, it is... it's just like, kill after kill. And it reaches like a 1980s level of... murder excess? And I will say—if the preceding movie had not been so ugly and so, like... horrible. Then I might've enjoyed this just because it's so goofy. And there's a moment where Rambo starts blasting The Doors over the loudspeakers? Underneath? And it's like—oh! This became the thing that *Bloodshot*—the movie we were talking about in the last episode—was parodying when it had the guy dancing to "Psycho Killer." And then—and killing, uh, Vin Diesel's wife. Like, that he's like—and also—The Doors' song is all about how, like, the old are gonna die and the young'll take over the earth while this very old man *[though laughter]* is killing all these younger guys? It's like—

01:13:58 Dan Host He's, like, 72 when this was made! Right? 72? Like—
01:14:00 Elliott Host 1972. Yeah.
01:14:02 Dan Host Yeah.
01:14:02 Elliott Host No, this, he is, uh—he said probably—I think about 15 years ago he said he was too old to play Rambo anymore. And I guess he decided... uh, he wasn't. But—
01:14:11 Dan Host I mean, he still looks *[though laughter]* terrifying. I don't—
01:14:13 Elliott Host Yeah. Uh, and Rambo gets shot, but it's fine. He can absorb bullets like nobody's business. He lets, uh—
01:14:20 Stuart Host It's fine because there's ultimately no stakes at this point. We're like—we're like, well, if Rambo dies he's at least doing what he fucking loves.

[Multiple people laugh.]

01:14:30 Chris Guest He's murdering dudes.
Well, but it's important that he literally tear out the heart of his enemy.
01:14:35 Stuart Host Oh, right.
01:14:36 Crosstalk Crosstalk **Dan:** Oh shit! Fuck. Ya gotta get there! *[Laughs.]*

01:14:38 Elliott Host **Elliott:** Oh yeah. He said—yeah.
He said he wants the Martinez brothers to know what it feels like—to know his grief and his anger. To know what it's like to have his heart torn out. So he leads the last—he says, “I saved you for last!” The last bad guy. And, uh, chases him into a barn. And—he traps him in a barn. And Rambo shoots his arms and legs full of arrows that go so far through his body that they pin him to the wall of the barn. And then he walks up to him—
01:14:59 Crosstalk Crosstalk **Elliott:** —with this huge—

01:15:01 Stuart Host **Stuart:** I mean, English longbowmen—
—could put an arrow through a tree, Elliott.

[Elliott laughs.]
01:15:03 Elliott Host That's true! And Rambo? We know he's good with bows and arrows. Like, that's—it's not—
01:15:07 Crosstalk Crosstalk **Elliott:** It's not like this is a new thing.

01:15:09 Dan Host **Dan:** And, y'know—
Bow and arrow technology has advanced since then, too, so. There ya go.
01:15:14 Elliott Host Since the era of the English longbowmen?
01:15:16 Crosstalk Crosstalk **Elliott:** Yeah. That's true.

01:15:17 Dan Host **Dan:** Yeah. That's not—
That's not a—that's not a goof, Elliott. It what I'm saying. Don't go onto IMDB—

[Chris laughs.]
01:15:19 Crosstalk Crosstalk **Dan:** —*[inaudible]*.

01:15:21 Elliott Host **Elliott:** Fair point. Fair point.
It's just earlier we saw him shoot arrows through playing cards—
[Dan laughs.]

-
—and that—and it’s like—uh, is the human body the same thinness as the playing cards? Or—

[Dan laughs.]

But it makes me wish this was about Rambo getting trapped in a Home Depot? And like having to use the stuff that was there—like, a staple gun and things like that? To try to stop people? And they could’ve called it—either *Home Rambo* or *Rambo Depot* or *Home Rambo-pot*? Maybe *Home Rambo-pot*.

[Multiple people laugh.]

01:15:45	Dan	Host	And uh— They’ll get confused with <i>Tampopo</i> , Elliott. <i>[Laughs.]</i>
01:15:47	Elliott	Host	Yeah. That’s—oh. What a—what a great—
01:15:49	Crosstalk	Crosstalk	Elliott: Great double-picture. <i>Tampopo</i> and <i>Ram</i> —
01:15:51	Chris	Guest	Chris: <i>Rambo-pot</i> is when he— —uses noodles to kill people.
01:15:53	Elliott	Host	<i>[Multiple people laugh.]</i> <i>[Through laughter]</i> That would be amazing! Yeah!
01:15:55	Crosstalk	Crosstalk	Dan: Like, he strangles them? <i>[Laughs.]</i>
01:15:57	Elliott	Host	Elliott: Rambo— He’s—he just—he wants to teach this woman how to make the best ramen but it—he’s just killing everybody who comes in! Ugh. Man.
01:16:07	Stuart	Host	<i>[Chris laughs.]</i> What a great movie. <i>Tampopo</i> . <i>[Laughs.]</i> So— So he—uh—so he chops this dude’s heart out and he like holds it in front of him and we’re like—
01:16:11	Dan	Host	Well, no, no, no. Okay. Let’s not gloss—c’mon, Stuart. You’re not giving this moment—
01:16:13	Crosstalk	Crosstalk	Dan: —the gravity it deserves. He stabbed him—he stabbed the knife in—
			Chris: Yeah. C’mon. You need the foreplay before that.
			Elliott: Yeah. He walks up to him. He takes a while walking up to him with the knife, too.
			Dan: Yeah.
			Chris: He explains—
			Elliott: And then he stabs him.
01:16:21	Chris	Guest	Chris: He explains that— —metaphorically the guy had torn out his heart, so <u>literally</u> he’s gonna tear out his heart, which is a bit...
01:16:28	Stuart	Host	So he can appreciate this. <i>[Laughs.]</i>

01:16:30 Dan Host He makes this L-shaped cut in the, uh, the guy's chest. Reaches in, yanks out the heart—which is still beating—showing it to him. And like this is the one moment of actual enjoyment *[though laughter]* I got out of *Rambo: Last Blood*.

[Elliott laughs.]

01:16:45 Crosstalk Crosstalk 'Cause I was like—
Dan: Is he gonna do it?

01:16:47 Dan Host **Chris:** *[Inaudible]* around it.
Is he gonna do it? Holy shit! He *[though laughter]* did it!

01:16:49 Elliott Host And you're waiting for him to take a bite out of that heart. But unfortunately he doesn't. But.

01:16:54 Chris Guest He thinks about it. But—and—also—*[sighs.]* There's a problem with the villain inasmuch as he has nothing interesting to say at that point. Y'know. You want some kind of... um, rhetorical flourish from the villain to justify the intensity of tearing out his heart. But all he says is fuck you, basically.

01:17:11 Elliott Host Yeah. He's such a generic, faceless—almost nameless—villain that it's like— And—yeah. You want—like, if this is—probably gonna be the last Rambo movie. I hate to break it to you guys. Uh, but you kinda want him—not that Rambo—the movies have ever been known for their like... necessarily their amazing bad guys?

01:17:28 Crosstalk Crosstalk **Chris:** Or dialogue.

01:17:30 Elliott Host **Elliott:** But you want someone—
—who—or dialogue. I mean, Rambo—is it—it's the second Rambo, right? Where he gets to say—she asks, what does “expendable” mean? And he goes—uh, it's like, y'know, you're invited to a party and you don't show up and no one cares. And I've always loved that line? But uh—

01:17:43 Stuart Host Uh, and there's the line where he's like—who are you? Your worst nightmare. I mean, that shit's golden.

01:17:47 Elliott Host Yeah. Exactly. But uh, there's not a lot of good *[though laughter]* conversations, I guess.

[Dan laughs.]

