

00:00:00	Music	Music	Eighties-style synth-pop with strong drumbeat and staccato electric guitar plays in background of dialogue.
00:00:01	Adam Pranica	Promo	Hey, it's the hosts of <i>Friendly Fire</i> here, telling you to vote. And specifically, who to vote for. We've seen enough films on <i>Friendly Fire</i> to know what a "country descending into" type of genre gives you. We would very much like the story of these United States <u>not</u> to turn into <u>that</u> .
00:00:20	John Roderick	Promo	Boy, you said it, Adam! Whether you consider yourself to be a real leftist who isn't gonna vote for Biden 'cause the Democrats and the Republicans are just two sides of the same coin, <u>or</u> whether you're a red-blooded American Second Amendment fan who doesn't wanna lose their freedoms and feels like they <u>should</u> vote for Donald Trump just to own the libs, we want to encourage you—as listeners of <i>Friendly Fire</i> —to join with us in voting for Joe Biden. The right-down-the-middle American candidate who isn't going to drive our republic into civil war.
00:00:54	Ben Harrison	Promo	And actually has a shot at winning!
00:00:56	John	Promo	Yeah. Don't—don't vote for the Green Party here, please. And don't vote for Trump.
00:01:00	Ben	Promo	The election is November 3 rd . Make a plan. Make sure you vote early, if you have that option where you are. Or by mail, to stay safe, if you have that option where you are. Make sure you get your ballot in the mail earlier than Election Day. Give it plenty of time to get there and be safe.
00:01:19	Adam	Promo	If you have thoughts about this preroll, you can email those comments to GoFuckYourself@Maxfunkenstein.sex .
00:01:25	Ben	Promo	Thank you.
			<i>[Music stops.]</i>
00:01:26	Music	Music	"Launching the Boat" by James Horner from <i>The Devil's Own</i> score. Wistful Irish tin whistle, pipes, and bodhran play throughout John's introduction.
00:01:29	John	Host	My role on the <i>Friendly Fire</i> podcast requires that I be prepared to speak authoritatively on matters historical, political, and military, across a great scope of time, culture, and conflict. It should be apparent to long-time listeners that, despite a critical commentary success rate of close to 95%, I'm often <u>wildly</u> speculating from a geopolitical education I got from looking for pictures of boobs in <i>Time Magazine</i> during the Carter Administration. My understanding of strategy and tactics is derived largely from running <u>thousands</u> of possible assault and defense scenarios of both fixed positions <u>and</u> fluid battlefield environments in the long-running conflict between GI Joe and the Cobra Commander. Much later, I cut my diplomatic teeth arguing in <u>favor</u> of Pax Americana with keffiyeh-clad West German undergraduates on a bus from Cádiz to Albufeira.

When I say that my "role" on *Friendly Fire* requires it, what I mean is that it doesn't strictly require it, I just talk that way! Which is to say, authoritatively, from the hip, with scant supporting evidence and a great reluctance to be wrong. My co-hosts were, and are, too busy LARPing their fanfic about Captain Picard's body-grooming to interrupt me or even be listening to me, so I run unchecked like a

stallion of mostly-rightness. I frequently come in for criticism from... nerds and wankers, who should start their own podcasts if they know so much more than I do about *Black Hawk Down*. Sure, I whine a little bit at not being appreciated by everyone universally, but it has never inhibited me in the slightest from assuming everything is understandable, and that I mostly understand it.

Now, the Irish Troubles arguably started in 1968, the year I was born, and ended in 1998, the year that *Celebrity Skin* by Hole was released. So just based on my education above-described, I should be able to lay it on really thick here. And I could, but something has changed in me recently, and certain of these generation-spanning sectarian conflicts that pitted brother against brother and sneetch against sneetch, dragging on full of teenage passion and wanton violence and terrible cuisine on both sides, and ten thousand slurred conversation-interrupting pub ballads, and ultimately the worst parts of Boston and Tripoli and God and the Auld Triangle, and then petered out in a series of exhausted and reluctant handshakes between middle-aged men as though, "Oh, never mind all that then." Well, they exhaust me to think about.

Because these petite wars and causes, and keffiyehs and AK-47s raised high, all felt very important. And maybe dumb, but maybe not. And to have them confirmed as mostly dumb, then by the transitive principle, it makes everything seem dumb. Not because there weren't plenty of justifications—and in-justifications—for the three decades of street-fighting in Ireland, just as there are plenty of justifications for every instance where people start throwing bottles at each other, and pretty soon those bottles are full of gasoline mixed with detergent. It's that fighting is dumb, ultimately. And that is a depressingly obvious conclusion that I don't want to be true! I don't want fighting to be dumb. I want it to be noble, and virtuous, and necessary, because throughout my life I have fallen for it. The pomp, and the harrumphing, and giant unfurled maps. I've fallen for it hook, line, and sinker, over and over.

00:05:02 John Host

And not just the little wars like the Irish Troubles, where this group of redheads fought that group of redheads over who gets to rent which flat, but the big conflicts! The ones that required battleships, and cavalry charges, and hat feathers, and P-47 Thunderbolts. I've fallen for it my whole life. We all have! Because it's so loud, and cool, and definitive. And it reduces everything down to engineering and logistics, and it feels stern, and important, and right.

But it's nonsense. Fighting is dumb. And when it seems like there's nothing to do but fight—when you've exhausted all avenues, and your opponents are beyond reasoning with, and only war can put a stop to their crimes and silence their lies by turning them into corpses and burying them with their stupid ideas forever—it only means that one day, if they don't bury you with your ideas, you'll get tired of fighting, and conclude it all with a reluctant handshake. And all the differences of opinion will still be sitting there like puppies where you left them.

And all the sunken battleships are still leaking bunker oil on the floor of the Pacific, while overhead a steady stream of 777s are flying bluefin tuna from Newfoundland to Tokyo, and the boys in the NYPD

choir are singing "Galway Bay."

"Don't look for happy endings. It's not an American story. It's an Irish one." On today's *Friendly Fire: The Devil's Own*.

[Music crossfades into the drumroll of the next song.]

00:06:32 Music Transition "War" off the album *War & Peace* by Edwin Starr. Impassioned, intense funk.

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

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

Say it again, y'all!

War!

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

00:06:47 Ben Host Welcome to *Friendly Fire*, *[Irish accent]* the war movie podcast that's always had a happy ending. Because it's an American podcast, not an Irish one.

[Drops the accent.]

I'm Ben Harrison.

00:06:56 Adam Host Really nice accent, Ben!

00:06:58 John Host I'm impressed, too! That was very melodious.

[Ben laughs.]

00:07:03 Adam Host *[In a tentative Irish accent]* I'm Adam Pranica.

[Ben and John laugh.]

00:07:06 Ben Host *[Irish accent]* And the third host!

[All three laugh.]

00:07:10 John Host *[Over-the-top Scottish accent]* I'm John Roderick! Of the clan MacLeod!

[Ben and John laugh, everyone drops the accents.]

00:07:15 Ben Host Oh no! A Scot got in here! *[Laughs.]* We're in big trouble.

[Ben and John laugh.]

Boy. Uh—I read that Brad Pitt really regretted how the movie went, and then, like, looking back on it, felt better about it maybe, like, years later, as like a, "Well, at least I learned something from having a bad experience making a movie." But I feel like this movie ages better than—like, I can see why it maybe didn't work as well when it came out.

- 00:07:45 Adam Host We talk about this all the time, how scary it is for an actor to show up on set with a script that's unfinished. And this film has that story.
- 00:07:54 John Host Well, why did Brad Pitt have a bad experience? What was his problem?
- 00:07:58 Ben Host I think that there was a—like, a clash of egos on set, is what I read. And that kind of coupled with the fact that there was so much uncertainty about what the story was even going to be.
- 00:08:10 Adam Host Harrison Ford landed his plane on top of Brad Pitt's trailer.

[Ben laughs.]

Started their relationship off pretty rocky.

- 00:08:18 Clip Clip **Sergeant Tom O'Meara (*The Devil's Own*):** Welcome to America.
- 00:08:18 Ben Host The part that Harrison Ford plays was originally a much smaller part in the script. It was written for, like, a character actor. And when they attached Harrison Ford, they had to take the script back to the drawing board and rewrite it. But I think that rewrite really gave this movie the thing that I found very compelling about it! Which is that, like, one of the characters is a person who works within a, like, very well-defined structure of power. And the other is a person that uses violence to tear down a structure of power. And they're friends.
[Laughs.] You know?
- 00:09:01 Adam Host I love the idea of the Harrison Ford character being Brian Dennehy instead.

