

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

00:00:00	Music	Music	“Nightfall Dangers” by Blake Neely from the album <i>Greyhound (Apple TV+ Original Motion Picture Soundtrack)</i> . Ominous, skirling brass over a persistent drumbeat.
00:00:01	Ben Harrison	Host	The Battle of the Atlantic was the longest continuous campaign of the Second World War, running its entire six years. Much of the battle was fought in weather conditions reminiscent of what you see on <i>The Deadliest Catch</i> , a reality show about cranky grandpas and retrofitted World War II-era boats fighting the elements and their quasi-criminal crews to catch Alaskan king crabs, which, if you’re in the target demo for today’s film, I <u>hardly</u> need to tell you. Those conditions have made it devilishly tricky to portray what crews in the Battle of the Atlantic went through, but it has always been a temptation. Because it’s such a fertile subject for war films.

Its depiction has become easier and easier to address as production technology has advanced. You build the deck of the ship in a bathtub on a soundstage and spray your actors with hose water and it’s not really gonna give us a feeling of being there. Put that deck on a gimbal and pitch the actors around while a 3D background is procedurally generated on the green screen behind them, and you can get a little closer, as with today’s film. We’ve watched many films about this battle and considered it from many different angles. We’ve previously reviewed at least half a dozen films that focus on this theater of the war, each from a slightly different vantage point. We’ve seen the British Navy, both on destroyers and tugboats; American Merchant Marines; American Submariners, and German U-boatsmen.

00:01:26	Ben	Host	But aside from 1957’s <i>The Enemy Below</i> , we’ve spent very little time on the deck of an American destroyer in the Atlantic. One thing all these films have in common is how scary they feel. Naval combat films, in particular, seem to invite the cultivation of dread in the audience. And it leads to some recency bias. What was the scariest gig in the Battle of the Atlantic? If you just watched <i>Das Boot</i> , you might suggest it was serving on a German U-boat. If you just watched <i>The Key</i> , a British tugboat might seem like the shit job of the war. But a really high percentage of these films feel like they were tailor-made for boat dads, and from this we can extrapolate that boat dads are interested in these thought experiments.
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Historically, what was the most harrowing time and place to be a boat dad? Today’s film makes the case that an American destroyer on convoy duty might just be it. Tom Hanks, America’s boat dad, has maybe done more for the genre of World War II films than any other living actor. And he’s probably in competition with John Wayne for all time, as of today’s film. Now, a lot of Hanks’s oeuvre has been in the area of the prestige premium-cable miniseries, which places it outside the purview of our movie podcast. But honestly, we’re glad he comes along every few years with another project to replenish our movie list and to remind us—he’s going for GOAT. All ahead flank. Meet her when we’re headed down the lane. Today on *Friendly Fire—Greyhound!*
[Music crescendos with an extended snare drumroll, segueing directly into the podcast theme song.]

00:02:59	Music	Music	<p>“War” off the album <i>War & Peace</i> by Edwin Starr. Impassioned, intense funk.</p> <p><i>War!</i> <i>Huh!</i> <i>Yeah!</i> <i>What is it good for?!</i> <i>Absolutely—</i> <i>—nothing!</i> <i>Uh-huh!</i></p> <p><i>War!</i> <i>Huh!</i> <i>Yeah!</i> <i>What is it good for?!</i> <i>Absolutely—</i> <i>—nothing!</i></p> <p><i>Say it again, y’all!</i></p> <p><i>War!</i></p>
00:03:20	Ben	Host	<p><i>[Song fades down and plays quietly as the hosts speak.]</i> Welcome to <i>Friendly Fire</i>, the war movie podcast that—like Jesus Christ—is the same yesterday, today, and forever. I’m Ben Harrison.</p>
00:03:29	Adam Pranica	Host	I’m Adam Pranica.
00:03:31	John Roderick	Host	<i>[Through laughter]</i> And I’m John Roderick.
00:03:33	Ben	Host	<i>[Through laughter]</i> Is the little quote from Hebrews that he has up on his mirror. What the waving flag is to <i>Saving Private Ryan</i> .
00:03:43	Adam	Host	Great, great question. Here’s my answer. I don’t think it is, because every time Tom Hanks prays about a thing, something awful happens <u>immediately</u> after.
00:03:54	John	Host	Ahhhhh.
00:03:56	Adam	Host	And I think it’s that sequence that’s crucial. That keeps it from being sickly-sweet in a Spielbergian kind of way.
00:04:05	John	Host	He’s praying throughout this movie. Bad things keep happening. I would never have made the connection that God hates Tom Hanks.
00:04:17	Ben	Host	<i>[Ben laughs.]</i> That’s—the Westboro Baptist Church has been banging that drum for decades, John! I can’t believe you didn’t realize it!
00:04:23	John	Host	But that’s a wonderful subtext to add to that part of his characterization. I mean, really, the characterization in this movie doesn’t go that deep.
00:04:37	Ben	Host	No. We don’t know anybody. <i>[Laughs.]</i>
00:04:39	Crosstalk	Crosstalk	Ben: In this movie.
00:04:40	John	Host	John: <i>[Through laughter]</i> We don’t know anybody. Except by, like, what little they can do with their face in the time allotted. Tom Hanks has the <u>only</u> character development and it consists of a toy boat—
			<i>[Ben laughs.]</i>

—a one-minute-long experience of kind of being shot down by his girlfriend, and then... the—like, a thick layer of Jesus that he is spreading on the toast of this movie.

00:05:11	Ben	Host	<p><i>[Multiple people laugh.]</i></p> <p>I'm not super familiar with the work of C.S. Forester, the novelist. I wondered if that was an element of the novel. 'Cause like, I really thought a lot about <i>Saving Private Ryan</i> and this movie—like, maybe we should revisit that movie at some point. Like, I don't—no time soon. 'Cause I don't wanna watch that movie—</p> <p><i>[John laughs.]</i></p> <p>—that urgently. But like I feel like our, like, theory of war films has developed so much since we watched that that we may encounter new things if we ever return to it. But like, my—my take then was that it felt more like a Vietnam film than a World War II film. And this film feels like it is trading on us—a moviegoing public that likes to see Tom Hanks in a World War II film—but feels much more like it has its heart in the kind of era of World War II. He feels much more like a Greatest Generation World War II character in this film.</p>
00:06:13	John	Host	Well, so Forester wrote <i>The Africa Queen</i> (<i>sic</i>), one of the early movies that we watched.
00:06:18	Adam	Host	That's why they threw all that gin over the side!
			<p><i>[John laughs.]</i></p> <p>Of the <i>Greyhound</i> in this movie!</p>
00:06:25	John	Host	<p><i>[Ben laughs.]</i></p> <p>That's right! There's a very strict religious character in <i>The Africa Queen</i> but she's kinda—her religiosity is not played for fun? But it's not played straight, either. And then he wrote all the <i>Horatio Hornblower</i> books.</p>
00:06:39	Adam	Host	"Ernest, stop with the depth charges, Ernie!"
00:06:45	John	Host	<p><i>[All laugh.]</i></p> <p>But even so, leaving that kind of overt... evangelicalism in. Even if it is in the book. Was a very conscious choice on Tom Hanks's part, to play the role—the devout leader that is motivated by a higher calling than just... defeating Nazis.</p>
00:07:06	Ben	Host	Right.
00:07:07	Clip	Clip	Tom Hanks: We have hits directly on the convoy.
00:07:09	John	Host	Like, it's clear—we realize after Cleveland says he's been up on the deck since we left and he's never slept or eaten anything. From that moment on you realize, "Oh, through this entire crossing, he never left the bridge." And you see on the faces of the rest of the crew these looks of, like, <u>super</u> concern and doubt. Throughout the whole movie, I could not tell whether we were meant to feel like his crew <u>didn't</u> trust him or was in awe of him. What was your take?
00:07:42	Ben	Host	I kept expecting there to be somebody, like, to put a hand on his shoulder and say like, "Captain, like, you are exhausted. You need to take a break. You cannot keep going like this." And that to turn into either sort of like a <i>Crimson Tide</i> , like, the XO and the captain are in conflict now moment? Or—I don't know. Something else.