01:18:05 Stuart Host In the Rambos. But you do want something from him, but instead it's just like—you might as well have Rambo say to him—*[Stallone voice]* Hey, listen. I'm sorry you had to be the bad guy that I acted out the last of my war trauma on. But, uh, this could be particularly bad for you! Um, and Ram—

01:18:20 Elliott Host Now, wait. Which Rambo movie was it where Rambo had to go and he had to rescue Stanley Spadowski from the thing? And then they climbed onto the thing and they kept shooting guys and Rambo is played by Weird Al?
Oh, you're thinking of *UHF*. *[Laughs.]*

01:18:22 Stuart Host *[Multiple people laugh.]*
[Through laughter] Oh, okay. *[Laughs.]*

01:18:24 Elliott Host Yeah. Yeah. The uh—so—uh... Rambo—this is the more—in another movie, where Rambo, he climbs onto his porch. And he has a voiceover about how all his life he's only known death and

everyone he knows is gone. And the way this movie should end is that Rambo—should end that Rambo dies.

01:18:40 Dan Host Yeah.

01:18:40 Crosstalk Crosstalk **Chris:** Which—yeah. I expected that. But no.

01:18:42 Elliott Host **Elliott:** But instead, his—
In his voiceover he goes, “But I guess I’ll defend their memories forever.” I’m just like, oh, okay. So are you gonna keep going? And it’s like— *[Laughs.]* Rambo’s like, my life is terrible. Everyone I’ve known has died. I’m just a harbinger of death. Well, tomorrow’s another day! *[Laughs.]*

[Multiple people laugh.]

01:18:58 Chris Guest Like, no sleep for the wicked, I guess!
His body has absorbed the bullets he’s been pierced with as well.

[Elliott laughs.]

01:19:01 Elliott Host Oh, by this point his body has been shot so many times that he knows how to turn that into nutrients. Yeah. *[Laughs.]*

01:19:06 Stuart Host Well, and like—when he says he’s gonna defend their memories forever, I’d like to see him on that like chair on his laptop? Like, writing their story! *[Laughs.]*

[Multiple people laugh.]

01:19:16 Elliott Host The next scene—it then cuts to—it’s like the end of *Born on the Fourth of July*—it cuts to him at a signing for his bestselling book about his experiences. *[Laughs.]*

[Multiple people laugh.]

01:19:26 Dan Host And then over the credits, we get, uh, like, shots *[though laughter]* from the past, uh, uh, three Rambo movies?

01:19:33 Elliott Host It’s mostly scenes from *First Blood*. And then—and they show a couple shots from the other ones.

01:19:37 Dan Host Well, they cover it all. But it’s just a hilarious way—like... don’t get me wrong. This is by far the part of the movie *[though laughter]* that I enjoyed the most? Just seeing like, shots from old Rambo movies?

[Elliott laughs.]

But at the same time, it is such a wacky way to end this movie? ‘Cause it’s just like—Rambo’s not a heartwarming character. So it’s kinda like, remember all these *[though laughter]* fun times we had with Rambo?

01:19:58 Chris Guest It’s all images of him *[though laughter]* killing people. And being angry.

01:20:02 Elliott Host I thought it was especially weird that they played “You Got A Friend In Me” over it.

[Chris laughs.]

That was the strange part.

[Multiple people laugh.]

01:20:07 Stuart Host Yeah. You're like—look at how young, uh, Sylvester Stallone is! Wow, look how yoked he is, guys!

[Elliott laughs.]

01:20:13 Dan Host Yeah.

01:20:14 Stuart Host Look at those traps!

01:20:16 Elliott Host So, uh—*Rambo: Last Blood* is very much, I would say, the least of these movies. And like, here's the thing about the Rambo movies. Except for the first one? I think when all of them came out they were considered trash and kind of time has allowed us to view them semi-ironically? In a way that makes them more fun? But I don't know that this one is gonna go through that process. It's just so... gross.

01:20:37 Dan Host No. And that leads us into final judgments. Uh, where we make our final judgments on movies, uh, that we watch. And whether they are a good-bad movie, a bad-bad movie, or a movie we kinda liked. I will say that this is a bad-bad movie. It is—it has an ugly black heart, uh, it loves to put its, uh, characters through unpleasantness, uh, just 'cause it can. And I did not enjoy it. [Laughs.]

01:21:05 Stuart Host So—watching this movie put me in mind of a scene in *Rambo III*, where Rambo gets shot and the bullet goes all the way through him. So the only way he can cauterize the wound—the only way he can handle this trauma—is by filling that wound with gunpowder and then lighting it on fire.

[Multiple people laugh.]

And that's kinda what going through watching this movie felt like to me. [Laughs.]

[Multiple people laugh.]

01:21:28 Elliott Host Yeah. It's a bad-bad movie. Uh, Stuart, I assume you're saying it's a movie you kinda liked then?

01:21:33 Stuart Host [Through laughter] Oh, yeah. No. It's a bad-bad movie.

01:21:36 Elliott Host It's—and Chris, uh, I want to apologize on behalf of *The Flop House*—

[Chris laughs.]

—for making you watch this particular one. I knew this movie was like... uh, I had heard a lot about its racism. But I did not know—I didn't know ahead of time about its just... uh... grimness? And disgustingness? In terms of the way it handles the characters. So I guess we'll have to save a fun one for you next time.

01:22:00 Crosstalk Crosstalk **Elliott:** Uh, like, uh—

01:22:02 Chris Guest **Chris:** Well, listen. Uh—

01:22:04 Crosstalk Crosstalk A plot twist. I loved it.

Elliott: What?!

Dan: No! No!

Stuart: [Through laughter] Why?

[Multiple people laugh.]

Chris: I—I think—

01:22:10 Chris Guest **Stuart:** Just for the politics?
Uh, you know, uh—sometimes you guys are just too hard on movies! Y'know? Like, uh—

01:22:17 Elliott Host *[Multiple people laugh.]*
01:22:19 Crosstalk Crosstalk You're right. We really shoulda checked our brain at the door.
Elliott: Just let it—

01:22:21 Chris Guest **Chris:** I wanna really think about—
—what the intentions of the director—looks it up. Can't find it. Uh...

01:22:26 Elliott Host *[Elliott laughs.]*
01:22:28 Dan Host German guy, I think? Uh—
01:22:30 Elliott Host Uh, Adrian Grunberg.
01:22:36 Chris Guest He had, like, one other credit?
01:22:41 Elliott Host Well he was, uh, he directed the movie *Get the Gringo*. So the guy has a great relationship with movies set in Mexico. *[Laughs.]*
01:22:47 Chris Guest Mexico. He really—yeah. He's the guy you go to for cultural relevance.
01:22:51 Elliott Host But uh, he's, uh, he's been—this was his second movie as director. He was an assistant director.
01:22:58 Stuart Host Sophomore slaughter, I call it.
01:22:58 Elliott Host Yeah. Yeah. It was—I was really—I was disappointed if only 'cause I expect a certain level of like... bigness—
01:22:59 Stuart Host Thrills?
01:23:00 Elliott Host —from Rambo movies.
01:23:12 Stuart Host Yeah. Yeah.
01:23:22 Elliott Host And this was such a—part of it was that it was such a—like, small movie. And really like... just unpleasant. And, y'know. But what are you gonna do? They don't—the world's not safe for Rambos anymore. Y'know.
01:24:13 Crosstalk Crosstalk I mean, would you say, like, this movie felt so much like a Western. I don't know if I would consider it—like—do you feel that a lot of the other Rambo movies are Westerns? Like, that kind of a... like, a lone hero...
Yes. They're definitely—they are kind of Westerns in the clothing of war movies? 'Cause it's almost always about a hero going in—a lone hero going in to like save some people? And—of—except for the first one. The first one is a, uh, is a, like, kind of vigilante slasher movie almost. In the clothes of a '70s character drama. But it's—this is very much—like, this movie wants to be *Unforgiven* really badly. And it's—even to the point of—every time he was standing over that grave, I was like, oh yeah. 'Cause in *Unforgiven* he stands at a grave. And it's just not *Unforgiven* 'cause *Unforgiven*, I think, is aware of how tawdry the things it's covering are? And the whole point of *Unforgiven* is like... this is the kind of stuff that usually in movies we treat heroically, but it's kinda gross and bleak here. And in this one it was like—the world's a terrible place. *[Laughs.]*
Elliott: And it takes a bad man to set things right.