[Ben and John laugh.]

I would see that movie!

- 00:09:07 John Host Me, too.
- 00:09:08 Adam Host I think that'd be great! *[Laughs.]*
- 00:09:10 Ben Host Oh, man.
- 00:09:11 Clip Clip **Sheriff Will Teasle (*First Blood*):** Just what is your problem, huh?
- 00:09:13 John Host The complexity of Brad Pitt not being portrayed as a cartoonish—although he's Brad Pitt, so it's intrinsically cartoonish.

[Ben laughs.]

For him to be Irish, right? But if you compare it to the other Harrison Ford movie we've watched recently where he's dealing with the IRA, even in the most sympathetic moment in that movie the IRA is still portrayed as—or really, all Irish people—portrayed as kind of conniving and... underhanded. It was really interesting to watch this

film where, although the movie never talked about—or hardly ever talked about the politics.

- 00:09:53 Ben Host Yeah! And we're referring to *Patriot Games*, which was a Pork Chop episode. But I feel like both films really noticeably give a wide berth to engaging with why someone in Northern Ireland might take up arms against soldiers in their country.
- 00:10:12 John Host Yeah, in this movie it's made into a vendetta. Brad Pitt saw his father die, and so that's what radicalized him. But there's no dive, not deep or shallow dive, into the politics of Northern Ireland.
- [Ben laughs.]*
- And yet, with the set-up, you've got the revolutionary and you've got the cop, and they're living together and they become friends. And plausibly friends! Believably friends. That's enough, it feels like! It was enough for this movie.
- 00:10:36 Ben Host Like, Harrison Ford's character is sympathetic to the cause of, like, IRA separatist-type of politics, but does not condone the use of violence in advancing that cause. Whereas like, the judge, the guy that arranges for Brad Pitt to live in his basement, maybe does. Like, you get the sense that the judge is more complicit in advancing the use of violence on behalf of the IRA. Right?
- 00:11:05 John Host Right. And that's a character that you wish we heard one soliloquy from. Or that got caught in some consequence, other than just that Harrison Ford interrupts his party and quietly whispers—you know, or I guess goes upstairs and—*[stifles laughter]*—and like, traumatizes his daughter or whatever. But we never see... we never see that judge—
- 00:11:05 Adam Host There's a face-slam into a wall mixed in there. Right? Very gentle face-slam, it looks like.
- 00:11:33 John Host He had the opportunity to really interrupt that cocktail party.
- 00:11:36 Adam Host The idea of making a cocktail party uncomfortable seems like a trope that we're starting to see more and more in these films.
- 00:11:45 Ben Host Oh, yeah.
- 00:11:46 Adam Host The person bent for justice goes in. He's not dressed up for this black-tie party!
- 00:11:51 John Host Nooo. No.
- 00:11:52 Adam Host He's wearing a leisure jacket, and he's in there to extract justice from the host.
- 00:11:58 John Host That's right.
- 00:11:59 Ben Host "This party's only for officers."
- 00:12:00 Adam Host Yeah, we've seen this a half a dozen times now. It seems to be, like, one of the qualities of "man who seeks justice." Like, this is the dream! You wanna bust into that party.

He doesn't flip over a plate of drinks. He—he's really chill about it. And that's... that's the threat, right? The simmering rage that he's got in that moment. And this is I think a quality that you've called attention to quite a bit, John, is that, like, there is a very narrow

spectrum that Harrison Ford allows himself to play within. Emotionally. And he stays well within those boundaries in this movie.

00:12:36 John Host He does, and it—and there are so many ways that you—so—there are so many kind of... [*Sighs.*] It doesn't strain credulity that Harrison Ford is a New York cop. But it's not the most natural casting. For, like, a guy who lives on Staten Island? But he pulls it off. You know, like, he became—he became—I don't know about believable as a sergeant from Staten Island, but at least like... "Okay. Okay!" You get it. 'Cause he's like a clean—he's a... He's super-clean. He's—

00:13:10 Ben Host Like, if he'd said like four more racially offensive things, I would have believed it a little bit more.

00:13:15 John Host [*Laughs.*] Yeah! If he had done one tenth of the work that Brad Pitt did to get—

00:13:20 Adam Host Hmm.

00:13:21 John Host —you know, his toe onto the brick of that Irish accent. If Harrison Ford had just put a little more Staten Island into it—just a little!

00:13:29 Ben Host I had such a—like, a strange moment watching this, thinking like, "Oh, man!" Like, "It's so weird that Harrison Ford is kind of playing, like, a complicated and darker character in this movie. 'Cause like, he never does that."

And then I was like, "Oh, no." Like, "I'm thinking complicated, dark, sort of bad, because I'm looking at this cop through 2020 lenses, not through 1997 square lenses."

00:13:56 John Host Right.

00:13:57 Ben Host Like, what a cop represents has changed since this movie came out, in a major way. But like, he's like the classic cop that we are, like—we are criticizing in America a lot right now, which is the guy that lives, like, super, super-far from the neighborhood that he polices. Like, he's policing in Harlem, and he lives in Staten Island. Like, does not look like the people that—uh, you know, in his precinct.

00:14:23 Adam Host Is that a Staten Island house he lives in?

00:14:25 Ben Host Yeah. There's some very rural parts of Staten Island.

00:14:29 Adam Host Yeah.

00:14:30 John Host That's where the cops and the firemen live. The cops live wherever they can, as long as it's not in the city. The interesting thing about his cop, though, is that he covers for his partner when his partner murders a guy... and he's super-tortured by it, but he covers for him.

00:14:45 Adam Host I was confused by that! It didn't seem like he was gonna, in that first scene!

00:14:49 John Host I know.

00:14:50 Adam Host He just got out of that meeting, and then Edwin and him talk in the stairwell, and Edwin has that moment. And again, Harrison Ford is—like, does not say that he's—he has or has plans to defend him.

00:15:03 John Host I got the feeling that he had that meeting with the Chief of Police, or, you know, with the brass—because that wasn't a meeting with Internal Affairs. That was a meeting with the Commander. And I get the feeling that he deeply implied it was an unjust killing, and they all kinda high-fived.

00:15:21 Adam Host I felt the same way!

00:15:22 John Host Because when they came out of that meeting, the Commander was like—didn't give his partner very much... happy... smiles.

00:15:29 Adam Host The look on Diaz's face is, "I'm fucked. And you fucked me."

00:15:31 John Host Yeah. Right.

00:15:33 Adam Host And I wonder if that wasn't a part of the film that was rewritten afterwards. Like, the part—that part was original, and then they rewrote some parts after to muddy that effect a little bit. I don't know.

00:15:46 John Host I tried to get—as Ben was saying, I tried to get into the headspace of 1997. And where an audience would go on the question of—you know, on the *Serpico* question of—

00:15:59 Ben Host Yeah.

00:16:00 John Host "Do we support a cop that turns his partner in, or do we reluctantly but in the end forcefully support a cop that... upholds the code? Of cops."

00:16:14 Ben Host The Blue Silence.

00:16:16 John Host Yeah.

[Ben and John laugh quietly.]

I think in '97, the—it would have fallen—a question like that, to a film audience, would have fallen across racial lines or class lines really hard, in the sense that that conversation would never happen across racial or class lines? So your white audience would be like, "Well, of course he supported his partner! You know, that guy was trying to kill him."

00:16:37 Ben Host "I mean it's sad, but he's in a tough position, you know?"

00:16:39 John Host "Yeah! You know, he's—cops are—that's a lot—that's hard work, man, being a cop!"

[Ben laughs quietly.]

And then, you know, then you'd have another audience—or multiple other audiences—that would say, like, "Typical!" *[Laughs.]* You know?

00:16:50 Ben Host Right.

00:16:51 John Host That would have been less forgiving. But now we're living in a national culture where a lot of this conversation is much more up on the table, across race and class lines.

00:17:02 Adam Host I feel like in the same way that the idea of a movie president has been changed forever, when we go backwards and watch films, the idea of policing is also—like, the way we view policing is—has been changed. Like, we—it's almost impossible to watch this movie without feeling the feelings of today, and how that has an effect on—an unintended effect on how you're viewing these characters.

I think, John, you were—I think you were right! Like, the argument that someone has in '97 is not in any way the same kind of argument we have about these characters today. And the dissatisfaction you have at the end of a film where you're supposed to feel like Harrison

Ford, you know, is the good cop who does the right thing at the end—he brings Rory to justice. Like, he regrets killing a guy, 'cause he regrets killing. But you know, he's gonna retire, and he's gonna be okay. Like, it's impossible to get there! Today.