'Cause this does really feel like a submarine film. And you keep expecting there to be some other trope of the submarine genre to come around the corner and change it. But it's much more like [The Admiral: Roaring Currents](#). Where it's just like, "What if we just start the battle and then it doesn't stop until the movie's over?" [Laughs.] Y'know?

00:08:25 Adam Host Right.

00:08:25 John Host It's the Great Man Theory of history except it's just the Great Man Theory of This One Movie.

00:08:30 Adam Host Yeah. John, I was with you on that feeling. Like, there's this sort of Damocles over Tom Hanks's character where they're looking for the one mistake he makes to relieve him. This film is so much about triage. Right? Like, it's over and over and over again another problem to solve. Another patient wheeled into Ernie's OR to deal with. And I feel like—

00:08:52 Ben^ Host "It never gets any easier!"

00:08:54 Adam Host [Ben laughs.] Yeah! And then we get those looks between crewmen that—both before, during and after these challenges—where I feel half of it is, "This is gonna be the moment that instigates the relieving of duty on the bridge." What it is about this film that makes us think that when that might not be its intent?

00:09:20 John Host Right.

00:09:21 Adam Host Are we looking for something that's not there? Or is this a quality of a modern film, where it can't just be A conflict, but there also has to be B and C conflict.

00:09:31 John Host I think part of it is that, because there's no character development of the crew, we don't know—we know that this is his first command of a destroyer on an Atlantic crossing. But he's obviously 60 years old, and he's a lieutenant commander—or commander. I guess he's a commander. And so he's not new. My sense at the beginning of the movie was that he was in the Merchant Marines and then got called up to the real Navy? But I don't remember if I just—I feel like maybe I just did that in my mind and the movie doesn't actually say that at any point. So if he's a commander in the actual Navy, let's do some movie math and say that they're making him look like he's 55 or something. He's been in the peacetime navy all through the thirties, but never in command. So what was he doing? XO'ing on somebody else's? I mean, it's not like they gave him the *U.S.S. Enterprise*.

00:10:31 Ben Host Yeah. Like, there's this feeling like he is not a seasoned captain, but just a dad that got the job and happens to know all the jargon.

00:10:44 John Host Right! But he's doing all that submarine chaser stuff where he's like, y'know, "Hard right!" and the whole crew is like, "What?! But the sub was going left!" And he's like, "All ahead the stern!" And then all of a sudden the sub is right underneath him and it's like, "Whoa, he's been fighting subs his whole career!"

00:11:01 Ben Host Yeah. We're playing sub checkers and he's playing sub chess.

00:11:04 John Host Yeah. He's got that sub knowledge that we could never have. And yet... how? Did he get it? And also, has any—I mean, he knows—obviously his XO is his old, tried-and-true bro. And clearly his mess orderly, Cleveland, and he have a very tight bond. But beyond that, who are the rest of these people? Is this the first time they've ever sailed with him? Or were they all working on a tugboat on the Hudson? Some—y'know, six months ago? Like, that lack of back

			story makes those looks that they give each other on the bridge completely impossible to parse.
00:11:43	Clip	Clip	Captain Krause: Of course. All hands.
00:11:46	Adam	Host	Speaker 1: Aye, aye, Captain. Part of what makes this film so interesting to me is, like, I am in favor of its 90 minutes. I think its pacing makes it fun. But I can't get over the phantom limb feeling of a person, who watches a lot of films, looking for a narrative that isn't here. And I'm seeing ghosts everywhere. Like, in every scene. Ghosts of a narrative that may exist in a different cut.
00:12:11	Ben	Host	Like, in another universe, this film is two hours and 15 minutes long.
00:12:16	Adam	Host	And I'll do you one better! This could've been a miniseries! Where we know everyone for a <u>long</u> period of time!
00:12:22	Ben	Host	There's something I really like about the lack of context we get. That we are just thrown into the, like, worst 50 hours of these dudes' lives and then it's over. Like, it's trauma tourism, almost.
			<i>[Adam laughs.]</i>
			Where, y'know, you start with him demonstrating that he's a softie by not punishing the guys that got in a fistfight, and it feels to us like, "Okay, this is a movie that is setting up that this guy doesn't have the, like, true grit that it takes to be a captain in the Battle of the Atlantic." And then him just, like, calmly disproving our assumptions for the rest of the 90 minutes.
00:13:03	John	Host	Yeah, but we've seen movies like that. I don't think we've ever on this show wished that a movie was <u>longer</u> . But one of the things that's missing from this that we see on <u>all</u> Navy movies is that scene on the dock before the ship takes off, where they're craning crates of Jell-O pudding over onto the boat, and the captain walks along and the sailors are heigh-ho'ing. And the XO says something and the captain says something back. And we get the picture. And this movie, we go from Elizabeth Shue basically giving him the high hat in the hotel lobby—
			<i>[Multiple people laugh.]</i>
00:13:59	Adam	Host	—where he's like, "I want—y'know, come with me! I want you to marry me!" And she's like, <i>[unimpressed noise]</i> "I mean... here's a toy boat that I got you." And then cut to, like... we're at sea! I wanna call attention to Elizabeth Shue charging for a full day, but only working half.
			<i>[All laugh.]</i>
00:14:12	Ben	Host	Great to see Elizabeth Shue in this movie. Shocked that she is in so little of it.
00:14:14	John	Host	Yeah. Not given a lot to do.
00:14:20	Ben	Host	Well, that's the tight 90 minutes instead of the bloated two and a quarter.
00:14:30	Adam	Host	But it's also the, like, very... forties feeling of this movie. The like, "Okay, honey. Well, I'm not going to marry you until you can make an honest woman of me and live with me, so."
			It's such a great point, Ben! You kind of need that to place yourself in this time. If you've just board the ship at sea? I think—I think you

might struggle to place it in history. Even though, like, you know this is a World War II film. But, like, to be in that lobby of the hotel or the department store or wherever it is that they meet, and to see her in the hat—

00:14:52 Music Music Theme from *Forrest Gump* by Alan Silvestri plays in background. Light, tinkling piano.

00:14:53 John Host You can just see a shot of that hat floating down in slow motion like dropped from a high building. And be like, “Oh, the forties!”

[Ben laughs. Music fades out.]

00:15:00 Ben Host Yeah.

00:15:02 Adam Host It could be a war movie in a lot of times without that scene.

00:15:06 Ben Host Yeah. It could be like a sci-fi film almost. Like, you could’ve set this in space and had—y’know, just changed some of the terminology.

00:15:13 John Host Well, the one interesting thing that this movie does, also, to locate itself in time—and I maybe am gonna stop short of calling it a brave choice? But it’s a movie where the only Black actors are playing orderlies. And we’ve seen since the nineties a lot of World War II movies try to do some pretty sneaky revisionism.

00:15:40 Adam Host Did you feel like that was at hand here in any way? Because I was surprised to see a mess attendant helping with the loading of a gun. Of a deck gun, I mean.

00:15:51 John Host I think that would’ve been sort of an “all hands” situation, where everybody’s pitching in. That didn’t surprise me. It would’ve been corny if we had shot to Cleveland manning a cannon while white guys loaded it for him.

00:16:09 Adam Host And like, French toast is shooting out of it?

[John laughs.]

00:16:11 Crosstalk Crosstalk **John:** *[Through laughter]* Yeah. And he’s like, also wearing a pirate hat, and, y’know.

Adam: “That’s fucking crazy, Cleveland!” *[Laughs.]*

00:16:17 John Host Like, Cleveland’s role—and the kind of relationship that it suggested, that like, he was the captain’s valet and in a way knew him better. Knew what he needed better, but also was not in a position to say or do anything about it.

00:16:32 Adam Host His death is the one that makes us feel the most.