Dan: Yeah. We need Rambos on that wall protecting us!

[Stuart laughs.]

01:24:17 Elliott Host Yeah. Oh, boy. So I can't wait for—so—but I kinda want them to do one called, like, *Space Rambo*. Where he gets frozen and thawed—I mean, I guess that's *Demolition Man* to a certain extent. But
01:24:26 Dan Host *Rambo X!*
01:24:28 Elliott Host *Rambo X*. Where—the one where, uh, he... is playing Malcolm X? That seems like—

[Chris laughs.]

01:24:35 Crosstalk Crosstalk —very tasteless casting. Very—
Dan: That is not what I was referencing.
Stuart: Yeah, Dan. I don't know why you'd suggest that!
Elliott: —inappropriate.

[Chris laughs.]

01:24:37 Dan Host Not what I was referencing.
01:24:39 Elliott Host I don't know why you'd ever compare the two!
01:24:41 Chris Guest *Rambo vs Jason*. You could see him, actually, in the pantheon of horror, um, icons.
01:24:47 Elliott Host Oh, yeah. Oh, he's much more of a—
01:24:49 Crosstalk Crosstalk **Elliott:** I mean—

01:24:51 Elliott Host **Stuart:** Body count alone!
He's—it is a—he is like the slasher who's the good guy. And he just exists to kill but he's—happens to be the good guy. But like, just the fact that he's, y'know... more of a cartoon than a character. Like, he's more of a Freddy Krueger or a Jason than he is, like, um... like, a John Wayne. Y'know. Again, John Wayne's not a character. He's a person. But you know what I mean. Right, Stu?

01:25:12 Stuart Host Oh yeah. I know.
01:25:13 Music Music Light, up-tempo, electric guitar with synth instruments.
01:25:17 Promo Clip **Carrie Poppy:** Hey, MaxFun listeners! Have you been listening to MaxFun for a while, and you've just been wondering "Where is the new Flat Earth podcast I keep hearing about?"

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

[Beat.]

Ross & Carrie: Just kidding!

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

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

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

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

Carrie: Yeah, we do. We joined the Mormons! We joined the Scientologists! We got acupuncture! We got fire cupped! We got ear candled! We've done it all, and we're gonna keep doing it all. Why don't you check out *Oh No, Ross and Carrie!*? At MaximumFun.org.

01:26:09 Promo Clip

[Music ends.]

Music: Strumming acoustic guitar.

Announcer: Hey! Thanks for coming.

Three voices overlapping: Thank you. Thank you. Thanks.

Announcer: These are real podcast listeners, not actors! What do you look for in a podcast?

Speaker 1: Reliability is big for me.

Speaker 2: Power!

Speaker 3: I'd say comfort?

Announcer: What do you think of this?

[Crashing noise.]

All: Ohhhh!

Speaker 4: That's *Jordan, Jesse, Go!*

Speaker 1: *Jordan, Jesse, Go!?*

Speaker 3: They came out of the floor?

[Sound of thumping]

Speaker 4: And down from the ceiling?

Speaker 3: That can't be safe.

Speaker 4: I'm upset.

Speaker 2: Can we go now?

Announcer: Soon.

[Peppy music begins.]

Announcer: *Jordan, Jesse, Go!*—a real podcast!

01:26:46 Dan Promo

[Music stops.]

The Flop House is sponsored in part... by Squarespace! Hey. Why not use Squarespace *[though laughter]* if you wanna make a website, guys?

[Multiple people laugh.]

You can use Squarespace to, uh, blog or publish content. Sell products and services of all kinds, and much, much more! And Squarespace helps you do this by offering you beautiful customizable templates created by world-class designers. Everything optimized for mobile right out of the box. A new way to buy domains and choose from over 200 extensions. Free and secure hosting. Head to... Squarespace.com/flop for a free trial. And when you're ready to launch, use the offer code "FLOP" to save 10% off your first purchase of a website or domain.

01:27:35 Elliott Promo

Hey, Dan, I had an idea for a website and I was wondering if Squarespace might be able to help me with it.

01:27:40 Dan Promo

I—they haven't let us down yet! But, uh—

01:27:42 Crosstalk Promo

Dan: Pitch it to me.

01:27:42 Elliott Promo

Elliott: That's true. I've done—I've mail—so this is—uh, I was kind of inspired by the movie. And, y'know, I moved into a new house last year and we've got kind of a rat problem when we first got here. And I was like—if only there was a service where I could sign up online and they could set up Rambo-style traps around my house to catch these rats! And so—it doesn't exist so I'm just gonna have to make it! And so, uh, I wanted to register the domain RatboRambo—Rambo—RatboBrandRamboStyleRatTraps.com. And at RatboBrandRamboStyleRatTraps, we take the, uh, intensity and the killing ability that only a, uh, traumatized Vietnam vet has, and use it to rid your home of vermin! So we've got little spring-loaded rakes that stab rats in the head.

[Multiple people laugh.]

We've got like tiny little termite bombs that blow rats up, Uh, we have a little man who runs around with a pump-action shotgun and just blows the head off of rats. And so people—but people need to sign up through the website. I used—I—

01:28:36 Crosstalk Promo

Elliott: I was trying to do this just through bus ads and it wasn't working.

01:28:39 Stuart Promo

Stuart: I mean—I mean, Elliott, do you think—Elliott, do you think you're gonna have some trouble with—y'know, uh, people who would prefer—I don't know. Say, like, a nonviolent means of ridding their house of, uh, vermin? *[Laughs.]*

01:28:47 Elliott Promo

I believe that that is not our market. I think there's an untapped market there for people who want a very violent means of ridding their house of vermin. And so RatboBrandRamboStyleRatTraps.com is your place to either buy these traps and install them yourself—which I would not recommend at all—

[Multiple people laugh.]

Uh, or to buy the traps and then also hire one of our Ratbo Brand Rambo-Style Rat Traps Specialists to set these traps up around your house! And just listen to some of these testimonies from satisfied Ratbo Brand Rambo-Style Rat Trap customers. Okay. Here's just one from a satisfied customer. *[Stallone voice]* Uh, yeah.

I, uh, I had some rats in my house and I figured, oh, what better way to get rid of 'em? Set up some Rambo traps! Uh, I decided to go with one of their advisors who helped me set the traps, uh, over the internet during a Skype call. And you know what? The next day my house was littered with the body parts of broken rats.

[Multiple people laugh.]

Thank you, RatboBrandRamboStyleRatTraps.com! *[Laughs.]*
[Regular voice] So—that—you can't—you can't argue with that kind of success and that kind of happy customer. So you think Squarespace would be able to help me set up that website which apparently I already have set up 'cause I have a testimonial?

[Multiple people laugh.]

01:29:54 Dan Promo

Well, I assume you used Squarespace in the past, but yes, I think that—I think that they could help with that.

01:29:59 Elliott Promo

Okay. Great. Thanks, Dan. Much appreciated.

01:30:03 Dan Promo

Uh, the Squarespace—ugh. The Squarespace. The podcast—
[Laughs.]

[Elliott laughs.]

—is also sponsored in part by Raycon. Whether you're working from home or working on your fitness, you want what you're listening to to be what you're listening to. Not what the other folks in your apartment or house may be listening to. Or, uh, y'know, maybe you wanna block out the people upstairs who—ever since quarantine started—seem to be exercising 24/7.

[Stuart laughs.]

01:30:30 Stuart Promo

Anyway.