00:18:01 John Host That's what's sooo disappointing about the ending of this movie! Because as you were saying, Ben, it—the movie does hold up. And it feels a lot less like a 1997 movie than *Patriot Games*, or than a lot of movies we see from that era. And so the ending—when Harrison Ford is—you know, when he covers up for his partner, and then feels bad about it and is like, "I've gotta retire, 'cause I've broken my own internal code," and you're watching it like, "Oh, okay... I guess Harrison Ford is playing, like, a genuinely complicated character here!"

And then we get that last ten minutes where allll the interesting stuff about the movie goes completely out the window, and it turns into...

[Ben laughs.]

It—you know, it turns into, like, a—I don't even know what! Like a—like a *Bullwinkle* cartoon.

00:18:50 Adam Host Like, this movie could have had the *Heat* ending!

00:18:52 John Host Mmmm.

00:18:53 Adam Host Where De Niro and Pacino are crumpled in the boat, both having been wounded by each other's guns and, like, holding each other's hands while one of 'em dies. Like, there is—there's a possibility for that kind of feeling at the end that... that I just don't think this film could possibly rise to, for whatever reason.

And it's weird, because these two actors are great! Even in '97, I think they're good enough to pull that off, but the movie isn't capable of giving them that.

00:19:22 John Host What the—what 1997 wouldn't allow is for Harrison Ford to let Brad Pitt escape.

00:19:26 Ben Host Yeah, he couldn't lose.

00:19:28 John Host Right. And that is, I think, an indictment of 1997. But I have already long ago gone on record saying 1997 did not actually exist.

[Ben chuckles.]

That it's a thing that we've retconned.

00:19:39 Clip Clip **Speaker:** We're all scrambling to piece together these things that all happened in our, like, little implanted history.

00:19:44 John Host You know, we've talked already in the Pork Chop feed about these sort of mid-to-late waning years of the Troubles in Northern Ireland.

00:19:55 Ben Host Right. This is one year before the Good Friday Accords.

00:19:58 John Host Right. And the movie is trying, and sort of accomplishing, the job of bringing the American Irish into the story. The support that we—or that the—uh, that Irish in America gave to the IRA, whilst also kind of living comfortably and keeping their hands clean. But there's no—but nobody in '97 could, in a Hollywood movie, take a definitive pro-IRA

stance. Because the politics were always too garbled to understand from an American perspective. I don't think they were understandable from a UK perspective!

00:20:35 Ben Host I remember around September 11th, like, in the aftermath of that, reading lots of news reports about attempts by the FBI to track down American Islamic foundations that were secretly packaging donations for Jihadist terrorists and, like, that does not—like, the amount of scorn in that does not feel present at all in the way this movie wants us to feel about the judge.

Like, what this judge is doing is arranging for large sums of money to be, you know, moved around so that Stinger missiles [*stifles laughter*] can be sent to Ireland to shoot down helicopters! He is, like, working to further the violence! In a very active way! But he is not treated as an—some kind of, like, mustache-twirling arch-villain.

00:21:27 Adam Host Did you think, at some point, we were gonna see one of those Stinger missiles fired? Or we were gonna see inside the case, even? Come on!

00:21:36 Ben Host [*Laughing*] They didn't have the budget to open the case.

00:21:39 Adam Host Come on, *The Devil's Own*! Shoot one of those Stinger missiles!

00:21:43 John Host In that final—or the penultimate scene where Brad gets the Stingers from the other bad—you know, the wheeler-dealer Irish guy, and somehow manages to kill, like, 14 dudes, we get a—we get an improvised explosive device.

00:22:01 Adam Host Right.

00:22:02 John Host How much better if he had fired a Stinger through that warehouse?

[*Ben cracks up.*]

That warehouse was tailormade to have a Stinger fired through it!
[*Chuckles.*]

00:22:10 Ben Host That is a late nineties warehouse for ending your action movie, and instead we had to go to a boat.

00:22:16 John Host Ughhh.

00:22:17 Adam Host Michal Bay looks down at his dick during that scene and is like, "Well, what am I supposed to do with this?"

[*John and Ben laugh.*]

Like, it's total warehouse explosion blue balls!

00:22:25 John Host Come on!

00:22:26 Adam Host I agree! As soon as that boat was introduced, and the idea of the missiles going on it, like, was established, I was like, "Well, that's one boat that's gonna blow up real big."

[*Ben and Adam laugh.*]

00:22:35 John Host Oh, I'll say! Right? Where's the big boat explosions?!

00:22:39 Adam Host Yeah.

00:22:40 John Host We've got a Boat Dad, we've got a Boat Brad. Where—

[Ben and John laugh.]

00:22:43 Adam Host Gimme a Harrison Ford hitting the mini trampoline on his way off of that boat into the water as it explodes.

00:22:49 John Host [Laughing] Yeah!

00:22:50 Adam Host "You made it, Harrison Ford!"

[Ben and Adam laugh.]

00:22:54 Ben Host That would be tremendous. I mean, it would be more realistic, too, right? Because like, one of the things that really bumped me—one of the many things that bumped me about the end was that, like, he jumps onto this, you know, harbor-speed boat as it pulls away from the dock. And then, like, we have a three-minute fight scene, and then we cut to the wide shot and the boat is, like, way out at sea somewhere!

00:23:17 Adam Host Did Harrison Ford at any point go, like, "You know this is like *Patriot Games*. Right, everyone?"

[John laughs.]

"Like, how many movies do I need to end on a boat in this way?"

[Ben laughs.]

There's a third one out there, I bet!

00:23:31 John Host How long before this movie was *Patriot Games*?

00:23:34 Ben Host Five years.

00:23:36 John Host It was '92, wow!

I really wanted to see—and I held out hope until the end, that Harrison Ford would throw his boat—throw his gun in the water, and Brad Pitt would drop him off on the—take him back and drop him off on the dock. 'Cause I wanted to see that fishing boat cross the Atlantic.

00:23:54 Adam Host Yeahhh.

[Ben laughs.]

00:23:56 John Host I so desperately wanted to watch—I would've watched an entire movie about Brad Pitt by himself driving that boat all the way to Ireland. I really was filled with the spirit of adventure!

00:24:06 Adam Host Yeah.

00:24:07 John Host Like, that feels like something I wanna do! I want to take an ill-equipped and, like, slapped-together old fishing boat, and try and make it across the Atlantic! What a fun thing to do! I was so disappointed when Harrison Ford ruined it for us.

00:24:21 Adam Host There's, like, a James Horner minor key effect to that moment that like—that pre-disappointed me. Like, if the music were to swell and give us the, like, "morning on the dock, ready to set out and breathe that salty air," like, I would have been as ready as you were, John.

But I feel like the music cue told me, "This is not how this is going to end up."

00:24:46 Music Transition A brief excerpt of "War."

War!
Huh!

Yeah!

[Music stops.]

00:24:49 Adam Host Why does everyone know about a Stinger missile? I feel like you don't have to be a huge war movie nerd, or war person, to know what one is and how they're used.

00:25:01 John Host Oh, I think because the Stinger missile was a missile that... we famously gave to the Mujahideen.

00:25:12 Adam Host Mm.

00:25:13 John Host During the Soviet–Afghan War.

00:25:16 Adam Host We learned this in *Rambo III*.

00:25:18 John Host Right. The Stinger was made famous by the fact that the CIA papered Afghanistan with them in the eighties. Because all of a sudden, like, the Afghans were shooting down those Hind helicopters one after another.

There was a famous story. After the Soviets pulled out of Afghanistan, the—*[laughs]*—the US government actually tried to buy Stingers back from the Afghans.

[Ben laughs.]

Like, "Heyyy! Um... What about—what if we give you guys—we'll buy those—you know, get those back outta—" And they—and like, they bought a bunch back, but like, 600 of 'em were lost. *[Chuckles.]* Just sorta, like, fell between the cracks.

00:26:05 Ben Host I never heard of the US government doing a cash buyback program for weapons like that. It's nice to hear that it's possible.

00:26:12 John Host Yeah, I feel like they realized pretty quickly what they had done, which was, you know, don't give Stinger missiles just to anybody.

00:26:21 Ben Host *[Laughs.]* That's the Charlie Wilson rule, I believe.

[John laughs.]

00:26:25 Adam Host I sent you guys a picture of a Stinger missile being fired during a training exercise. The missile itself is as long as the device that shoots it! This isn't just a—an RPG-style missile that only—that fits in the front like a mortar. It is a really big thing!

00:26:45 Ben Host It's like, longer than a baseball bat!

00:26:47 Adam Host Yeah. There were 70,000 of these produced during its run.

00:26:52 Ben Host Wow.