00:16:36 John Host And that might be this movie’s version of that revisionism. But it’s also believable! It’s the only thing believable about Tom Hanks’s emotional arc. Right? You could really see that the care that Cleveland showed him—although was never reciprocated, like, openly? Was a thing that actually mattered to him. But again, we don’t know! We don’t know if these guys have been at sea with each other for 15 years! Y’know, we have no idea!

00:17:06 Clip Clip **Tom Hanks:** How bad was he hit?

Speaker 1: Sir?

00:17:09 Ben Host I was a little disappointed that this movie fell into the trope of “the Black character died.”

00:17:15 John Host Oh, right.

00:17:16 Ben Host I agree with you that the, like—the right move for this movie that comes out in 2020 to acknowledge the racism of a segregated military that we had in World War II, but I also think that, like, using that character—just setting that character up as someone we feel

sympathy for early on so that when he gets killed we can feel bad for Tom Hanks... is—

00:17:42 Adam Host Right.

00:17:43 Ben Host —kind of an ugly misuse of a character that might have been more interesting used in another way.

00:17:49 Adam Host “Who saw this and allowed it to go through?” Is a question that I had. It’s so trope-y.

00:17:55 Ben Host Yeah. It’s just—it—like, collapsing the one black character whose name we know into a prop to be grieved by the white characters is like— *[Laughs.]* I mean... I don’t know. This is like a weird movie in the, like, journey it took to get to the screen, too? It I think was meant as a big summer release and kind of found its way to extremely marginal at best streaming service Apple TV+ by—

[John laughs.]

—dint of being delayed because of coronavirus. Like, and... I don’t know what goes on at like Sony Motion Pictures company.

00:18:34 Adam Host We’re actually taking a general next week.

00:18:37 Crosstalk Crosstalk **Ben:** Oh, shit! I probably shouldn’t have said all that stuff!

Adam: All three of us. Uh—

[John laughs.]

00:18:42 Ben Host I probably shouldn’t have accused them of being tacitly complicit in the racism of Hollywood, then!

[Multiple people laugh.]

00:18:48 John Host Yeah. Tom Hanks went on record quite a few times in the last few weeks saying *[through laughter]* how super-duper bummed he is that the movie came out on Apple+ TV and that he’s like, “I don’t care how good your—the aspect ratio on your TV is. It’s not as good as seeing it in a theater and there’s no substitute for it and this really sucks.”

00:19:15 Ben Host It does feel like this would’ve been a fun theatrical experience. Like, this is a real movie. They built like a gimbaled bridge of the ship in a huge, y’know, production space with green screens and smoke and rain effects and like it really works. Like, you really feel the, like, kinetic sense of being at sea in this movie in a way that is hard to do. Y’know, like, it’s one of those things that we really admired about *Master and Commander* is how much you feel like you’re there in some of those scenes. And this movie achieves the same thing in, y’know, a very different kind of war.

00:19:57 Adam Host I think this film is gonna win one of those Sound Design Oscars because for me, the thing that translates so little about a theatrical experience to a home experience is that sound. But for whatever reason, I thought the sound really worked at home. Spatially, it was really incredible.

00:20:13 Ben Host I think it was more in the score, I guess? But it sounded almost like a whale every time we cut to one of the U-boats surfacing.

00:20:22 Clip Clip *[Sound of something like a cross between a siren and a whale song.]*

00:20:26 Ben Host There was a camera professor at NYU who, like, there was a rumor about this guy that he had killed a whale. And like you would just hear people say, like, “Oh yeah, like, he’s killed a whale.” And I was

in his—I took Camera 1 from this guy. I wish I could remember his name.

00:20:43 Adam Host Professor Pequod had that reputation.

00:20:47 Ben Host *[John laughs.]*
I don't know what possessed me, but I asked him about it. And he said, "Well, I was a deck gunner on a destroyer in the war. And I thought a U-boat was coming up alongside the boat, so I opened up on it—"

00:21:01 John Host What?!

00:21:02 Ben Host "—and it was a whale!"

00:21:03 John Host Wow.

00:21:05 Adam Host Oh, that is so gnarly.

00:21:06 Ben Host Everybody in class is like, "Jesus Christ!" *[Laughs.]* Y'know. "Can we get back to learning about f-stops? Would that be okay with you, Ben?" *[Laughs.]*

00:21:13 John Host Wowwww. I'm so glad you asked him. Are you kidding me? That's the one thing they remember from college, all those dummies!

00:21:19 Ben Host Yeah. But like, that has really stuck with me. And so that choice to make the U-boats have a leitmotif about sounding like whales really, like, was very evocative to me.

00:21:30 John Host Huh. Wow.

00:21:34 Adam Host Whales, the most lethal of sea creatures.

00:21:37 Music Transition *[Ben laughs.]*
Short reprise of theme song "War."
00:21:39 Promo Clip **Music:** Guitar strums as singer counts out "One, two, one two three four." Up-tempo guitar and harmonica music plays in the background.

Justin McElroy: Hi, everybody! My name is Justin McElroy.

Dr. Sydnee McElroy: I'm Sydnee McElroy!

Justin: We're both doctors, and—

Sydnee: Nope. Just me.

Justin: Okay, well, Sydnee's a doctor and I'm a medical enthusiast.

Sydnee: Okay.

Justin: And we create *Sawbones*, a marital tour of misguided medicine!

Sydnee: Every week I dig through the annals of medical history to bring you the wildest, grossest—sometimes dumbest—tales of ways we've tried to treat people throughout history!

Justin: Eh, lately we do a lot of modern fake medicine. 'Cause everything's a disaster. But it's slightly less of a disaster every Friday, right here on MaximumFun.org, as we bring you *Sawbones: A Marital Tour of Misguided Medicine*. And remember:

Sydnee: Don't drill a hole in your head.

00:22:20	Promo	Clip	<p><i>[Music ends.]</i> Music: Inspiring music throughout.</p> <p><i>[The “testimonials” clip between different VOs. They are not talking to one another.]</i></p> <p>Speaker 1: I started listening to <i>Oh No Ross and Carrie</i> shortly after I broke my arm.</p> <p>Speaker 2: I was allergic to water. I knew it was time to make a change.</p> <p><i>[Music swells hopefully to a dramatic crescendo]</i></p> <p>Speaker 3: There’s something about <i>Oh No Ross and Carrie</i> that you just can’t get anywhere else.</p> <p>Speaker 1: They’re thought leaders, discoverers, founders.</p> <p>Speaker 2: Healers.</p> <p>Speaker 4: Luminaries.</p> <p>Speaker 5: Ross and Carrie don’t just report on fringe science, spirituality, and claims of the paranormal. They take part themselves.</p> <p>Speaker 6: They show up, so you don’t have to.</p> <p>Speaker 2: But you might find that you want to.</p> <p><i>[Music swells unbearably]</i></p> <p>Speaker 1: My arm is better.</p> <p>Speaker 5: My landlord came back from the dead.</p> <p>Speaker 6: Just go to MaximumFun.org.</p> <p>Everyone: Thank you, Ross and Carrie!</p> <p>Carrie Poppy: <i>[Hurriedly]</i> <i>Oh No Ross and Carrie</i> is just a podcast. It doesn’t do anything. It’s just sounds you listen to in your ears. All these people are made up. Goodbye.</p>
00:23:08	Music	Transition	Short reprise of theme song “War.”
00:23:09	John	Host	I felt like some of the actual CGI stuff has a real <i>Red October</i> grey... haze... and I felt like they got away with murder because sometimes you’ve got these really close-up, super-kinetic shots where ships are moving across really confined spaces and there was a kind of flatness to it or a digital... ness to it that I never... there were a few times where I felt like I was really in the action, but just as many times where I felt like I was watching a thing that was crafted.
00:23:45	Adam	Host	It’s a North Atlantic haze, but a mid-Atlantic accent!
00:23:48	John	Host	Hey hey!

[Multiple people laugh.]