01:30:32 Dan Promo

Dan, I don't think they're exercising. *[Laughs.]*

Oh, no.

[Multiple people laugh.]

Well, why not check out the wireless earbuds from Raycon. They start at about half the price of other premium wireless earbuds on the market and they sound just as amazing as other top audio brands that you may know. Their newest model—the sleek and stylish everyday E-25 earbuds—have six hours of play time; seamless Bluetooth pairing; more bass; and a more compact design that gives you a nice, noise-isolating fit. Raycon's wireless earbuds are so comfortable, uh, perfect for conference calls or bingeing podcasts. Now, I was a wireless earbud doubter, but these things fit my ears, uh, great. You got a little charging case so they're charging while they're in your pocket. Take 'em out, they pair immediately. If you wanna turn up the volume you can just tap on the side of your ear like some sort of space, uh, some sort of Lobot? Or, uh... yeah.

01:31:28 Crosstalk Promo

Stuart: Lobots are in space. Yup.

Dan: Anyway.

[Elliott laughs.]

01:31:31 Dan Promo Yup.

01:31:31 Elliott Promo I mean, technically everything's in space. Lobot is on a planet.

01:31:35 Dan Promo Now is the time to get your, uh, get the latest and greatest from Raycon. Get 15% off your order at BuyRaycon.com/flop. That's BuyRaycon.com/flop for 15% off Raycon wireless earbuds. They say it a third time—BuyRaycon.com/flop.

01:31:53 Elliott Promo Can you spell Raycon?

01:31:54 Dan Promo Oh, yeah. That would be useful. It is "ray," like, uh, the—

01:31:58 Crosstalk Promo **Dan:** —artist Ray Charles.

Stuart: Ray of light?

01:32:00 Dan Promo And "con" like the movie *Con Air*. All one word—Raycon!

01:32:07 Elliott Promo Ray Charles Con Air. Got it.

01:32:09 Dan Promo Yep.

01:32:09 Elliott Promo No. Raycon.

01:32:11 Dan Host Uh... so, guys. Now's the time that we take some letters from listeners. Uh, I have them in front of me. In my hot little hand.

[Laughs.]

01:32:21 Elliott Host I'm gonna mention—uh—we are recording this at a time when—if there wasn't a global pandemic—Stuart and Dan and I would be in Toronto right now. We would've just done a show the night before. Sorry, Toronto! I know I'm disappointed we didn't get to do that show. We will be back someday. I promise that.

01:32:35 Stuart Host Yeah.

01:32:36 Chris Guest Yes.

01:32:36 Dan Host Uh... yes. We all look forward— [Laughs.] For many reasons, uh, for the end of this thing. Uh, our reason is a little less, um... uh, important than others but we do want to see all of you in person. We miss touring. Um... but uh, this first letter I have neglected to put who sent it.

[Multiple people laugh.]

01:32:59 Stuart Host Okay! So a mystery afoot!

01:33:02 Elliott Host So—whole name withheld.

01:33:03 Dan Host Uh,

01:33:12 Crosstalk Crosstalk "Why, hello, general kerflopers! I wanna start off by saying I enjoy you all equally, except for Elliott. He's my favorite."
Stuart: Fuck that letter written by Elliott's mom!

01:33:15 Elliott Host **Elliott:** Hey, thanks!
[Laughs.] No. It's—seems to me—I know why Dan buried the name of this person!

01:33:19 Dan Host Uh—

"I think in January I finally got caught up on my previous favorite podcast—*My Brother, My Brother, And Me*—so I had to find a new one and I settled on yours. I'm writing this"—uh—"as I'm writing this I'm on episode 159. I'm very hooked on your podcast and the catalog is invaluable to my sanity during the quarantine we're in."

01:33:37 Chris Guest 159. Which one is that?

01:33:40 Elliott Host Let's take a look, shall we?

01:33:42 Dan Host Yeah. Let's look it up.

01:33:44 Elliott Host Flop House 159. It is—*Walking With Dinosaurs!*

01:33:48 Crosstalk Crosstalk **Stuart:** Oh wow!

01:33:50 Elliott Host Dan: Oh, nice.
01:33:52 Dan Host Oh, I forgot about that one!
01:33:52 Crosstalk Host With Kevin Maher!
01:33:52 Crosstalk Crosstalk Dan: Uh, "I have a question for you—"

01:33:54 Dan Host **Stuart:** Yeah. Kevin Maher was our guest.
"—all as well. I'm a younger listener, if you could not tell, and I wanted to ask if there were any movies you guys think are very important for a younger fan of film to see. I really like gangster and crime films, but really I'm happy to watch and explore all kinds of different genres of film." And, uh, so that's the question! I—I—like... my immediate thought off of this is like... just be curious? Like, I don't know if there's something that I would point someone to specifically just because I don't like... being the kind of person who's like, you've gotta see this! But at the same time—but like, I think it's good if you're interested in film to sort of broaden your tastes early? Uh... so you don't get set in your ways? Like, watch old movies so you're not—I don't know—like, confused by the different ways that people may have gone about, uh, acting or putting together a film back then? Watch silent films. Watch foreign films. Um... y'know. Sample around.

01:35:00 Stuart Host Yeah. I mean, you wanna watch the classics. You wanna watch *Castle Freak*. *The Granny*.

[Chris laughs. Elliott joins in.]

01:35:07 Crosstalk Crosstalk *Invisible Maniac*. Uh, but I mean—
Stuart: I think—

01:35:09 Stuart Host **Elliott:** *Head of the Family*. Right, Stu?
Head of the Family. Of course. The four—uh, the holy, uh, quadrilogy. Uh—

[Elliott laughs.]

—but the—of course—uh—if you like gangster movies and you want a foundational piece of cinema, of course I'm gonna recommend that you watch *Riki-Oh: The Story of Ricky*.

[Elliott laughs.]

01:35:26 Crosstalk Crosstalk The best movie ever made. *[Laughs.]*
Elliott: And how is that a gangster film?

Stuart: If you haven't watched it—

[Dan laughs.]

01:35:27 Stuart Host Well, I mean, it takes place in a private prison, Elliott!
01:35:31 Elliott Host *[Through laughter]* Good point.
01:35:33 Dan Host Yeah. That's true.
01:35:33 Elliott Host Sure.
01:35:33 Stuart Host Uh, and of course Ricky has been, uh, rightfully imprisoned because he killed the drug dealers that gave drugs to his girlfriend and made her jump off of a building. Um, so watch *Story of Riki*. Uh, *Rick-Oh!* Yeah. It's great.

01:35:47 Elliott Host *[Elliott laughs.]*
 Uh, I'm going to, uh, repeat what Dan said, which is—just try to watch a little bit of everything and see what appeals to you before you start hearing from other people what they like and what they don't like. Or if you start hearing from other people what they like and what don't like, like, take it with a grain of salt and use that as a way to try new stuff but you don't have to feel the same way other people do about it? But the way I learned about movies was in an incredibly haphazard way, which was literally just—I would go through the TV Guide 'cause that's how old I am. Now I go through the onscreen cable guide. And any movie that sounded remotely interesting to me, I would tape. And I would watch it. And so I ended up watching a lotta, lotta different stuff. Some of it wasn't so great, but some of it is stuff that I never would've known to seek out. Uh, and so—like—and I still do that. When I go through the cable guide on Turner Classic Movies and basically if there's a foreign movie that I've never heard of, I'll record it. And I've seen a lot of stuff that I wouldn't have seen otherwise that I really liked a lot. Uh—

01:36:41 Crosstalk Crosstalk **Stuart:** Hey, Elliott?

01:36:42 Stuart Host **Elliott:** —by doing that!
 I'm sorry to interrupt. Uh, I stepped away because my cat is going crazy. But um, did you say you just follow the advice of Armond White and watch whatever movies he likes?