00:26:54 Adam Host Really hot seller by the Raytheon Company.

00:26:56 John Host Yeah! It is certified for immediate firing.

00:27:00 Ben Host Don't let your finger slip as you're pulling it out of the case, I guess.

00:27:03 John Host Right!

00:27:04 Clip Clip **Speaker:** Fuck me! Get a load of the size of him! How big are you?

00:27:07 John Host How did we feel about Brad's Irish accent?

00:27:10 Adam Host I thought it was passable.

00:27:12 John Host I'll go on record and say that, against my—against expectations, I am a Brad Pitt supporter. But he is... not good in everything. But in this movie—although the accent came in and out, and was distracting, and constantly reminded me that it was Brad Pitt doing an Irish accent, like, I never all the way went in with him—I felt like his physicality in this movie was different. And I liked him. I liked him in the role. I liked his—he kept a kind of, like... a believable intensity.

00:27:51 Ben Host Yeah.

00:27:52 Adam Host Do you think when you're Brad Pitt, that you know every time you sit for a passport photo or anything else, you're always gonna look great?

[Ben laughs.]

Like, you get those passport photos back, and you're like, "Well, yeah. I mean, I'm Brad Pitt. Look at how great I look." In a fucking passport photo. He's just a tremendous-looking guy.

00:28:10 Ben Host Like, he's such an interesting character, because he is—vengeance is, like, maybe the primary motivation. But it doesn't seem like his only motivation, you know?

00:28:19 John Host Right.

00:28:20 Ben Host Like, this movie keeps the politics at a ten-foot pole, but it doesn't ever feel like he is just trying to get back for the guys that killed Daddy.

00:28:29 John Host No.

00:28:30 Ben Host And he also has this, like, amazing self-confidence and force of will! Like when he meets with Treat Williams about the—you know, like, "We're gonna have to, like, hold off on the deal." Like, he's not afraid of the arms dealer guy at all.

00:28:48 Adam Host Yeahhh. When he walks into Treat Williams's office, once the shit has gone down and the camera pans left, and pans right, revealing the thugs, and how fucking cool Brad Pitt is in that scene?

00:29:01 Ben Host He's not afraid to, like, sit down in that chair with a couple of them standing behind him, you know?

00:29:05 Adam Host Yeah.

00:29:06 Ben Host And I think it's, like, charisma, but it's very interesting that the movie puts that kind of charisma in that character. Because it is a sympathetic portrayal of a—an IRA, you know, quote-unquote "terrorist," right? Like, he's—in that opening combat sequence, we want Brad Pitt to win the fight! You know? The movie is not setting us up to root for the British soldiers.

00:29:33 John Host Well, and it's really interesting when you—when halfway through the movie we realize that—in that conversation that Pitt and Ford have in

the car, when Harrison Ford says, "In 25 years of being on the force, I've only drawn my gun four times," or fired it four times, and it seems like he has never killed somebody, and Brad Pitt is like—in that moment in the car, Harrison Ford thinks of him as a young guy...

00:29:59 Adam Host

Mm-hm.

00:30:00 John Host

And he's talking about, like, the four times he's shot his gun... expecting Brad Pitt to kinda be like, "Wow, four whole times."

[Ben and Adam laugh.]

And then he says, "Have you ever killed somebody?" And there's that moment, but it—but it's not overplayed! It's not Michael Bay'd.

00:30:20 Ben Host

Right.

00:30:21 John Host

And Brad Pitt replies by saying, "I watched my father die." He doesn't say, "And I've killed 15 people in cold blood."

00:30:28 Ben Host

[Laughs.] Right. And like, "I've drawn my Kalashnikov 17 times in anger."

[Ben and John laugh.]

00:30:36 John Host

But that feels—that's one of the moments that makes this, I think, a good movie. Because in that—

00:30:41 Ben Host

Yeah.

00:30:42 John Host

In that moment, Brad Pitt is also feeling sympathetic! To Harrison Ford's character. And like, "Yeah, I get it."

00:30:50 Ben Host

He always comes back to, "You're a good man." He really believes in Tom O'Meara.

00:30:54 John Host

Yeah!

00:30:56 Adam Host

Tom is usefully drunk in that scene, too. For story purposes. Because I think if he were 100%, he would have been like, "Well, that was a weird answer to my question, Brad Pitt."

[Ben and John laugh.]

Like, *[stifles laughter]* "Uh. What are you getting at?"

00:31:09 John Host

You feel in that moment that there's the—that the seed has been planted in Harrison Ford's mind that there's more to Brad Pitt than meets the eye. Right? Like, he looks at him differently after that. And yet the movie doesn't really explore that. It gives us the home invasion, which, again, interesting and believable, and then gives us Harrison Ford down in the basement wondering why, of all the parts of the house, the basement's the one that got ransacked.

That's all great... if they had just left the money under the bathroom. If they—you know, if he hadn't conveniently stood there until he heard the stairs squeak and find the missing—you know, like, the least plausible sort of discovery. If he had just put it together, put two and two together! He didn't have to find the money. He could have had that whole conversation with Brad Pitt, the whole confrontation of like, "Why did they go to the basement? Who are you?" Would have been a better—it would have been a better moment.

00:32:16 Adam Host No one asked Brad Pitt, either, why he was home during the day. Like, he showed up right in time for that fistfight in the kitchen. But no one ever interrogates him about why he was home when he was supposed to be at his construction job.

00:32:29 Ben Host There's really, like, 20 minutes in the middle of the end that really, like, fumble the ball. *[Laughs.]* Like... It's such an interesting set of tensions before that, that like, I almost can forgive the bad third act?

00:32:44 John Host I would never have thought that this was a movie that didn't have a script, or didn't have an ending. But it—I mean, it clarifies it. There's like, this—there's a tone switch! It's like, almost filmed by a different cameraman. Right? Like, it just—

[Ben laughs.]

The music changes, the light changes, the whole—we go from a believable world to an unbelievable world. Just in the last... kind of from the point that Harrison Ford arrests Brad Pitt and puts him in the car. It's like from that moment on, everything that happens in the movie is in a different movie.

00:33:23 Adam Host What's the inflection point for that moment?

00:33:25 John Host When he finds the money in the bathroom, and Harrison For—or and Brad Pitt comes home, and he—and they have that, like, "What's this money for? What are you doing here?" And Pitt is like, "Well, man, you know... life is weird and stuff and shit."

And somehow Harrison Ford gets him in handcuffs—calls his partner and gets him in handcuffs? And puts him in the back of the car, and puts the money in the trunk and, like, Brad Pitt kinda just sorta goes along?

00:33:56 Adam Host Feel like that is a red notecard pinned to the wall. Like that's the moment this film coalesces around, in a weird way. And it doesn't serve that moment especially well, does it? Especially because the fight in the kitchen, I thought, was so well done! That felt like the moment where shit was going to go down, and then we were going to start running downhill towards the end of this film. But it's oddly stalled for the next 10 or 15 minutes after that, right?

00:34:25 Ben Host It kind of forgets what's making it good up until that point! 'Cause these guys are natural allies. Like, they both, you know, believe in their Irish identity. They both believe in justice. Like, Harrison Ford is the cop that is stopping the—you know, the young cops under him from beating up a guy who stole a pack of condoms. He's the cop that does not feel good about covering for his partner who, you know, murdered a suspect by shooting him in the back. He believes in a certain kind of justice and like, you know, I think that we're all, like, debating whether or not that's like a real thing or not now.

But then Brad Pitt, like, is the guy that takes up arms to fight for his cause! And one convincing the other of his way would have been a much more interesting way of resolving this. Like, keeping them just as, you know, an unstoppable force versus an immovable object feels like a failure of imagination, in a way.

00:35:23 John Host Particularly since it's not very much longer in the movie before Brad Pitt reveals that he's willing to do anything not to go to jail. If they're

gonna get into a life and death struggle, Brad Pitt's never gonna get into handcuffs and put in—get put in the back of that car in the first place.

00:35:40 Adam Host When you drive a Caprice Classic for work—

00:35:44 John Host I know.

[Ben laughs.]

00:35:45 Adam Host —how likely is it that you're also driving a personal Caprice Classic?

[Adam and Ben laugh.]

00:35:47 John Host *[Sighs.]* That personal Caprice Classic—I had such Caprice Classic envy. That is such a great car.

00:35:55 Adam Host Especially because, like, when they get in their cruiser outside the police station, there's like the newer Crown Vics.

00:36:00 John Host *[Laughing]* Yeah! Yeah!