00:23:52 Ben Host 23-skiddoo!
I felt like I could forgive it because, like, there're relatively few wide shots overall in the film. I feel like we spend so much of the time with the camera just centered on Tom Hanks and he's either, like, on one side of the bridge, inside the bridge, or on the other side of the bridge. Like, he's just kind of like walking back and forth and peering through his binocs.

00:24:16 Adam Host It's crazy to me how... difficult it is to create a plausible PBY Catalina flying over—

[Ben laughs.]

—a group of ships. And how much easier it is to render an oil slick on the surface of the ocean. I'm being completely sincere when I say this—that is the coolest-looking oil slick I've ever seen in a movie. It looked amazing! And I don't know how that is easier than making a plane look like it's flying in the air.

00:24:49 John Host They've obviously spent a lot of time perfecting—or working on—CGI water. Because remember when you first saw CGI water it looked really bad.

00:25:00 Adam Host The depth charges in this film look great, I thought!

00:25:03 John Host CGI water was—must've been where they put a lot of money. And CGI PBY—

[Multiple people laugh.]

—was not.

00:25:13 Ben Host Is that a T-shirt? Shall we have just, like, a kind of crappy-looking—

[John laughs.]

—3D-model of a PBY and just says “CGI PBY”?

00:25:20 John Host I would wear that shirt.

00:25:21 Ben Host It's like the wire frame at the bottom and then it's like a little bit more defined. *[Laughs.]*

00:25:25 Adam Host Yeah.

00:25:26 Clip Clip **Speaker:** But anybody who had a background in optical printing would understand.

00:25:30 John Host The tension in it—in this movie—from the moment they get going out to sea—is just super ratcheted up. A really exciting movie all the way through. And it makes the fact that there's no... there's no emotional center of the movie kind of not a problem for most of it. Because it's just a ride. The movie's just a ride. And it does that thing where it compressed into 72 hours every experience you could have in the war.

[Adam laughs.]

I thought it was a great choice that we never were in the subs.

00:26:09 Adam Host Yup.

00:26:10 John Host And I thought it was pretty cheap that they couldn't stand to not show us in the subs and so they gave us that German sub captain taunting him over the radio thing. Which was like—

00:26:24 Ben Host I have a goof related to that, John!

00:26:25 John Host Oh, let's hear it!
00:26:28 Ben Host "One of the German U-boat commanders taunts Greyhound over the radio. This would never have happened in reality. Each Navy ship had a radio signal direction finder—"

[Sound of telegraph begins playing in background.]

"—and if a U-boat broke radio silence, triangulation would reveal its exact position."

00:26:43 Adam Host I dug the Tokyo Rose-ing of the *Grey Wolf*. I'm okay with that!
00:26:48 Ben Host It's a very strong choice. Like, Tom Hanks wrote the script for this and he definitely knows that that wasn't a real thing.

00:26:57 Adam Host I'm gonna take Tom Hanks's side on that.
00:27:00 Ben Host Wow!
00:27:02 Adam Host If you wanna go anti-Hanks, then—

[Ben laughs.]

—come at us! It's a little hat on a hat, right? Because a few scenes before that, we are made to understand that there are six of them out there. And in scenes coming before and scenes coming after, Hanks is looking around at his entire convoy being just taken apart one by one. That's not enough tension for you if you are adding the German Tokyo Rose to this.

00:27:29 John Host A cool thing about the movie is setting up that idea that—okay. The subs are here. We know they're here. They're on the surface. We can see them. They're lurking just out of range. We know where they are. And they're going to mount their attack as soon as the sun goes down, so it doesn't matter that we can see them. We can't get to them and they're—y'know, they're a tremendous threat to us but it's not—we think of this Battle of the Atlantic in terms of, like, Cold War nuclear-powered subs, which go underwater and stay there for three months. And I think in our modern conception of submarine warfare, it's like, "You never know where the sub is. It's just—you're out there at the sea and then all of a sudden a torpedo comes out of nowhere and you die." But really, these were diesel-powered subs. They had to surface all the time. They were super slow underwater. They needed air. And so they did this crazy thing, which was just like, "Yeah, hi, here we are!" I loved that about it. And the taunting kind of put an exclamation point on that.

00:28:39 Ben Host I was trying to imagine the captain in *Das Boot* being that captain.

[John laughs.]

Like, imagining him having the, like—

[Adam laughs.]

—personality to be like, *[German accent]* "We are coming for you! Ha, ha, ha, ha!"

[John laughs.]

'Cause like, that movie is like almost the mirror image of this. Where, crucially, both kinds of ships sucked to be on and were hella

00:29:14 John Host dangerous. But the sub is worse, because 70% of those guys died.
00:29:15 Adam Host Like, 750 U-boats sank out of like 1100 total.
Isn't that insane?
Does that statistic do anything for your fear of the U-boats specifically in this film? Because they have the advantage of numbers; they have the advantage of gloating on the radio; they have the statistical advantage that we get in the title card at the end. This is another film that makes the case that it's German overconfidence that seals their deal! They had every advantage here.

00:29:44 Ben Host Hm.
00:29:45 John Host I think one thing this movie is good at is kind of explaining by showing how just mechanical everything was in this war. We live in a world where some balsa wood airplane at 80,000 feet points a laser beam at a guy's ham sandwich and 700 bombs come from Slobovistan, and kill him but leave the sandwich. Y'know?

[Ben laughs.]

00:30:12 Adam Host And—
00:30:15 John Host Wait. I thought the laser was aimed at the sandwich!
The laser was aimed at the sandwich, and yet the bomb was aimed at the environment around the sandwich.
00:30:21 Ben Host You wanna paint the object you're not trying to destroy.
00:30:24 John Host Yeah. Exactly.
00:30:26 Ben Host With these modern guidance systems.
00:30:28 Adam Host I bet that Slobovian ham is pretty good, though.

[John laughs.]

00:30:32 John Host But this movie, you really get the sense of like, all this stuff—the subs, the ships, they're just like, “chug, chug, chug, chug, chug.”
00:30:38 Ben Host Yeah. Like, flipping open the little, like, cap on the pipe to yell down to your XO. I loved the amount of Morse Code by light in this movie. Like, giving subtitles to an airplane that is circling overhead and you just see the little pinprick of its signal lantern.
00:30:57 Adam Host I love the titling on the ships as soon as someone pulled on some binoculars? You saw their names inside as if they were inside the binoculars? That's fun.
00:31:08 Ben Host Yeah! And I loved the implied expertise in all the sailors? Like, one of—somebody else sees a ship, like, on fire on the horizon? They'll be like, “It's a tanker! It could blow!”
00:31:17 John Host Yeah. Those—I thought that was very cool. Right? Because all of those people would have studied the silhouette of every boat.
00:31:25 Adam Host That scene is an example, guys, I think of one of the ways this film might've been better in the theater. I thought this film was so dark. So... so dark. And so much of it takes place at night that you're just seeing Tom Hanks's face lit only by oil fire a couple of miles away.

[Ben laughs.]

00:31:51 Ben Host And I think a few scenes were difficult to see! Did you have that experience, or was that just me watching it in the daytime?
It is a dark movie. I mean, it's like—and it's that, like, modern kind of dark movie where you know they shot it pretty flat and then they dropped the North Atlantic haze Instagram filter on the whole thing. It could be brighter and it's a choice that it's dark.