01:36:50 Elliott Host That's exactly what I said.

[Dan laughs.]

I said there's no critic who represents my tastes as much as Armond White. I hate the *Toy Stories* movie. I love *Jack and Jill*. Um, if other critics like a movie then I hate it and if other critics hate a movie then I think it's great. And, uh—the—and—that's exactly the opposite of what I would do, Stuart. Come on. Uh—but yeah! Just, like, uh—anything that seems remotely interesting, try it. And even things that don't seem interesting! Try 'em. And just sample as widely as you can.

01:37:19 Crosstalk Crosstalk **Elliott:** Chris, what about you? You're the professional filmmaker!

01:37:22 Chris Guest **Chris:** Y'know—well—
 Oh. Uh, yeah! I would say I agree with what you guys are saying. Um, and I would say take a lateral move here. Like, don't get stuck just in American gangster movies, but let's, uh, let's kind of reset the focus and look at, um, *High and Low*? Which is one of my favorite movies of all time. A Kurosawa movie. Right? Which was then kind of... ripped off for *Ransom* later. Um... and *High and Low* is formally an amazing film. Right? A lot of it just takes place just in one room but it's always exciting. Uh, and *Yojimbo*. Okay? Which is also about gangs. But it's just set in the 16th century in Japan. Uh, another Kurosawa film. Um, and so it's got that kind of gangster, uh, attitude to it. But formally—and in terms of its tropes—it's quite different.

01:38:09 Dan Host Y'know, Chris, I—this leads me, actually, to a question I was just sort of wondering about... for myself. That's sort of related, which is—is there like a movie or movies that—as a filmmaker—like, you felt you particular learned something from to apply in your work?

01:38:27 Chris Guest Um, I think—it would probably be sort of screwball comedies. Um, and, uh, Preston Sturges, uh, movies. Maybe. Um... and—sort of—Hollywood comedies from Lubitsch through, uh, Wilder. Uh, with a detour through Sturges is probably the thing that would most influence sort of the way—the—well when I’m actually successful at doing the stuff that I do. Y’know. The sort of sense that, uh, subsidiary characters are really important. This kind of sense of humane but cynical, uh, blend of humanity and cynicism. Um, and I would love to think that all the Japanese movies that I love influence me, but I can’t really spot it in my own stuff.

01:39:10 Dan Host Alright. Well let’s move on! Shall we?

01:39:14 Elliott Host Good answers. Good answers. Good answers.

01:39:16 Dan Host Uh, this next and final letter is from Charles, last name withheld. Who writes—

01:39:21 Crosstalk Crosstalk **Elliott:** Schultz? Charles Schulz?

Stuart: Nelson Rilley?

01:39:25 Dan Host **Dan:** The ghost of Charles Schulz. “Dear lords of flopdom, I was reading an article recently about a Kickstarter aimed at funding the digital removal of the rat that scampers across a balcony banister at the end of *The Departed*, symbolizing the rat that was just killed in the movie.”

01:39:41 Stuart Host *[Sarcastically]* Oh my god, that’s what it meant! Oh. Ohh!

01:39:46 Dan Host Now— *[Laughs.]* Okay.

01:39:47 Stuart Host Oh, it makes so much sense now!

[Multiple people laugh.]

01:39:51 Dan Host ‘Cause he’s a rat!

01:39:53 Crosstalk Crosstalk Mm-hm. **Dan:** Apparently—

Stuart: And he died! Oh.

[Multiple people laugh.]

01:39:57 Stuart Host But wait—no, that makes—that makes perfect sense. Oh my god! It makes perfect sense! Whoa!

[Dan laughs.]

That’s—that’s why he’s the master. That’s why Scorsese’s—wow. Okay. Whew!

01:40:09 Dan Host Apparently— *[Laughs.]* This was— *[Laughs.]*

[Chris laughs.]

01:40:12 Chris Guest You can’t get over it! Amazing!

[Multiple people laugh.]

01:40:16 Dan Host *[Through laughter]* “Apparently, this was an egregious sin against cinema. Honestly, I don’t give a shit about the rat, and who is anyone to tell Scorsese what to put in or omit from his movies? The reason I bring it up is that this gave me an idea for a way to settle ding-dong gate one and for all and have Stu end up on the right side of history. All we have to do is create a Kickstarter to fund a reshoot of the now-infamous scene and have the Freak actually rip

off his ding-dong. Better yet—why not give him two ding-dongs? He is a freak, after all! And have him rip both of them off in unison. It would be—quite frankly—amazing. Keep it floppy! Charles, last name withheld.”

01:40:54 Stuart Host Oh, that’s great! Yeah. I, uh, I do have a glossy, uh, 8x10 of, uh, Jonathan Fuller in the full Freak makeup and he did sign it “I ripped it off myself.” So I think I’m in the right. Um—

01:41:08 Crosstalk Crosstalk **Elliott:** Mm—I—uh, although you would say that the late Stuart Gordon—

01:41:10 Elliott Host **Stuart:** But Stuart Gordon—
—did say on Twitter—which is how the President communicates, so it’s an official archival document—

[Multiple people laugh.]

01:41:18 Crosstalk Crosstalk —that the Freak did not rip off his own ding-dong. So—
Elliott: —it just—

01:41:20 Stuart Host **Stuart:** Oh man. So I guess, uh—
—there’s a lot of questions. Basically.

[Multiple people laugh.]

A lot of people; lotta questions. The, uh, and then of course, y’know, uh... to talk about a movie that hasn’t come out yet, they—they have the, uh, the upcoming, uh, remake or re-imagining of *Castle Freak* that’s going to be coming out sometime at some point when movies are released again. Uh, and maybe we’ll get to the bottom of it in there. Maybe they’ll explore that, y’know, facet of, uh, Giorgio the Freak. We’ll find out!

01:41:46 Elliott Host I want there to be a scene where he rips off his own ding-dong and he just goes, this is for you, Stuart!

01:41:50 Stuart Host *[Through laughter]* Yeah. And up until that—then—and then after then, no other mention of Stuart is made. *[Laughs.]*

01:41:57 Elliott Host Now, I’m going to, uh, I’m gonna go off on a limb here and I’m gonna say something a little controversial, guys. About the thing that triggered this question. Which was, uh—or letter, I guess. So, one, I would say—it’s really—except for purposes of humor or art pieces, it’s really not up to fans to decide how to manipulate a movie that got made?

[Dan laughs.]

‘Cause it’s not theirs and they didn’t make it? And unless you’re talking about something like *The Clock*, which is built out of, uh, other people’s films. Uh, which is a big 24-hour art piece. Then like, what are you doing. But also, guys? And maybe you’ll disagree with me. I like that rat at the end of *The Departed*. I think it’s great. Of course it’s obvious. It’s about how there’s rot everywhere in this city and even at this—in this apartment! There’s like, still vermin falling—going everywhere ‘cause we live in a fallen world! So like—but the idea that like... oh. It’s obvious. Like, of course it is. Fuck you, dude. Like, movies can be obvious sometimes! Symbology can be obvious! That’s fine! Deal with it! Come on!

01:42:49 Dan Host Well also I think it's fun and goofy—like, I think that people—
[Laughs.] Are taking *The Departed* a little too seriously if they get mad at the rat? Like, it's like... I love *The Departed*, but it is not, like... a deep exploration. Like, for a Scorsese film in particular. Like, it is a fun, pulpy... movie about... like, these parallel—I mean, like—

01:43:13 Elliott Host You're saying it's more on the *Shutter Island* end of Scorsese than the *Silence* end of Scorsese.

01:43:18 Chris Guest Um, I think he won an Oscar for it? So I think you must be wrong.

01:43:22 Elliott Host *[Multiple people laugh.]*
 I mean, but even then, like, you can win an Oscar for a movie that isn't—that isn't—

01:43:25 Crosstalk Crosstalk **Elliott:** That's not super subtle. I mean, come on!