00:36:01 Ben Host *[Laughs.]* Yeah. Yeah! *[Laughs.]*

00:36:02 Adam Host That other officers are getting into. And they're getting into their piece of crap—*[laughs]*. The fucking *Ghostbusters* car.

00:36:09 John Host It was that *RoboCop* moment when—you know, the day *RoboCop* came out, those Crown Vics were brand new.

00:36:15 Adam Host Yeah. Yeah.

00:36:16 John Host Like, that there—none of 'em were on the streets yet, and they seemed so futuristic!

00:36:19 Adam Host Yeah.

00:36:20 John Host And in this one, he's still—he's like, "No, no no, I want the Caprice Classic. That's my car." Still in great condition.

00:36:26 Adam Host Yeah!

00:36:28 Ben Host There was a girl at my high school that drove a Crown Victoria, and any time you were, like, in the driveway to the school and you saw her car behind you, it would just be like, "Oh, shit. What's going on?"

[John and Ben laugh.]

00:36:39 Adam Host Yeah!

00:36:40 Ben Host "Did I, like—" You know, "I'm 16, I just learned how to drive. Did I, like, run a stop sign or something? I'm in trouble." They're like, "Oh, it's—it's Lauren."

00:36:47 Adam Host You know just what those headlights look like!

00:36:48 Ben Host Yeah.

00:36:49 John Host I had a friend that had a maroon Caprice Classic in high school.

[Ben laughs.]

And it's just so great to drive in that car, 'cause the headlights are instantly recognizable to anybody at the time. Just the spacing. You know the way—the way, as you're saying, Ben, you—as a teenager, you just learn what cop cars look like.

00:37:06 Ben Host Yeah.

00:37:07 John Host But we would drive absolutely with impunity around Anchorage.

[Ben laughs.]

'Cause you know, people would almost pull over and park if we were behind them.

00:37:15 Ben Host *[Laughs.]* I bet the police also—like, "Oh, that might be a—that might be an unmarked."

00:37:21 John Host Well, if you think about Harrison Ford's green Caprice Classic in this movie, you bet it's got cop shocks, and cop brakes, cop motor.

00:37:28 Ben Host Oh, yeah. *[Laughs.]*

00:37:30 John Host All it needs is a cigarette lighter.

00:37:32 Ben Host There was an Internet pedant that noticed something wrong with the way Harrison Ford interacted with his car. Would you guys like to hear it?

00:37:39 John Host Yees?

00:37:39 Sound Effect Sound Effect *[Beeping as Ben speaks.]*

00:37:40 Ben Host "Tom, as a trained veteran policeman, would always wear a seatbelt! Yet in the close-up of him during the traffic jam scene, he is not wearing it."

[Beeping stops.]

00:37:49 Adam Host You're just gonna be sliding around on that bench seat!

00:37:53 Ben Host *[Laughs.]* Yeah, the—the Naugahyde is not grippy enough.

[John laughs.]

00:37:57 Adam Host So much happens in that scene. I feel like this film plays a little bit of trickery with you. Like, you think the moment of truth is gonna be the arrest of Brad Pitt's character. But it actually is—the turning point is actually Eddie getting shot in the street. Is when I really pushed myself back in my seat and was like, "Oh, well, that's the point of no return." It was never his arrest. Eddie fucking eats it. And that's not only the point of no return for Brad Pitt, but it's also the last moment we have to expect justice for Eddie. Delivered at Eddie. Right?

00:38:37 John Host Eddie gets—Eddie gets justice for his—

00:38:40 Adam Host He gets "eye for an eye" justice.

00:38:41 John Host He does. We're then deposited in a world where the stakes of the movie are that Harrison Ford is going to get some kind of redemption for having lied for Eddie. Even though he's gonna lay in bed the rest of his life and think about Brad Pitt dying on that boat, and wonder if he did the right thing, he's not gonna have this, like, lying for Eddie on his conscience. 'Cause that gets redeemed in blood.

00:39:09 Adam Host It didn't feel like a fair trade. Like, the movie is going, "Alright, enough of this truce. Enough of feeling like Harrison Ford and Brad Pitt's characters are equivalent in your mind, in terms of who to root for." Like, it's definitely saying, "Alright, Brad Pitt's time is over," but at the cost of any chance of Diaz receiving the justice he deserves. That was a very conflict-filled moment for me.

00:39:36 Ben Host That's that 1997 thing, though. Like, it feels like the movie really tiptoes up to a fairly profound conclusion about, like, the use of violence in structures of power. And can't quite see it, you know?

00:39:52 Clip Clip **Speaker (*The Devil's Own*):** *[Laughs.]* And what kind of animal is this?

00:39:55 John Host Did you know that Princess Diana got in big trouble because she took Prince William and Prince Harry to see the movie when they were, like, underage?

00:40:04 Adam Host Whoa, cool mom alert!

00:40:07 John Host Well, yeah, *[stifles laughter]* but the problem was that, like, in the UK, none of these IRA movies were uncomplicated. Like, this movie was—any movie that portrayed the IRA in any kind of sympathetic light would have been controversial, and especially considering that she's a member of the royal family, and her sons are royals, given the—their relationship to the IRA, I think this was, like, big tabloid splatter!

"I—after we saw it, I was really sorry that I took my kids..." No, she was—she knew what she was doing! She was giving her sons a little dose of the truth!

00:40:42 Adam Host What was the first R-rated film that your parents ever took you to? I'm really having a hard time remembering what that was. If it ever even happened!

00:40:52 John Host You know, my mom was very good about not letting me see—or no, it's not that she wouldn't let me see R-rated movies. She would go to see them first. But my dad took me to see two films in quick succession. One of them was the Al Pacino movie *And Justice for All*. Like, a courtroom thriller that centers on an accusation of rape. In the same very short time, took me to see *All That Jazz*, about Bob Fosse. *[Laughs.]* Neither movie was I ready to see.

[Adam laughs.]

Both of them way over my head emotionally and spiritually, and I came out of both of them just, like, eyes spinning. What was your first R-rated movie, Ben?

00:41:41 Ben Host I think it's the same as Adam's! My first R-rated movie was *Speed*.

00:41:45 John Host Really?

00:41:46 Adam Host Yeah. My parents never took me to it, though, that's for sure; I snuck in.

00:41:50 John Host But the only thing bad in *Speed* is violence, right? There's no sex, there's no—there might be some swears, but...

00:41:54 Ben Host There's some swearing, yeah.

00:41:55 John Host Yeah.

00:41:56 Adam Host You know what? That is a way to get back to *The Devil's Own*. That—

[Ben and John laugh.]

That I actually wanted to talk about, which was how asexual this movie is! For a film that has Brad Pitt in it! There's a very chaste romance between them because—

00:41:56 John Host What?! She is—she is kissing the shit outta his neck, in a way that... I had to pause the movie and go get a glass of water!

[Adam and Ben laugh.]

00:42:20 Adam Host Yeah, but I mean—

00:42:21 John Host That is some hot neck action!

00:42:23 Ben Host So that's how he does it in his family!

[Ben and John laugh.]

00:42:25 Adam Host But they're interrupted by the Polaroid friend! They don't get to do anything. And...

00:42:31 John Host Yeah, but that's—that's what makes it hot! She's like, "You don't remember me? I was the—" *[Stifles laughter.]* "I was, like, totally... so into you."

And Brad Pitt's like, "Oh, right. Riiight. Riiight."

[Ben and John laugh.]

And then—

00:42:43 Ben Host "Right, a woman that was attracted to me. Yeah. That does ring a bell." *[Laughs.]*

00:42:47 Adam Host "Which—which car was I blowing up when—?"

[Ben and Adam laugh.]

"Around this time?"

I think my point is, like, so often in thrillers you get the heavies—one of 'em, at least, makes the time to fuck. And Brad Pitt—I think it says something a lot about Brad Pitt's character is that he's so single-minded. It's the thing that keeps him safe throughout this movie. It's the thing that keeps him brave in every meeting with Treat Williams. He's—

00:43:14 Ben Host Right.

00:43:15 Adam Host Like, he's never taking his eye off that ball.

00:43:17 John Host Yeah, but it's the picture—it's that Polaroid that's snapped by their cock-blocking friend—

00:43:23 Adam Host *[Stifling laughter]* Mm-hm.

00:43:24 John Host —that ends up giving away the whole ghost, when Harrison Ford finds it in the bag full of money! It's—sex is the thing that the whole movie turns on! It's love, though. Not sex, love.

00:43:35 Music Music "Block Rocking Beats" by the Chemical Brothers from their album *Brotherhood* fades in quickly. It's funky ADM, mainly bass and percussion.

Back with another one of those block rockin beats!