00:32:06	Clip	Clip	<i>[Garbled communications in background.]</i>
			Speaker , repeating the communications: Starboard, 011, rate 700 yards, sir.
00:32:10	John	Host	Y'know, the movie starts and I was like, "Oh, Elizabeth Shue! I'd like to see her in more movies!" Y'know, and then—
00:32:17	Adam	Host	I bet you 99 out of 100 people watching this film had that <u>exact</u> thought. "Whatever happened to Elizabeth Shue? She should be in more things!"
00:32:24	John	Host	Y'know, <i>Adventures in Babysitting</i> was really good. And I was like, "Whoa!" I think one of those things that shocked me was, "Oh, wow, Elizabeth Shue is playing moms. Oh—what—what happened?! How did I get so old? Oh no!"
			<i>[Ben laughs.]</i>
			I looked her up and it's like, "Elizabeth Shue is 60 years old. Oh no! What happened to me?"
00:32:44	Clip	Clip	IRS Agent (Happy Gilmore) : I'm sorry. I have no discretion here.
00:32:47	Adam	Host	Elizabeth Shue has such a unique pace of dialogue, the way the words just kind of tumble out of her mouth? I've really missed it. That's why I wanted more scenes of her in this film.
			<i>[Ben laughs.]</i>
00:32:56	Ben	Host	Mm-hm.
00:32:58	Adam	Host	Did you also get cold watching this film?
00:33:02	John	Host	Ahhh.
00:33:03	Adam	Host	I really did!
00:33:05	John	Host	It is a cold movie.
00:33:06	Ben	Host	It, um, it kind of... has... horror movie. It is kind of the—the <i>Greyhound</i> is the teen in the woods and the wolf pack are the monsters kind of vibe to it. The way they mount the tension.
00:33:23	Adam	Host	<i>[German accent]</i> We are in a slasher film, <i>Greyhound</i> !
			<i>[Multiple people laugh.]</i>
00:33:27	Ben	Host	<i>[German accent]</i> You will pay for having premarital sex!
			<i>[John laughs.]</i>
00:33:31	Adam	Host	<i>[German accent]</i> You are nubile teen, Tom Hanks!
			<i>[Ben laughs.]</i>
00:33:37	Ben	Host	<i>[Regular accent]</i> This director, Aaron Schneider—I was like, "I wonder who this director is." And I saw his picture when I clicked on his IMDB like and I was like, "I <u>remember</u> this dude. I remember him winning an Oscar!" And I don't know why I remember him winning an Oscar. And he won an Oscar for a <u>short</u> film. He had a narrative short that came out in 2003 called <i>Two Soldiers</i> .
00:34:02	Adam	Host	Wow.
00:34:03	Ben	Host	A 40-minute short film based on a Faulkner short story. And he won a fucking Oscar for it! And then he has this like weird—like, he's done a lot of cinematography. Like, he's been a cinematographer since 1990. But he won an Oscar for his short film. He had a critically acclaimed independent film in 2009 called <i>Get Low</i> . And then this.
00:34:32	John	Host	What?

00:34:34 Ben Host Like— *[Laughs.]* He has like one thing in preproduction and one television episode that he’s directed, aside from this stuff.

00:34:41 Adam Host Too bad it’s not available to stream! This *Two Soldiers* short.

00:34:46 Ben Host Yeah. Where ya at on that, Apple TV+?

00:34:48 Adam Host Ben, I don’t know if you were this way, but that was always, like, the fantasy. Like, the only way I’m ever gonna win an Oscar is by making a short film. Maybe that’s how I do it.

00:34:58 Ben Host Like when I was in film school it was like, “Yeah, you make your short and it’s your calling card and if you’re smart, you write the short that is kind of like the proof of concept for your feature and then when you’re the toast of Sundance you have the feature, y’know, tucked into the—y’know, into the pocket inside your suit and you pass it to a producer and you say, ‘Well, uh, let’s get into business!’”

00:35:20 Adam Host This guy did it.

00:35:23 John Host It’s a thing that drives me crazy. It’s like Father John Misty winning a Grammy for Best Packaging. Makes you wanna throw a guy down the stairs. Like, “Oh, Grammy-winning artist, huh? Great. Great. Oh, you got an Oscar for a short?! Come on!”

00:35:38 Ben Host Yeah.

00:35:40 John Host Maybe you could get a Grammy for Best Packaging and then he’s half the way to an EGOT.

[Ben laughs.]

00:35:50 Adam Host He did the hard part of getting an EGOT. Now he just has to win a Tony Award for his packaging. I’m not gonna brook any of your besmirching of short films. John.

[John laughs.]

00:35:59 John Host They’re more challenging than features! In many ways! I know. Short stories are the highest form of literature—

[Ben laughs.]

00:36:06 Adam Host —besides song lyrics.

00:36:07 Ben Host There ya go.

00:36:17 John Host But like, he must direct, like, television commercials or something. Or he just lives in like a shoebox apartment and comes out of it once every *[through laughter]* nine years to direct a film.

00:36:22 Ben Host But definitely Tom Hanks saw something in him to hand him this pet project.

00:36:41 John Host Yeah! It’s another thing. Like, I feel like this movie has been in development or y’know getting written about in *Variety* for several years and getting attached to direct something like this has gotta feel like a big break for a director like Aaron Schneider. Or is it? I don’t know! Like, I wish I knew more about this guy.

00:36:41 John Host Well tell me, in a movie like this, how much do you think Tom Hanks is really directing it? Tom Hanks wrote and is starring in this. Do you really think this young kid that’s made a Pepsi commercial is walking over and going, “Tom, I really don’t think I—I don’t think you’re getting the point here.”

[Ben laughs.]

00:37:04 Adam Host "I'm wanting a little bit more... what do I want? A little bit more
00:37:07 John Host Christian..."
You're thinking this is a George P. Cosmatos situation.
I don't know! I don't know. What—how much is Tom Hanks handing
off to this guy and how much is Tom Hanks saying, "Here's how I
want this to go. So tomorrow when you stand up with your
megaphone and your beret on, with your jodhpurs—"

[Multiple people laugh.]

00:37:26 Ben Host "—and start telling people where to stand, I want it to sound like
this."
If you are like the fifth-biggest-grossing leading man currently
working in Hollywood, you can pick your team. Yeah. You have to
wonder, like, "Does Tom Hanks pick a guy that he knows he can
keep under his thumb the whole time?"

00:37:40 John Host I mean, we love Tom Hanks, so you know that whatever Tom
Hanks does it's the right thing to do.

[Adam laughs.]

00:37:47 Ben Host Right?
00:37:48 John Host Absolutely.
Tom Hanks isn't gonna do somebody wrong. He's not going to do
his moviegoing public wrong.

00:37:53 Adam Host To what extent is that feeling about Tom Hanks... serving the film,
the story, or the character here? Like, when we talk about—it's 90
minutes—when we talk about how little we know all of the
characters, this includes Tom Hanks's character! Do you think he's
using that projection as a way to... y'know, push to the corners the
idea of greater character development? It's Tom Hanks! Of course
he's the good guy! We don't need to prove that!

00:38:28 John Host I think it's not just that we've watched 150 war movies; it's that...
you can make a movie now and just pretty comfortably assume that
your audience is gonna fill in the gaps. And is that for better or
worse? I mean, you know that Tom Hanks is gonna play a flawed-
but-basically-decent man. When was the last movie where Tom
Hanks was the villain? He's Harrison Ford-ing, isn't he?

00:38:54 Adam Host *Bachelor Party*.
00:38:54 John Host Heyyy. He was the hero of *Bachelor Party*.

[Multiple people laugh.]

00:38:59 Adam Host Are you kidding me?
I love *Bachelor Party*.

[John laughs.]

00:39:06 John Host I say that only to get a *Bachelor Party* reference in *Friendly Fire*.
That's it.
I was thinking about the customized Porsche Targa. The 911 Targa
in that movie? At post-customization—

00:39:14 Adam Host With the giant rear tires and the CV radio with antenna?
00:39:18 John Host Oh, come on. At the time I was so appalled—

[Adam laughs.]