Stuart: That has never happened.

01:43:30 Elliott Host **Chris:** No.
 But it—the, uh—I—that was a movie that like... I really enjoyed that movie. I like it honestly more than *Infernal Affairs*, the movie it's based on, which I felt like kinda didn't use the premise as well as it could have. But that—when people were like, ugh, that rat at the end! I was like, you mean this amazing part at the end where a rat comes out?

[Dan laughs.]

01:43:48 Stuart Host Like, I don't understand. What's the problem? I don't know.
 Yeah. That's like watching *Better off Dead* and being like, ugh, that burger part! And I'm like—

[Elliott laughs.]

What's wrong with you? *[Laughs.]*

01:43:54 Crosstalk Crosstalk *[Multiple people laugh.]*
Stuart: That's when it—

01:43:56 Chris Guest **Chris:** But what if, uh—
 What if he added a sort of a “he, he, he, he, heel!” from the rat at the end?

01:44:00 Elliott Host I mean, I would love that. Honestly, if the rat looked at the camera and winked I would've loved it. Like, why not? Sure. Go ahead.

[Dan laughs.]

If it was—and it's also the fact that it's—it's not happening during the scene when they're making love to—uh, “Comfortably Numb.” Like, it's not happening during one of the emotional scenes. It's happening during the very end when the movie's over and it's like—gotcha! Wink! Y'know. Like, I don't know.

01:44:19 Chris Guest If there were some cheese at the edge of frame, also, that would explain it. And it wouldn't seem so arbitrary.

01:44:25 Elliott Host That's true. If the reason he came—while he—when he—right before he was murdered, the rat, he was wiping cheese on the banister of his—of the—the terrace? On his apartment? Uh, that he

bought with his ill-gotten gains. And it's because—why? I don't know. He's a crazy bad guy. He likes to wipe cheese on things. But it's a little bit like, uh... I don't know.

01:44:44 Crosstalk Crosstalk **Elliott:** I could see—I could see those people—

01:44:47 Chris Guest **Chris:** It would be, uh, cheddar. Y'know. 'Cause then it's this symbolism is double. 'Cause cheddar is, y'know, is money. Right? He's got so much cheddar he's got a fridge just full of cheddar cheese.

[Elliott laughs.]

01:44:59 Elliott Host He's like, what am I gonna do with this? I got so much cheddar. I mean, it sounds like heaven. *[Laughs.]*
01:45:00 Dan Host I—I'm gonna say something that might sound a little snobby and I genuinely don't mean it that way. But I think that people who watch a lot of movies might have a higher tolerance for silliness in their movies? Just because... like... if you only—if you're not, like, watching a lot of stories? Maybe you expect them to be a little more straightforward? Like, I—this was brought—like, the reason I was talking about this was someone tweeted at me and I don't want to call anyone out. Like, someone tweeted at me and eventually they were like, oh, okay. This was a joke. They watched the rest of the movie. But they're like, oh, I'm watching the *Child's Play* remake. And I can't get past the part, uh, at the beginning where the sweatshop worker, like, switches the violence inhibitor switch to off? And I'm like—that's clearly a joke. Like—

[Multiple people laugh.]

01:45:47 Stuart Host Like, why would the doll have a violence switch?
Dan! Dan, there is no room for jokes in a movie about a killer doll. *[Laughs.]*

[Multiple people laugh.]
01:45:52 Dan Host *[Through laughter]* Yeah.
01:45:52 Elliott Host I mean, the real problem with that is that they're stealing that joke from *The Simpsons*. When they go—oh, here's the problem! Your doll was switched to “evil”!

[Multiple people laugh.]

01:46:06 Stuart Host But uh, I think—there's two kinds of film snobs. There's the ones that go around—it's like, uh, there's uh—
01:46:08 Elliott Host They do a podcast and shit on movies. Yes. And then there are the kinds that actually make movies and then the kinds that don't even make the podcast.

01:46:11 Crosstalk Crosstalk **Chris:** And then there's the people they hurt. Yes.

01:46:13 Elliott Host **Elliott:** But, uh—
[Through laughter] Yes, exact—and then there's victims! Yeah. That—

[Dan laughs.]

Uh, the kind who get—it's like you go through these stages of film snob development. Where you start out and you're like, movies! Wow! I love 'em! And then you get to a point where you're super cynical and you shit on everything. And you're like—ugh, why did Indy even have to go after the Ark? Because it kills all those Nazis at the end without him! And then you go a little farther and you become, like, uh, in Roger Ebert's review for *Air Force One*? Where he's like—*Air Force One* came out the same weekend as this *Gomorrah* movie. And honestly at this point in my life, I'd rather watch the *Gomorrah* movie? And like—

[Multiple people laugh.]

I feel like that's where—we are more? Is like... okay. I've seen it all. So now I'm ready to see the silly stuff. But a lot of people, they're not all the way through that journey! And then the next stage, I guess, is when you're so tired of movies that you're just like, mm, books are really where it's at. I'm reading *Mill on the Floss*? I don't watch movies.

01:47:02 Stuart Host
01:47:03 Dan Host
01:47:06 Elliott Host

Mm-hm.
I mean, it's a great book! I don't know why, uh... I don't know why—I don't need to make—read a movie about how they make—read a book about how they make floss!

[Dan laughs.]

01:47:12 Dan Host
01:47:23 Stuart Host
01:47:26 Elliott Host
01:47:28 Dan Host

Come on! Boring! [Laughs.]
Uh, so guys. That was great. Let's [though laughter] go to the next segment. And the last one, where we recommend a movie that you should watch, uh, instead of this one. Uh—
It's so we can prove we're, like, real, full-on movie snobs. Right?
Yeah. Exactly. Exactly.
Uh, no, this is just to prove that we're not just full of, uh, bitter bile.
Um—

01:47:33 Elliott Host
01:47:41 Dan Host

'Cause my—'cause my recommendation is *L'Age d'Or*? A lot of people would say *Un Chien Andalou*, but that's kind of a little done. At this point. So.

01:47:59 Elliott Host

Um, so I'd like to recommend *Easter Parade*, which I watched on Easter. Uh, it's one of Audrey's all-time favorite movies. And I had... uh, TiVo'd it. According to my TiVo, one full year ago. [Laughs.]
Last Easter. We never got around to watching it.
I have some movies that have been in my TiVo for years! I'll get around to them eventually.

01:48:02 Dan Host
01:48:20 Elliott Host

Um, but it was so much fun. Uh, it's got, uh, Fred Astaire in a role that was originally supposed to be done by Gene Kelly but he injured himself right before the movie started. And you can see how it's kind of more a Gene Kelly role than a Fred Astaire role? But he's great in it.
He keeps going up to people and going—it's me! Gene Kelly! From *Singin' In the Rain*!

[Multiple people laugh.]

01:48:23 Dan Host

And it also has, uh, Judy Garland. And I realized that I actually hadn't seen Judy Garland, uh, in stuff that much before. I'd seen *Wizard of Oz*, obviously. And I'd seen, uh, *A Star Is Born*, but this was the first time where I'd really seen a movie where... she's

allowed to be the funny one? And she's really funny. Like, uh, no—mean, like, I—y'know, it's no surprise. Like, I'm just—I'm discovering that Judy Garland is a star suddenly. But she was really, uh, fun.