00:43:36 Adam Host *[Simultaneously with the lyric]* "Back with another one of those cock-blocking friends!"

[Ben laughs. Music fades out.]

00:43:42 Ben Host Boy, I thought for a full 30 seconds about saying that, and I didn't.

[Ben and John laugh.]

00:43:46 Adam Host Not gonna leave that joke unturned.

00:43:49 Ben Host Guess not! *[Laughs.]*

Do you guys think that this is a better movie in 2020 than it was in 1997?

00:43:55 John Host I think if we could go sort through all the footage, and put a new final act on this movie—just based out of the stuff that I'm sure they filmed—'cause it says that they had an ending, and then they went back and reshot it. And whatever the ending they had was that didn't work probably didn't work in a more interesting way than this one didn't work.

00:44:24 Adam Host *[Gruff]* "Get off my boat!"

[John and Ben laugh.]

[Usual voice] Boot to the face. *[Laughs.]*

00:44:29 John Host I bet we could put together a final ten minutes of this movie, and make it really relevant to today! Because there were a lot of questions this movie was asking in '97 that a lot—I mean, just the scene where they go on an extended chase through Manhattan to capture that Black kid who's running from 'em. And they get him, and it's like, "Oh, I took those condoms 'cause I was embarrassed to take 'em up to the cash register."

And Harrison Ford says, "Don't you know not to run from a cop?"

And he's like, "Yeah, but errr..."

I mean, that whole scene really reverberates. In this—

00:45:04 Ben Host Yeah.

00:45:05 John Host In this moment.

00:45:06 Adam Host Yeah.

00:45:07 Ben Host I was amazed!

00:45:08 John Host Yeah! His whole, like, "good guy cop" thing of like, "Okay." You know, "Get outta here. And don't run from cops." And then he kinda looks at the young white cops and is like, "Really, you guys?" Like, "Gimme a break." The whole—that whole moment where the young cop is like, "Look! We got him, man! We nabbed him! Look what we found! One condom!"

00:45:25 Ben Host "Let's beat him up now!"

00:45:26 John Host It just really was, like, prescient! You know?

00:45:29 Ben Host It's the thing that, like, Black Lives Matter has been ringing the bell about. And it's, like, randomly in this totally not about racial violence movie from 1997?

00:45:43 John Host Yeah! And it's a moment where we are—where as a 1997 audience, this is something that we're meant to admire about Harrison Ford, that he recognizes the speciousness of this bust.

00:45:55 Ben Host Yeah.

00:45:56 John Host And lets the kid go.

00:45:58 Ben Host But critically, like, all the other cops are not recognizing that. Like, they just are eager for the fray and excited to slap this guy in cuffs.

00:46:07 John Host Well, and interesting that the Rubén Blades character—his unjustified shooting is of a white dude, and he is the Hispanic cop. And so this is—because it's 1997, and Hollywood thinks we're living in a post-racial America, there's this little balance—little balancing act of like, "And also, you know, there are some Hispanic cops also shooting white guys for no reason."

00:46:35 Adam Host There is an unintentionally funny part in that scene. Where Edwin Diaz has shot that guy and, like, Harrison Ford comes up out of the cellar with the gun, runs around the corner, and finds him. Like, they all find him together. Harrison Ford's like, *[gruff]* "You blew his entire face off!"

[Drops impression, laughing.] Was that really necessary?!

[John and Ben laugh.]

That moment caught in my brain, and I couldn't let it go.

00:47:01 John Host It seemed weird, but then later on when he's puking under the Verrazzano Bridge, there were all these weird—this movie, like, pictures the Verrazzano Bridge a couple of—three different ways. Really interesting, the routes—

00:47:13 Ben Host Yeah. Like, are they going via Brooklyn to get back home to Staten Island?!

00:47:15 John Host *[Laughs.]* Yeah! Yeah!

[Ben laughs.]

It's like, "So what we're doing is we're going to Coney Island, and then we're gonna get on the ramp that takes us over..."

00:47:24 Adam Host When you get behind the wheel of a Caprice Classic, you just set out for the open road, guys!

00:47:28 Ben Host What you wanna do is enjoy the easy breezy driving of the BQE. You know?

[John and Adam laugh.]

Just open it up. See what that cop motor can do.

00:47:38 Adam Host Yeah! Feels good.

00:47:39 Ben Host And critically, those cop shocks.

[Adam laughs.]

Because the BQE has a lot of potholes.

00:47:43 John Host

Yeah. Thumpity thumpity thumpity.

[Adam laughs.]

But it—but what that whole, like, "You blew his face off" thing—I think that informed why Harrison Ford was puking his guts out from drinking too much.

00:47:55 Adam Host

Ohhh.

00:47:56 Ben Host

Yeah.

00:47:57 John Host

Because it was not traumatic—not just traumatic that his partner had fired his gun in anger, but, you know, that he had seen a very violent death.

00:48:07 Adam Host

I had not put that together!

00:48:10 John Host

'Cause he's out there busting kids that are shoplifting condoms most of the time.

00:48:13 Adam Host

Yeah. He's not seeing blown-off faces very often. Like, he has that moment in the car with Brad Pitt, where he asks Brad Pitt how many blown-off faces he's seen.

00:48:23 John Host

Yeah.

00:48:24 Ben Host

[Irish accent for this line only] "I seen it on my da."

00:48:25 John Host

[Laughs.] "And also, like, 40 British soldiers that I've killed."

[Ben laughs.]

00:48:31 Adam Host

One last thing to interrogate, that I think we probably should before rate and review time, is that, uh, Brad Pitt's da is shot while praying. Brad Pitt's character also attends a Catholic ceremony for one of Harrison Ford's... das, which I'm gonna—I'm gonna use for "daughter," right?

00:48:51 John Host

[Stifling laughter] Uh-huh.

00:48:52 Adam Host

"Da" can be "daughter," "da" can be "dad"?

[Ben laughs.]

It's like—it's like "aloha"?

00:48:56 Ben Host

Yes. *[Laughs.]*

00:48:57 John Host

I'm sure in Ireland, it depends on your inflection, and everybody knows what you're talking about.

00:49:01 Adam Host

I think those are the only two examples of... of any kind of religiosity in this film, and do you think that this film intentionally uncoupled itself from Catholicism's relationship with the IRA?

00:49:16 John Host

No, because I think in that Confirmation scene, that whole scene is really about Brad Pitt listening to the priest talk about, you know, *[Irish accent]* "Do you renounce Satan?"

[Dropping the accent] "I do."

00:49:27 Adam Host *[Stifling laughter]* Right, right!

00:49:28 John Host You know, it's basically the exact scene from *The Godfather*. But—

00:49:31 Ben Host *[Laughs.]* Except we're not seeing a bunch of guys get whacked?

00:49:34 John Host Get whacked. *[Laughs.]*

00:49:35 Ben Host As we crosscut? *[Laughs.]*

00:49:37 John Host But you see Brad Pitt having that crisis.

00:49:39 Adam Host Right.

00:49:40 John Host Listening to the priest, and wondering whether he's on the right side. But then coming out the other side kind of with the conviction that he is. And that's, I think, great acting! And a moment where this film really, like, reveals its potential again and again! Brad Pitt is—we see him have that crisis, and it's done mostly by his acting and by the filmmaking. But it's never explicit. He never says anything out loud, and no one else witnesses it. And in the end, he comes out on—he comes out even more confirmed... either confirmed that he's on the path of righteousness, or—I think more interestingly—that he decides, "I'm just not gonna think about that. Because I'm committed to this revolutionary struggle, and I don't have time for some—I don't have time for a girl's Confirmation to throw me into a moral turmoil."

But it's—it really balances with Harrison Ford's crisis of saying, like, "I kind of believe in what you're doing, but I'm a cop and I can't allow it." It's a pretty tight little ball right in the heart of the movie.

00:50:48 Adam Host Yeah. It felt like one of those things that a movie does for people who know to notice it. Like, this is not a film that's particularly interested in, like, deep-diving into the IRA conflict, but if you know a little bit about it, I think those scenes in the church resonate in a different way.

00:51:09 Ben Host It's a nice bit of restraint, too, because I feel like you depict religion in a film, you kind of risk it feeling a bit like proselytization. Or like a condemnation of the religion. And it's—it doesn't feel like either in this. It's like it's giving us a sense of what informs the internal moral calculations that this character is doing.

00:51:33 Adam Host Yeah! Like, "We can all agree on Catholicism" is what Harrison Ford and Brad Pitt say later.

[Ben laughs.]