			—but now I feel like rolling around town in that. With the KC Daylighters and stuff? I would've been—I would just feel so strong in that car right now.
00:39:32	Adam	Host	You would've put that thing in an Anchorage ditch in two seconds.
00:39:36	Clip	Clip	Rick Gassko (<i>Bachelor Party</i>): Personally, I was impressed when they opened the World Trade Center. But this? This is a piece of work
00:39:40	John	Host	Speaker 1: Oh, yeah. But I wonder whether that is—whether that's actually a flaw! Right? The fact that this movie can live in a place where... we're basically filling in the backstory. Like, I was talking to someone and I was like, "Oh, well, he was in the Merchant Marines." And they said, "When did it say that?" And I was like, "Oh, well clearly he was a merchant marine and then he got called up into naval service. That's why he went to destroyer school." And they're like, "Where did it ever say that?"
			<i>[Adam laughs.]</i>
00:40:13	Adam	Host	And I was like, "Oh, uh..."
00:40:15	John	Host	Yeah, that was from <i>Captain Phillips</i> , John. "Oh, uh—did—I—it didn't say that?" And I realized that I had just filled <u>all</u> of that in.
00:40:23	Adam	Host	That's gotta be such an attraction and a danger to having a Tom Hanks in your movie. Right? There is a lot of baggage there! And not all of it is great, I don't think! Like I—you gotta work against his type in a strange way. If you wanna keep things interesting.
00:40:42	John	Host	And maybe the Christianity... is supposed to... do that, somewhat? Maybe the fact that Jesus hates him and he doesn't know it? In 2020, what is Tom Hanks trying to tell us by making his character a devout Christian? Like, it just seems too specific to have it be... essentially the <u>one</u> thing that characterizes this character. I don't think he's doing it cynically to try to sell this movie to Middle America.
00:41:14	Ben	Host	Maybe he's trying to call his son Chet back to Christ.
00:41:16	John	Host	Oh, it could be that! Chett!
00:41:19	Adam	Host	I mean, it is the shortest possible way to understand a person's value system. In a time like this. You might not know how a person is if they are religious today, in a way that in the forties I think you could have stronger assumptions.
00:41:36	John	Host	It sets the movie in the forties in a different way.
00:41:40	Ben	Host	Yeah. A lot of this is like symptomatic of like the last four years, but it really doesn't feel like there's a lot of daylight in between white nationalism and openly Christian Americans.
00:41:53	John	Host	Whoa! <i>[Laughs.]</i>
00:41:54	Ben	Host	In, like, a lot of the like public square. Y'know? Like, the—
00:41:57	John	Host	<i>[Through laughter]</i> Whew!
00:41:58	Adam	Host	You wanna give out that email address about now. <i>[Laughs.]</i>
00:42:01	John	Host	If you wanna write Ben, uh, it is Ben@GoFuckYourself@TurkFan69.
00:42:07	Ben	Host	I mean, like the people in public life who make a big deal about their Christianity—like, it is few and far between the ones that are making a big deal about their Christianity because—not because of deep

			conservatism. Y'know. Like, there's Reverend Doctor Barber and then everyone else, I feel like.
00:42:26	John	Host	How would this movie have rolled with you guys? Let's take every other shot and leave it the same. Every other shot, leave it the same.
00:42:33	Ben	Host	And take that stuff out?
00:42:34	John	Host	No. Have Tom Hanks... <u>drunk</u> through the entire movie.
00:42:39	Ben	Host	He's got a fake gas can full of bottles of booze.
			<i>[John laughs.]</i>
00:42:42	John	Host	But like, all the looks of total concern and... weird, like, side-eye that he's—
00:42:47	Adam	Host	Oh, this is a fucking great question, John! Yeah!
00:42:50	John	Host	—that he's getting from the crew? Instead of him being like on his feet all night and full of the power of the Lord, if he was drunk and his crew was like, "He's fucking drunk."
00:43:02	Adam	Host	Here's what I'm so turned on by that question, John. Is because if you look around at the crew's reactions to Hanks's piety in this film? They're looking at each other as if he is!
00:43:12	John	Host	As if he's drunk!
00:43:13	Adam	Host	You don't get the sense that anyone else is as religious as their captain, and so they're looking at—
00:43:18	Crosstalk	Crosstalk	Ben and John: Except for Cleveland.
00:43:19	Adam	Host	So they're looking at him making these decisions and thinking like, "Like, this guy's <u>grieving</u> a U-boat we just sank? What the fuck! Whose side is he on?!"
00:43:27	John	Host	Right. The one mistake he makes early on is he goes to rescue the survivors of a ship instead of pursuing the U-boat. It ends up he only saves four guys and then in the distance we see a ship get torpedoed and we watch Tom Hanks's face register that—in trying to save four guys—he sacrificed some other ship. Or at least that's the logic within the movie.
00:43:53	Ben	Host	I thought it was a <u>little</u> heavy-handed that they layered in audio from <i>Wrath of Khan</i> , saying, "The needs of the many outweigh the needs of the few"?
			<i>[John laughs.]</i>
00:44:01	John	Host	"Khaaannnnnn!"
00:44:03	Music	Music	Dramatic movie music plays briefly.
			<i>[Ben laughs.]</i>
00:44:07	John	Host	I don't know whether Tom Hanks felt like he needed to adhere to the story as written by C.S. Forester in 1955.
00:44:19	Adam	Host	The estate of C.S. Forester is very litigious.
00:44:21	John	Host	But the book is called <i>The Good Shepherd</i> , and it might be the case that the plot is... that there's a connection between shepherding the ships across the sea and the shepherd that is Christ and we are all his sheeps?
00:44:40	Crosstalk	Crosstalk	Adam and Ben: Hmm.
00:44:43	John	Host	What if he wasn't drunk? What if he was... a <u>laudanum</u> addict?
00:44:47	Ben	Host	Yeah!
00:44:49	John	Host	Or like a—
00:44:50	Ben	Host	Popping pills!
00:44:51	John	Host	Yeah, or like a, uh... what if he was like... a compulsive masturbator? Some other flaw.

00:44:59	Adam	Host	<i>[Ben laughs.]</i> Y'know, those would have interesting consequences with regard to his appetite. Y'know? Like, that could be the reason he never eats.
00:45:09	John	Host	Oh, right. Right.
00:45:12	Adam	Host	He's hopped up on the laudanum.
00:45:14	John	Host	<i>[Through laughter]</i> 'Cause he's in his stateroom popping amyl nitrate and jacking it.
00:45:21	Adam	Host	<i>[Adam laughs.]</i> Yeah. Sexual deviant Tom Hanks in this World War II—
			<i>[Ben laughs.]</i> —Battle of the Atlantic convoy movie.
			<i>[John laughs.]</i> <i>[German accent]</i> "We have been watching you jack off, Tom Hanks! We can see through your portal!"
00:45:40	Ben	Host	<i>[Ben laughs.]</i> <i>[German accent]</i> "That is a nice pair of slippers you just came on!"
00:45:44	Music	Transition	<i>[Adam laughs.]</i> Short reprise of theme song "War."
00:45:46	Adam	Host	Well I feel like we need to put a rating system on this film. What do you say, guys? Is it time to do that?
00:45:54	Ben	Host	Let's do that! Oh, I thought of the name of my professor that shot the whale, by the way.
00:45:59	Adam	Host	Oh yeah! Let's hear that.
00:46:01	Ben	Host	Tom Mangraviti!
00:46:02	John	Host	Tom Mangraviti.
00:46:03	Adam	Host	Is he still alive?
00:46:05	Ben	Host	I think he must have passed by now 'cause he was pretty old. He was also just a fun, colorful, like, relic of an earlier time kind of professor, because he would smoke in class?
00:46:16	Crosstalk	Crosstalk	John: Yeah.
00:46:17	Ben	Host	Adam: Wow! And it was like, "You're not allowed to smoke in this building, but Tom Mangraviti..."
00:46:21	Adam	Host	But you've got tenure. <i>[Laughs.]</i>
00:46:22	Ben	Host	Like, nobody was gonna tell him to stop. <i>[Laughs.]</i> Y'know?
00:46:26	Adam	Host	That's great. One of the shorthands that I think we've run into before in character development, in not just war films but films in general, is the very basic human necessities that a person needs to function. And in this film we don't really know Tom Hanks's Ernie character much at all. But we <u>do</u> know that he's gotta eat and he <u>doesn't</u> . It's a very shorthand way to get that this guy is making a sacrifice for his crew. And we see it over and over again, whether it's egg sandwiches or a ham steak or pancakes or French toast. These things are neglected. We get a shot of Cleveland bringing him food and then a couple scenes later we see that food on the floor or cold or having been given to another crewperson. And it's a lot like Ernie's personal life. Like his love, which he left at home, it's untended to.