And it's a movie that, like... it starts out like it's gonna be... *My Fair Lady* but for dancing? Like, Fred Astaire's like—I could take any chorus girl and make her my partner! And then that kinda just gets discarded and like... any time it seems like there's gonna be a conflict it resolves really quickly? Which honestly, at this point, in the world—why not? *[Laughs.]* Why not have a movie that has barely any conflict and it's a bunch of singing and dancing and pretty Easter hats. And so *Easter Parade* is my recommendation. Cool. Uh, I'm gonna recommend a movie called *Support the Girls*. Uh, it is a... like, a small—kind of—almost like everyday slice-of-life comedy about, uh, basically focusing on a single day uh, with a manager and the staff of a, like, a Hooters-style bar and restaurant. And the kind of everyday problems they have with their life and with work and... uh... it's really great. Uh, it stars Regina Hall, who's great. Uh, and... it has a... basically a star-making turn from this actress Shayna Mahale, which I don't think I've seen her in anything and her IMDB profile doesn't list much. But she's incredible. Uh, it's also got like Dillan Gelu—Gelula? From, uh, what was that, uh, *Kimmy Schmidt*?

01:49:25 Stuart Host

Well it has, uh, a star of a Chris Weitz film in it!

01:50:13 Dan Host
01:50:16 Crosstalk Crosstalk

Dan: It's got Haley Lu Richardson.

01:50:20 Stuart Host
01:50:24 Elliott Host

Chris: Haley Lu Richardson! Fantastic. Yeah.

Uh, yeah! So I liked it a lot. Check it out.

Uh... I'm gonna recommend a movie that ties in to some of the stuff we talked about earlier! It's called *Rambo: Last Blood*.

[Chris laughs.]

And it's the story of this guy who—

[Multiple people laugh.]

01:50:34 Stuart Host

It's—so—uh—

[Singing to tune of "Absolutely (Story of a Girl)" by Nine Days] This is the story of a guy— *[Laughs.]*

01:50:37 Elliott Host

[Laughs.] [Rapping to the beat of Fresh Prince of Bel-Air theme] This is the story all about how my life got changed—turned upside-down. I'd like to take a minute to sit right there. I'll tell you how I killed a bunch of Mexican guys on my farm.

[Stuart laughs.]

Well, I was an old man dealing with my trauma! *[Laughs.]*

[Multiple people laugh.]

01:50:48 Dan Host
01:50:49 Elliott Host

Oh, God. *[Laughs.]*

Working with my niece; her dad abandoned her mama—

[Stuart laughs.]

—and then we decided to— *[though laughter]* uh—so. Uh, what’s—that guy wrote in—the nameless fan wrote in asking about, like, uh... movies that they should see. And, uh... stuff like that. And it made me think about a movie I watched recently that I should’ve watched a long time ago that I didn’t, and especially after Chris mentioned the screwball comedies of the, y’know, ‘30s and ‘40s, which was—I finally watched *What’s Up, Doc?* The Peter Bogdanovich movie that is a ‘70s kind of version of one of those movies. And I’d put it off for a long time because I kept hearing it referred to as being... kind of like *Bringing Up Baby*? And *Bringing Up Baby* is maybe my least favorite of the screwballs.

01:51:31 Crosstalk Crosstalk

Elliott: It’s one that does not—

01:51:33 Elliott Host

Chris: Agreed.

01:51:33 Chris Guest

Connect with me at all.

01:51:33 Elliott Host

Yeah.

01:51:38 Chris Guest

Yeah. I was worried that you would disagree with me on that, but it’s, uh, and that I would feel bad. Uh, but—

01:51:39 Elliott Host

She’s super annoying.

Yeah.

[Dan laughs.]

It’s super annoy—right? And when they’re, like, great—I mean, like... have you seen the *Mad Miss Manton* with Barbara Stanwyck and Henry Fonda?

01:51:46 Chris Guest

No.

01:51:47 Elliott Host

I think it’s so much better than *Bringing Up Baby* and it’s a similar type of movie? But uh, I finally watched *What’s Up, Doc?* ‘Cause I wanted to watch a movie that was silly because the world is not silly right now. And I was like, oh! This is a much funnier movie than I thought it was gonna be! And I really enjoyed it. And I was especially excited to see... uh, the actor Liam Dunn, who is maybe best-known for being in *Blazing Saddles*. And he comes in at the end as a judge and I think he’s such a funny actor. And it was just great to see him! It’s got an—such an amazing cast in it. And so I’m glad I finally watched it! So—*What’s Up, Doc?* The movie that doesn’t really earn the title “What’s Up, Doc?”

[Chris laughs.]

01:52:28 Dan Host

It’s kind of a pointless title? But otherwise, I enjoyed it a lot. I’ve really been meaning to watch that one, too. Uh, I—maybe you’re—you will finally push me to. ‘Cause I—y’know, like, the early, uh... classic Peter Bogdanovich movies like *Last Picture Show* and *Targets* and *Paper Moon*, I all really loved. So. I wanna check that out.

01:52:46 Elliott Host

He’s—for some reason—I think I’ve let my, uh... my feelings about *Bringing About Baby* and my feelings about Peter Bogdanovich get in the way of watching this movie. And... uh, it reminded me of a story I think I’ve told on this *Flop House* before, when I went to see a screening of *Targets* that Peter Brogdanovich was introducing, and he started taking audience questions which he was not supposed to take, and ended up talking for about 45 minutes—

[Chris laughs.]

—and you could see the—

[Stuart laughs.]

—programmer from Film Forum getting more and more frustrated that it was still going on and they had to cancel the second screening of *Targets*—

[Chris laughs.]

[Through laughter]—‘Cause it ran so far over! But uh... anyway. I’d recommend it! Chris, do you have a movie you’d like to recommend?

01:53:22 Chris Guest

I do. Um, I... am catching up on my Japanese, uh, classics. And there’s a film called *Harakiri*? Uh—

01:53:29 Elliott Host

Oh, it’s—the—*Harakiri*’s great.

01:53:31 Chris Guest

Kobayashi. Um, movie. And actually it kind of, uh, it reflects interestingly on, uh, *Rambo*. Because it is about revenge, but it’s told in a very kind of innovative way. It uses flashbacks extremely well. Um... and, uh, and it’s really—and it’s sort of an indictment of samurai culture. Um, in the guise of a samurai film. It’s, uh, it’s incredibly well shot. Well told. Um, uh, Tatsuya Nakadai is, uh, is great. He’s probably... he’s certainly less well-known than Dusheremi Funai but he’s amazing, uh, in the film. Uh, and uh... you know, it’s kind of my first dip into Kobayashi’s, uh, oeuvre. Uh... and I highly, highly recommend it.

01:54:21 Elliott Host

He’s got—they’ve got a... Kobayashi’s got a lot of great movies. Like, *Samurai Rebellion*’s really good and *Kwaidan* is really good and... Tatsuya Nakadai—I’m glad you brought him up. I haven’t watched him in a movie in a long time, but he’s in—he’s in so many good movies! And I think I’ve seen a fraction of ‘em. So.

01:54:37 Chris Guest

He is so much more scary than *Rambo*. Uh, with so much less, I think. You know. Like, this guy has dead eyes. When he wants to, that is. He can actually also play kind of quite—quite warm. But mostly, he’s this kind of stone killer-looking guy.

01:54:53 Elliott Host

Have you seen *Kill*?

01:54:54 Chris Guest

[Laughs.] No, I have not seen *Kill*. [Laughs.]

01:54:56 Elliott Host

Oh. He’s so—he’s really funny in it. That’s one—he’s playing like, um, like... almost like a—a version of, uh, before it existed of—of John Belushi’s samurai character in that.

[Chris laughs.]

Like, it’s his take on... on a *Yojimbo*-type scruffy samurai? And like, it’s a really funny movie. But, uh... that’s really—yeah. *Harakiri*’s a really good movie. I haven’t watched a Japanese movie in a while! Guys, why am I not watching any of the Japanese movies on my DVR?

01:55:19 Stuart Host

Yeah, you should be watching ‘em, Elliott!

01:55:21 Elliott Host

I started watching—you know what? The last one I saw was—it was—what was his name? I forgot his name. There’s a Japanese actor in the ‘60s who wanted to look different? To set himself apart? So he had cheek implants put in?