00:51:39 John Host There's a thing about the Irish relationship to Catholicism, where it feels like... it feels like the Irishness comes first, and the Catholicism is a component of it, rather than Catholicism being the dominant—you know, the—we get that great scene in the bar where it's like, Irish against Italians. And, you know, you feel at least a hat tip to that sort of—

00:52:06 Music Music Tense bongos with percussion accents play in the background.

00:52:07 Ben Host "Whoever wins, we lose."

[All three laugh.]

[Music stops.]

00:52:14 John Host My—*[laughs]*—my sense of that time—

[Adam isn't done laughing.]

—was that the American Irish identity was really heightened—highlighted—by the Troubles.

00:52:28 Ben Host

Yeah.

00:52:29 John Host

And since the—you know, since the peace in Northern Ireland, you just don't get the feeling—outside of Boston—of, like, Irishness being a thing that comes up in conversation. Irishness that is a galvanizing force among people of Irish extraction.

00:52:47 Ben Host

Right.

00:52:48 John Host

And yet in the nineties and in the eighties, you know, depending on what cocktail party you were in, the Troubles reflected on your identity as an American. And you see that in this scene where, after her Confirmation, they're all back at Harrison Ford's house and there's a freaking piper? Like a violin, and a guitar, and—

00:53:08 Adam Host

Looks like an awesome party!

[Ben laughs.]

00:53:10 John Host

I mean, that was—I—that was the kind of party that I was like, "Oh, wow, I've been to that party, and I hate that party so much. I don't wanna be at that party!"

[Ben laughs.]

00:53:18 Adam Host

Yeah, but crucially, isn't it interesting you get that depiction of a party versus the party later that Harrison Ford breaks into? That's not a fun Irish party! That's a piece-of-shit, stuffy Irish party.

00:53:29 John Host

Well, the stuffy party is, like, a politics party. 'Cause there are a lot of people there that aren't Irish. That's like, the judge and his fancy friends, who's lost sight of his Irishness!

00:53:39 Ben Host

Is it even possible to have a party with people that aren't Irish, though?

00:53:43 John Host

[Whistles.] You said it.

[Ben snickers quietly.]

Well, Ben, you've been to a Jewish party. You know they like to party.

00:53:47 Ben Host

Yeah, they like to party. And their goodbyes are not Irish.

[Adam and John laugh.]

00:53:53 Adam Host

Oh, they go on and on!

[Ben laughs.]

00:53:55 John Host

[Sighs.] Oy gevalt.

00:53:56 Adam Host

You know, you think you enough for just three days of goodbyes. But, uh—

[Adam and Ben laugh.]

00:54:03 Ben Host

Yeah, it—it lasts the full eight.

00:54:05	Adam	Host	<p>Yep!</p> <p><i>[All three laugh.]</i></p>
00:54:06	Music	Transition	<p>A brief excerpt of "War."</p> <p><i>War!</i> <i>Huh!</i></p> <p><i>Yeah!</i></p> <p><i>[Music stops.]</i></p>
00:54:09	Adam	Host	<p>Alright, guys. I think it's rating and review time. If you've never heard an episode of <i>Friendly Fire</i> before, thank you for starting with this one.</p>
00:54:17	John	Host	<p><i>[Brightly]</i> Welcome!</p> <p><i>[Ben and Adam laugh.]</i></p>
00:54:20	Adam	Host	<p>This is the part of the show where I have been tasked with creating a custom rating system out of thin air. Thin air and an object from the film that catches my attention. You know, it <u>would</u> have been Stinger missiles, had we seen any of those.</p> <p><i>[Ben laughs.]</i></p> <p>But we sure didn't. What we did see instead was a moment of epiphany for Sergeant Tom O'Meara. His house has just been broken into. He just got into a fistfight with some... masked Irish. A really <u>scary</u> fistfight, I believe. You know, you don't get to know his wife very much, Sheila. But her fear in that scene, I thought was really well acted and really made me feel some things. Like, you get that "fight inside a telephone booth" quality to that—to what's going on in that kitchen. It—I thought it was <u>really</u> well shot and cut, as a moment.</p> <p>But in the aftermath, Harrison Ford is trying to figure out why these guys were in his house. I think this is after the moment where Sheila leaves, and she's like, "You know, all my jewelry's upstairs. The cash wallet is still there." Have you guys ever heard of a cash wallet? I don't have one of those at my house.</p>
00:55:34	John	Host	<p>Sure, cash wallet. Everybody's got one, and it's at their house. I'm <u>surprised</u> that you don't have one.</p>
00:55:39	Adam	Host	<p>Do I need to get a cash wallet?</p>
00:55:41	John	Host	<p>You'd think so. I think you do. Well, how are you gonna pay your contractors?</p> <p><i>[Ben and/or John laughs quietly.]</i></p>
00:55:45	Adam	Host	<p>Scale of one to five cash wallets is not going to be the scale, either. 'Cause I don't know what that is.</p> <p><i>[Ben laughs.]</i></p>
00:55:49	John	Host	<p>How you gonna buy Girl Scout Cookies when they come to the door?</p>

00:55:52 Adam Host You wanna have a little bit of cash in a cash wallet to pay the Girl Scouts. That's—

00:55:56 John Host That's right.

00:55:57 Adam Host *[Laughs.]* That's John's position.

[Ben laughs.]

00:55:58 John Host Keep a cash wallet! For Girl Scouts, if nothing else.

00:56:01 Adam Host Well, if I've learned nothing else from this film, I've learned that.

Harrison Ford is racking his brain in his basement, and it's the moment he sees the slashed cushions that he understands. That's what this is about. They were looking for something specific. Something specific in the place that Brad Pitt was staying. So it's that moment of epiphany that informs this rating system today. So, like robbers breaking into a policeman's house, looking for a bag full of missile money, did we find what we were looking for in *The Devil's Own*? Scale of one to five slashed cushions, it will be.

"Does this film do what it promises?" is a question I had. Like, I was promised a movie about, uh, "policeman vs. IRA guy." And it's not that. Instead this is like *The Hand that Rocks the Cradle*. Which is a kind of movie that came out in the nineties. This is, "I've invited someone dangerous into my home. I did not know they were dangerous, and now what have I gotten myself into?" It is a much better movie of that genre than it is a war film, certainly. But it is a pretty capable thriller!

It's more interested in interrogating the morality of extrajudicial execution than anything regarding the IRA, and I think this film shines when it decides to interrogate those differences between Harrison Ford and Brad Pitt, and how they feel about that kind of thing. And I wonder if this isn't just, like, late nineties movie nostalgia that makes me like movies like this, but I dug it! It was fast-paced and dangerous-feeling, and like Ben described earlier, that unstoppable force versus immovable object ending was a little less than satisfying, but... it was popcorn-y in the ways that I can appreciate.

If I judge it for what it is—which is, like, late nineties popcorn flick—and not what it isn't—which is any kind of war movie at all—

[Ben chuckles.]

00:58:12 Adam Host —then I can... Like, I could actually see myself watching this movie again! And that's setting aside, like, the miracle of its existence at all. Like, I would watch a *Heart of Darkness* documentary about this movie. It sounds like it was a not enjoyable experience for many, but what you see on screen does not reflect any of those difficulties at all.

I'm gonna give it the four cushions!

00:58:35 Ben Host *[Sighs.]* Yeah, I think—I think that this is one of those rare movies that, like, wasn't that substantial of a film in the minds of the people making it at the time, and has somehow become fractionally more

substantial since it was made. Like, it has some pretty sharp observations about, you know, police, in a way that really surprised me. And I think that for all its avoidance of, like, engaging with some of the tough issues, both on the IRA vs. the UK stuff and the—you know, and the police violence stuff—it didn't solve either of those problems in its time, and it won't now. But I think it's a very interesting document of how those things were thought of then. And I think also just a pretty fun thriller.

And it's like—yeah, it's like—I think it's not just that I'm nostalgic for mid-nineties thrillers, it's that I'm nostalgic for thrillers full stop.

00:59:44 Adam Host

Mm!

00:59:45 Ben Host

'Cause I just don't feel like they make movies like this anymore.

00:59:47 Adam Host

Yeah, that's a great call.

00:59:49 Ben Host

And I enjoyed myself watching it. I think I will join you at four couch cushions.

00:59:55 John Host

I also liked it a lot, for most of it, and was surprised by it. I was surprised by the fact that it was kind of slow-moving. The opening sequence of the—where Brad Pitt escapes to the country, like, all of that was really capably done. It was a good fight scene. There were a lot of bullets, and a lot of headshots, and it was a pretty good little war set piece.