00:47:29	John	Host	Uh-huh.
00:47:30	Adam	Host	But does <i>Greyhound</i> satisfy like a war meal, or does a dying chef's contributions go unconsumed?
			<i>[Multiple people laugh.]</i>
			On a scale of one to five hot meals—we will rate and review <i>Greyhound</i> .
00:47:47	Crosstalk	Crosstalk	Ben: Goddamn.
00:47:48	Adam	Host	John: Boy. I think temperature is a specific quality to both the rating system and the film. The sound of that ocean? That shot of the deck guns being frosted over? The frosty windows that they need to put some seawater on? Not boiling. Very specifically, Tom Hanks says. He knows. He's a guy that's poured hot water over a frosted windshield before. It's cold like his character, though, too! All the while America's Dad has us kids hanging on his every word. And there aren't very many of them! We're all looking at each other. We want to be led. We want Tom Hanks to lead us! I like the one perspective, one crew, one man-ness of this film? It doesn't have time for anything else. It doesn't have any more time for the <i>Grey Wolf</i> than what we get in here. I don't need to know Tom Hanks any more than we do. And I think that's—that's just a film knowing who its star is. I also love that—I think in any other hands, the... sanctimony of Ernie's piety would rub me the wrong way, but there are a couple lines of dialogue that Tom Hanks delivers here where I'm like, <i>[sharp intake of breath]</i> "Only Tom Hanks could do that, and I'm buying."
			<i>[Ben laughs.]</i>
			And I think it starts very early on! That scene between him and Elizabeth Shue? I was like, "Oh, boy! Watch out, Tom Hanks! Like, you're reading your own dialogue here and I think you're enjoying it a little too much." But it works. It works because they don't continue that throughout. It's an expression movie and it's not a dialogue movie. I think that works in its favor. <i>Greyhound</i> isn't a mode of travel I'd consider if I had to go a long distance, but this short movie is one trip I'd gladly take again!
			<i>[Multiple people laugh. John claps.]</i>
00:49:42	Ben	Host	God! Your fucking prewriting is getting out of control! <i>[Laughs.]</i>
00:49:46	John	Host	Whoa! What is happening over there? <i>[Laughs.]</i>
00:49:49	Adam	Host	I'm giving this film four hot meals and four coffees.
00:49:53	Ben	Host	Wow!
00:49:54	Adam	Host	And I'm considering—it's gonna be five coffees equal one meal. Now, John, hop in here and edit me because I think if one man knew the equivalence of a coffee-to-meal ratio, it's gonna be you. Does that pencil out to you?
00:50:09	John	Host	I think you're 100% right! Five hot cups of coffee equals one hot meal! For sure!
00:50:15	Adam	Host	Alright. So, uh, so four hot meals, four coffees—
			<i>[John whistles.]</i>

00:50:21 John Host —is gonna be my rating of *Greyhound*. How about you guys?
00:50:24 Adam Host Wow. 4.8!
You guys act like you don't like the brief prewrite parts, but—

[John laughs.]

00:50:31 John Host —it's the only thing that's keeping me going on this project.
I can feel the 3x5 cards flying through the air!

[Ben laughs.]

00:50:37 Ben Host Slicing pieces of fruit and vegetable as they flew.
00:50:42 Adam Host I just really enjoy the work of Gene Shalit. So.
00:50:45 John Host Yeah.

[Ben laughs.]

00:50:47 Adam Host I'm bringing to bear here.
00:50:48 Ben Host I agree. Like, I think that this is a movie that leaves a lot of shit out that it very much intentionally does so. It doesn't feel like the characterizations are something they forgot to put in. It feels like they are giving us a little soupçon of who the captain is, and you can wonder and project about the rest of him. And... likewise, the rest of the crew! Like, "Oh, like, this guy is a Jewish sonar man! I wonder what his life is like?" Who knows. We're never going to find a single thing out about him other than those two things. Like... I— I think that the movie is intentionally setting that stuff aside to tell a story about the hardest thing that they're doing. And partly in service of the fact that these guys are a pretty well-oiled machine!

Like, this is a captain with a crew that he hasn't worked with for a super long time. But he can rely on their skills and training to do the jobs that they need to do and his subordinates are gonna, like, police their subordinates, and there are a couple moments when, y'know, somebody has a sneeze in the middle of relaying a message or whatever? But it's quickly corrected and they do a great job. It's a dad movie about a dad doing a really good job with some— *[Laughs.]* Some well-trained soldiers, y'know?

I love that when the air comes out of it at the end and he's, like, trading radio messages with the captain of the British destroyer that's coming to take over for him. And like that guy is so stiff-upper-lip-y. So just like, "Oh, yeah, like, four. Great job. You must be a seasoned veteran. Wow! It's your first time? Well, good for you. Anyways. We're taking over. Head on back." Y'know. "Limp to port. Well done, sir." Like, he doesn't give a fuck either way.

Like— *[Laughs.]* I liked that moment because it is a movie that is not making the case that this specific story is the difference between winning the war and not or anything like that. It's just telling a rip-roaring action story and it doesn't—it doesn't try and hang any bullshit off of that framework. I can't imagine it was easy to sell a Hollywood studio on a movie being that, like, intentionally efficient with itself. So I dug it and I will come in at four hot meals, two... and a half cups of coffee! Like, the half-cup is like one of those ones where you got two sips in and set it down on an instrument panel and had to run to the window with his binoculars and wound up on the deck?

00:53:33 Adam Host A warship is not the place for porcelain drinkware, I don't think.
 00:53:39 Ben Host Yeah. That's why the captain's like one of the only people on the ship that gets it.
 00:53:41 Adam Host Yeah.
 00:53:42 John Host Uh, I agree with everything that you guys said. That the economy of the movie—the fact that it is, like, incredibly specific—that is all in its favor and I think what we said earlier about the way the movie gets away with it is that we know so much about war movies now. Not just us, but the world. That... I mean, you could watch this movie and have no idea what's going on. If you didn't know anything about war movies, you could say, "Who are these people? Why are they—what—who—what's in these ships?" Y'know, the movie does no work.

At the end, we see the *Greyhound* getting cheered by the men on one after another troop ship. And what we didn't see at all during the battle scenes was at any point in time, any acknowledgement that one of these ships might get hit with a torpedo and it would have 2500 men on it. So we get that at the end, but you could—if you were, like, a noob watching this movie and didn't know what the battle of the Atlantic even was, this movie is not gonna tell you. Not going to explain it. You're gonna have to figure it out for yourself.

But anybody like that isn't gonna watch a Tom Hanks dad movie called *Greyhound* on Apple+ TV! Are they? No! They're watching *Love Island UK* or they're playing Fortnite! I don't know what they're doing, but they're not watching a movie like this. The people that are watching a movie like this are at least... in it enough to be like—probably not, like, "Why can't they get CGI PBYS to look right?" But they are—they do know at least what a submarine is.

I have to ding it a little bit for the shorthand. If there was ten more minutes of explication in it, it still could've been very tight and very dry... and have just given us just one little bit! Y'know. Like, where did he get his chops? Because you don't have to say this is his first cruise! Right? That whole "first cruise" thing, like, demands that you say—"How did he get here?" If he was a 24-year-old, it's like, "Oh, he's a virgin." But he's a grandpa! Anyway. I think it's a—if five cups of coffee is a hot meal, I think this is three uneaten hot meals and five cups of coffee.

00:56:17 Ben Host Oh, wow! It's a nuanced review.
 00:56:20 Adam Host Yeah. Who's your guy, John?
 00:56:24 John Host No way! No way! You can't say "Who's my guy" this time first after you stole my guy last time.

[Adam laughs.]