01:55:32 Chris Guest

Jesus.

01:55:32 Elliott Host And he's got, like, these weird chipmunk cheeks in all of his movies? And I watched that one and it for some reason I haven't watched him since then.

01:55:38 Chris Guest
01:55:40 Crosstalk Crosstalk *[Through laughter]* Put you off the whole thing?
Elliott: *[Laughs.]* I was like, this guy's cheeks. I don't know.

01:55:43 Stuart Host **Stuart:** The thing is is—
I have a big stack of movies that I feel like I should be watching? But then I just go over to YouTube and watch the final fight scene from *Yes, Madam* with Michelle Yeoh and, uh, Cynthia Rothrock again?

[Elliott laughs.]

01:55:55 Crosstalk Crosstalk And I'm like— *[Laughs.]*
Stuart: This is all the movie I need! *[Laughs.]*

01:55:57 Dan Host
01:55:59 Elliott Host **Chris:** Why watch anything else? Yeah.
Alright. Well, I gotta add that to my list. When I'm just, uh—
Oh, well I'll—this is—for the listener earlier, if they're still paying attention, here's a piece of advice based on what Stuart's saying. There's gonna be movies that you, like... get ready to watch 'cause you feel like you should watch them? And—but you're not really excited about watching them? But you should push through to watch 'em. Because some—there have been movies—they're like, every time I read a classic book or I watch a classic movie? I'll be like, putting it off for a while? And then I'll watch it or read it and I'll be like, ohhh, this is why it's a classic. 'Cause it's like—'cause it's really good! Like, *Chimes at Midnight* is a movie I put off for years 'cause I was like—I don't want to slog through like a Shakespeare movie. But then it was really good. Or like, uh—

01:56:34 Stuart Host And if you don't like it, it at least gives you something to think about and you can think about why you don't like it. Like, not liking something is sometimes just as good as liking something. *[Laughs.]*

01:56:43 Dan Host And also it may be some—a different experience than you think it's going to be. Like, I had that recently with *The Florida Project*, which everyone said was so great but I was like—eh. It's gonna be so sad. It's gonna be so sad. I don't wanna watch something sad. And it is very sad! But it's also full of, like, humor and life. And just... people that you recognize. Like—

01:57:03 Stuart Host Like Willem Dafoe!

[Multiple people laugh.]

01:57:07 Dan Host I mean, like... well that's the magic of Willem Dafoe's performance in that! 'Cause he's the—like, the one name in it. And you're like, you'd think that you're just like, okay, I'm gonna think of Willem Dafoe the whole time. But he is such a natural presence. Like, he's a guy that you probably have met. A million times in your life. Like he just—he feels like that—he's so humane and it's—it's great.
Um—

01:57:29 Elliott Host It's kind of the opposite of, uh, I'm—right now I—last night I watched up to the middle of *The Lighthouse* and Willem Dafoe in that is very much not a man I've ever met before.

[Multiple people laugh.]

But I must say, uh, my wife and I were watching it and we were like—hm, this movie about these two guys stuck on a rock in the middle of nowhere who can do nothing but spend time around each other and have—are working all day and exhausted at the end of the night. And now they're arguing about whether they like the food that the other one cooked.

[Chris laughs.]

01:57:55	Dan	Host	This is getting <i>[though laughter]</i> a little too close to home! Okay. I'll keep that in mind. Okay. Well, guys— <i>[Laughs.]</i> This has gone a long time. I see Stuart, uh, uh, looking around the room. <i>[Laughs.]</i> As if to say—
01:58:03	Crosstalk	Crosstalk	Stuart: Well, no. I, uh—my—
01:58:05	Stuart	Host	Chris: Looking for an escape. My upstairs neighbors are clearly, like—my upstairs neighbors are clearly vacuuming and I'm like—
<i>[Multiple people laugh.]</i>			
01:58:12	Dan	Host	Uhh, is it too loud? <i>[Laughs.]</i>
01:58:15	Stuart	Host	Mm-hm. Uh, well—
01:58:16	Dan	Host	Just throw my track in the trash. It's fine.
01:58:17	Elliott	Host	Okay.
01:58:18	Dan	Host	Yeah, yeah.
01:58:20	Crosstalk	Crosstalk	Um...
01:58:20	Elliott	Host	Dan: Guys, thank you so much— Elliott: It'll be like—it'll be like— Uh, when they take Garfield out of, uh, out of <i>Garfield</i> comics and they'll just be us reacting to things you've done.
01:58:26	Stuart	Host	Uh-huh! You're Nermal. Dan is, uh, is John. And Chris can be Odie!
01:58:31	Chris	Guest	Excellent. I love it.
01:58:33	Dan	Host	How do you feel about that, Chris?
01:58:33	Chris	Guest	He's me. I see—I see myself in him.
01:58:36	Dan	Host	Uh—
01:58:36	Stuart	Host	I mean—people <u>love</u> Odie. <i>[Laughs.]</i>
<i>[Elliott laughs.]</i>			
01:58:40	Dan	Host	Let's let Chris, uh, get back to his family. Also, Elliott, you get back to his family. Let Stuart get back to Sharlene. Let's all, y'know, just, uh... leave this, uh, podcast purgatory. But uh—
01:58:51	Elliott	Host	You're right. 'Cause Dan, if there's one thing—
<i>[Chris laughs.]</i>			
01:58:53	Crosstalk	Crosstalk	—I'm getting not enough of right now— Elliott: It's time with my family. Chris: Uh, I've gotta work on some traps.
<i>[Multiple people laugh.]</i>			
Dan: It's true.			

01:58:56	Chris	Guest	Build some tunnels. <i>[Laughs.]</i> ‘Cause I’m expecting some guests to kill. <i>[Laughs.]</i> <i>[All laugh.]</i> Um...
01:59:03	Dan	Host	<i>[Elliott laughs.]</i> Uh, everyone should go check out other podcasts on MaximumFun.org , but mostly, uh, just take care of yourself during this time. Uh, thank you so much to Chris— <i>[Laughs.]</i> For being such a sweet person.
01:59:14	Chris	Guest	Oh, guys!
01:59:16	Crosstalk	Crosstalk	<i>[Multiple people laugh.]</i> Elliott: Yeah. For not—for not hating us so much. Chris: This is a—this is a dream! For me.
01:59:18	Chris	Guest	Dan and Stuart: Yeah. Finally to appear.
01:59:20	Dan	Host	And, uh, I guess that’s it! For <i>The Flop House</i> , I’ve been Dan McCoy.
01:59:24	Stuart	Host	I’ve been Stuart Wellington!
01:59:25	Elliott	Host	I’ve been Elliott Kalan and I’d also like to mention—edited by Jordan Kawling. ‘Cause we always forget to mention her and I feel bad about it. And our special guest was—?
01:59:32	Chris	Guest	Chris Weitz!
01:59:35	Dan	Host	See ya next time!
01:59:37	Stuart	Host	Byeeeeee!
01:59:37	Music	Music	Light, up-tempo, electric guitar with synth instruments.
01:59:41	Dan	Host	Is no one else seeing this?
01:59:43	Stuart	Host	No.
01:59:43	Chris	Guest	Uh, I’m not—I saw an emoji for two seconds.
01:59:45	Crosstalk	Crosstalk	Chris: It was a—crying—crying emoji and then it went away. Elliott: Yeah. That’s how it’s supposed to work. <i>[Laughs.]</i> You are in a crying-emoji cycle right now? And your—like, the whole—your whole window is tilt—tinted blue. You’re—you’re blue bada-di bada-dah. Badadadibadadah right now.
02:00:04	Speaker 1	Guest	<i>[Music ends.]</i> MaximumFun.org.
02:00:07	Speaker 2	Guest	Comedy and culture.
02:00:08	Speaker 3	Guest	Artist owned—
02:00:09	Speaker 4	Guest	—Audience supported.