00:56:30 Ben Host Oh, man.
 00:56:31 Adam Host We're going out of sequence! It's gonna confuse everyone!
 00:56:33 Ben Host Nobody's gonna know what you're talking about!
 00:56:35 John Host Oh, yeah. That's true, too.
 00:56:37 Ben Host I'll talk about my guy. My guy is Bushnell. He is the second sonar guy in the film. He's the one that mistakes the pillenwerfer for a—for the screw on a sub and they expend a lot of their depth charges on that thing. To their detriment later in the film. I just liked that he was like owning up to a mistake. That's something I aspire to do. This is a movie where like everybody is a sweaty white guy in a helmet and

a personal floatation device so you can't really tell anyone apart. But he stood out to me. And I looked him up. *[Shouting]* That's Chet Hanks!

00:57:22 John Host What?! No! No!

[Someone laughs.]

00:57:27 Crosstalk Crosstalk No, no, no, no, no.
Ben: That is Chet Hanks!

00:57:29 Adam Host **John:** No, you're kidding me.
Cool.

00:57:30 Ben Host I kid you not!

00:57:31 John Host Chet Hanks?

00:57:32 Ben Host Chet Hanks he is.

00:57:33 John Host Chet Hanks in the movie?

00:57:37 Adam Host Bushnell looks over at Captain Ernest and he's like, "Why aren't you praying to Jah?"

[Multiple people laugh.]

00:57:43 John Host That guy.

00:57:45 Adam Host Bushnell saw the captain struggle with those binoculars and went on to make a better pair! Made his fortune that way.

00:57:54 John Host Oh, really? That's nice. Good—nice one, Adam.

[Multiple people laugh.]

Uh, my guy was—I think—the one officer on the bridge that looked multiple times like he was about to try and take some action with the captain. He was the one that kinda called into question the initial play. He was the one that said, like, "They're in range" and the captain said, "I'm not gonna fire at them on high sea—on high seas when I don't have a visual." His doubt was the kind of doubt that we see sometimes in an officer that is either dealing with a new captain—an untested captain—or a captain that he's had some experience with as being untrustworthy.

And so early on in the movie, he—that character is kinda telling us that he's second-guessing what the captain is doing, and we're not even in battle yet. Or we're just starting the first action. So in the language of the movie, he was kind of supposed to be—at least at the beginning—a fairly trustworthy character. But then as Captain Hanks keeps on his feet and never relinquishes control, he kind of fades into the background a little bit. We don't see him as—we don't see him become a major character, because I think the movie decided that Tom Hanks was not gonna fail. But he was my guy. I kept waiting for him to say something and get—and get shot down.

00:59:33 Adam Host I know you'll recognize him. He's one of the two bloodied guys that's brought in to see the principal after fighting.

[John laughs.]

On the ship. And the reason that one of the guys is my guy is—this is a conversational technology that I deploy all the time. This guy is asked a very specific question—

[John laughs.]

“What happened? Why did you guys fight?” And his answer is, “I regret my actions.”

[Ben laughs.]

And to answer a very specific question with a very general answer the way this guy does? This guy—this guy’s in line for a promotion. He’s not new.

01:00:17 John Host

[Ben laughs.]

This guy’s gonna make it. And he’s my guy.

01:00:19 Adam Host

01:00:24 Ben Host

“Let’s cut to the chase. Do I recognize that I made a mistake? Yes.”

[All laugh.]

It was great! I saw a lot of myself in him.

01:00:30 Adam Host

01:00:33 John Host

When that happened, I very definitely took notice of it and thought, “I never do that! I will always be, like, ‘Well, let me tell ya what happened. See...’”

[Ben laughs.]

“It started back in port. Sixteen years ago. On a night just like tonight.’ And the other guy’s like, ‘I regret my actions.’ And then I end up in the brig.” Is what happens.

01:00:55 Ben Host

01:00:56 Adam Host

Wow.

I wanna be clear I’m very much the first guy to say it. The guy who just copies him for his answer, that guy sucks. Come up with your own answer.

[Ben laughs.]

01:01:05 Ben Host

That was me.

[All laugh.]

The captain knows. The captain knows which guy said it first, Adam.

01:01:10 John Host

01:01:13 Adam Host

Right.

01:01:14 Music Transition

Short reprise of theme song “War.”

01:01:16 Ben Host

Alright. Well, we deprived you of our dice roll last week, but it’s been recorded. So what we’re gonna have Robs do is drop it in here now—

01:01:26 Clip Clip

Wayne and Garth (Wayne’s World): *(Noise signifying a flashback or dissolve)* Diddle-iddle-oo! Diddle-iddle-oo! Diddle-iddle-oo! Diddle-iddle-oo!

01:01:28 Ben Host

You wanna pull that thing out and let us know what it’s gonna be, John?

01:01:32 John Host

Here it is. It’s a 120-sided die! It’s green in color!

[Ben laughs.]

Here we go!

[Sound of die rattling in a glass.]

Eight!

01:01:46	Ben	Host	Eight?
01:01:47	John	Host	The number eight!
01:01:50	Ben	Host	Eight is a—appropriately a 1998 movie about the Huns invading China. It is the Disney animated musical— <i>Mulan</i> !
			<i>[Asian-influenced orchestral soundtrack plays in background.]</i>
01:02:02	Adam	Host	Awww!
01:02:04	Ben	Host	I've never seen <i>Mulan</i> !
01:02:06	Adam	Host	Me, neither!
01:02:08	John	Host	I have never seen <i>Mulan</i> !
01:02:09	Ben	Host	I, uh, I think <i>Mulan</i> was kinda like the first big Disney movie that came out where I felt like I was too grown-up to see. I think I was like 14 or maybe 15 when it came out. And I was like, "I'm not gonna go see that one. That's kid stuff and I'm a cool teen now!"
01:02:26	John	Host	Yeah. <i>[Laughs.]</i>
01:02:27	Ben	Host	I mean, I love this era of animation so I'm very excited to see it.
			<i>[Theme song begins to play in background.]</i>
			Uh... cool! Well, that will be next week. Bit of a tone shift, but we will be watching <i>Mulan</i> . And so... for John Roderick and Adam Pranica, I've been Ben Harrison! To the victor... go the spoiler alerts!
			<i>[Theme song plays at full volume briefly before receding into background as Rob speaks.]</i>
01:02:48	Rob Schulte	Producer	<i>Friendly Fire</i> is a Maximum Fun podcast. Hosted by Adam Pranica, Ben Harrison, and John Roderick. This show is produced by me, Rob Schulte. Our theme music is "War" by Edwin Starr, courtesy of Stone Agate Music, and our podcast art is by Nick Ditmore. If you're looking for more <i>Friendly Fire</i> , last year we reviewed <i>Hacksaw Ridge</i> from 2016, a film based on a story of pacifist Desmond Doss, who saved 75 men in the Battle of Okinawa without firing a single shot. Don't forget you can now follow us on Twitter and Instagram under the handles FriendlyFireRSS. Thanks for listening! We'll see ya next week with another episode of <i>Friendly Fire</i> .
			<i>[Theme plays at full volume for a while before fading out entirely.]</i>
01:03:44	Adam	Host	How many cups of coffee did Ernie drink on his several-day—
01:03:51	Ben	Host	You're worried about him not pooping.
01:03:52	Adam	Host	There is no fucking way he pulled the sheets back and hopped into bed without taking <u>the</u> biggest coffee shit.
			<i>[Ben laughs.]</i>
01:04:00	John	Host	It's the kind of thing that would never occur to me to think about and I know that it was in your mind the entire time. Like, "Well, he's gotta go to the head at some point!"
			<i>[Adam laughs.]</i>
			"He just walked right past that! He just walked right past the head! You <u>know</u> he's gotta go!"
01:04:13	Adam	Host	Yeah.
01:04:15	John	Host	Adam Pranica, ladies and gentlemen.
01:04:17	Music	Music	A cheerful ukulele chord.
01:04:18	Speaker 1	Promo	MaximumFun.org.

01:04:29	Speaker 2	Promo	Comedy and culture.
01:04:20	Speaker 3	Promo	Artist owned—
01:04:21	Speaker 4	Promo	—audience supported.