And then it goes into this really interesting, kinda slow-moving... psychodrama, that really is engaging, and smart in a weird way, and the acting is subdued. Harrison Ford is kind of on top of his character, in a good way. He still feels like a real person. All the characterization's interesting. It all leads up to something, which is what makes the ending even more of a disappointment.

Because I think if this was just a dumb shoot-'em-up movie, that ending would've been fine. Hundreds of movies end that stupidly every year.

[Ben cracks up, John stifles laughter.]

And I think what you're saying, Ben, is that that is what thrillers are now. Except that Boat Dad would've blo—that boat would've blown up in a five million dollar explosion. But that ending is such a comedown. Such a bummer. That I can't go over three... whatever—uh, goat bladders, or whatever—what—what—what is the rating system?

01:01:26 Adam Host

Slashed. Cushions. You weren't even listening!

01:01:27 John Host

Oh, sorry. *[Laughing]* Sorry.

01:01:28 Adam Host

I know you zone out! Like, for my monologue.

01:01:30 John Host

No!

01:01:31 Adam Host

But you gotta at least listen to the part where I tell you what the rating system is.

01:01:36 John Host

I wasn't zoned out. No, I was listening! I—I—and I was struck—I was struck by how good a rating system it was, and I think I was struck dumb.

[Adam laughs.]

I was struck mute by it.

01:01:45 Ben Host Wow.

01:01:46 Adam Host Can I ask a follow-up question after your review, John?

01:01:49 John Host Sure.

01:01:50 Adam Host Occasionally, I will interrogate a single host's rating of a film. By way of, like, could I get another half-cushion if we see a Stinger missile? Or if we blow up that boat?

01:02:02 John Host Hmm!

01:02:03 Adam Host Is that all it takes?

01:02:05 John Host No, I wanted Brad Pitt to get away!

01:02:08 Adam Host Alright. That's the reason.

01:02:09 John Host Or just to—Brad Pitt to pull into harbor and have like 400 British cops waiting for him—

01:02:15 Adam Host Yeah!

01:02:16 John Host —[stifling laughter] and then the boat explodes there!

[Adam and Ben laugh.]

You know? Like... Explode that boat!

01:02:23 Adam Host I love that ending! [Laughs.]

01:02:26 John Host But to your point—to your point, Adam, I think if this movie came on—if I was on an airplane, which of course we're never gonna be on airplanes again. But if I were sitting on an airplane, and it was one of those old-fashioned airplanes where they only showed one movie and you didn't have a choice, I would fully watch this movie again! And I think I would get a lot out of it. I think it's a really well... done movie, at a lot of levels. I just can't—I can't support... what it does with itself.

01:02:56 Ben Host The director of this film, Alan Pakula, was—this was his last film. He was—in 1998, the next year, he was, like, driving on the Long Island Expressway, and a pipe that had fallen off a truck in the roadway went through the windshield of his car and hit him in the head.

01:03:14 Adam Host Oh my god!

01:03:16 John Host Like, Pakula did *All the President's Men*!

01:03:18 Ben Host Yeah, he did some pretty great movies!

01:03:21 John Host *To Kill a Mockingbird*!

01:03:22 Ben Host It's a shame.

01:03:24 Adam Host Who's your guy?

01:03:26 Ben Host I'm gonna go with the—uh, with the youngest daughter. I just really felt like she was great comic relief in a bunch of scenes, but I also really felt her that she was like, a-scared of the basement. I was scared of that basement, too.

01:03:41 Adam Host Yeah.

01:03:42 Ben Host I wouldn't wanna live down there!

01:03:43 Adam Host My guy is the Police Chief. For his restraint. I kept on waiting for him to involve himself in this story a little more, and he seems very satisfied to just... encourage Tom O'Meara to participate in the investigation. And—I mean, for another reason. Let's be honest. The real reason? He plays Commander Riker's father on *Star Trek: The Next Generation*.

[Ben and John laugh.]

And I just love this guy's face! Mitchell Ryan is a guy who's been acting for decades and decades. He's been in everything. He's a classic That Guy. And I love making That Guys my guy! He's just awesome. What a face! One of the best faces in the business, I think.

What about you, John? Who's your guy?

01:04:35 John Host Wellll, my guy is Julia Stiles.

01:04:38 Adam Host Alright.

01:04:39 John Host Ben and I both picked daughters. Julia Stiles is pretty convincing teen. When she was on screen, I couldn't take my eyes off her, but it partly was because I was waiting for her to confirm my feelings. That I don't... like her. And she did.

Anyway, so she's my guy.

01:04:58 Ben Host I have to say, I worked on—I worked in the production office on a feature film that was shot in New York as like a summer job one summer, when I was in college. And she was directing a short film that was renting office space in the same building, and I saw her, like, on the elevator frequently for about two weeks. And, uh, it was, uh—it distracted me. Greatly.

[John or Adam laughs quietly.]

01:05:24 Adam Host Did you ever say anything to her, Ben?

01:05:27 Ben Host I asked her if she was waiting for the bathroom one time, because she was standing near the bathroom. *[Laughs.]*

01:05:33 Adam Host According to her filmography, this was her second film! This was the beginning, for her, of a long, good career.

01:05:39 Music Transition A brief excerpt of "War."

War!

[Music stops.]

01:05:41 Promo Clip **Music:** Light, cheerful ukulele and xylophone.

Dave Holmes: Are you feeling elevated levels of anxiety?

[Ding!]

Dave: Do you quake uncontrollably even thinking about watching cable news?

[Ding!]

Dave: Do you have disturbing nightmares, only to realize it's two in the afternoon and you're up?

[Ding! Ding! Ding!]

Dave: If you've experienced one or more of these symptoms, you may have FNO: *[Censor bleep]* News Overload! Fortunately, there's treatment.

[Music changes to buzzing, aggressive electronica.]

Dave: Hi. I'm Dave Holmes, host of *Troubled Waters*. *Troubled Waters* helps fight FNO. That's because *Troubled Waters* stimulates your joy zone! On *Troubled Waters*, two comedians will battle one another for pop culture supremacy. So join me, Dave Holmes, for two—two—two doses of *Troubled Waters* a month. The cure for your *[censor bleep]* News Overload. Available on MaximumFun.org, or wherever you get your podcasts.

[Music fades out.]

01:06:30 Promo Clip

Music: Upbeat, fun music.

Lisa Hanawalt: Hey, if you like your podcasts to be focused and well researched, and your podcast hosts to be uncharismatic, unhorny strangers who have no interest in horses, then this is not the podcast for you.

Emily Heller: Yeah, and what's your deal?

[Lisa laughs.]

I'm Emily.

Lisa: I'm Lisa.

Emily: Our show's called *Baby Geniuses*!

Lisa: And its hosts are horny adult idiots. We discover weird Wikipedia pages every episode.

Emily: We discuss institutional misogyny!

Lisa: We ask each other the dumbest questions, and our listeners won't stop sending us pictures of their butts.

Emily: We haven't asked them to stop! But they also aren't stopping.

Lisa: Join us on *Baby Geniuses*.

Emily: Every other week on MaximumFun.org.

[Music ends.]

01:07:07	Music	Transition	A brief excerpt of "War." <i>Huh!</i> <i>Yeah!</i> <i>[Music stops.]</i>
01:07:08	Adam	Host	Well, one thing that's inextricably linked to our show is the 120-sided die. For <u>it</u> decides what the next film is going to be on <i>Friendly Fire</i> . John, you've got it!
01:07:20	John	Host	I do. I've got it. <i>[Thump.]</i>
01:07:23	Adam	Host	The die never disappoints. Whenever I see the die.
01:07:28	John	Host	<i>[Singing]</i> Tony's got it. You can have it any way you want it. <i>[Stops singing.]</i> I was reading some thread—I made the mistake, course, the other day, of reading threads about <i>Friendly Fire</i> , which I should never do.
01:07:40	Adam	Host	Can't do it!
01:07:41	Ben	Host	Yeah. Don't do <u>that</u> .
01:07:42	John	Host	Don't do it. Don't do it. But I read some thread where some <i>Friendly Fire</i> listeners who were also Dungeons & Dragons fans, who surely came here from your <i>Star Track</i> show— <i>[Adam and Ben laugh quietly.]</i> —were like, "Are you—is anyone else concerned about the mistreatment of the die? By being put into a coffee cup, or whatever it is that he does? Is anybody else, like, worried that the die is, like, being abused?"
01:08:08	Adam	Host	Classic die-signaling there. <i>[Ben laughs.]</i>
01:08:10	John	Host	And that was a genuine conversation between people. It wasn't like, crickets. Other people chimed in. "Oh, I think that, you know, the die is just getting seasoned!" And people had feelings about the—about the green die here. My friend, the green die, that's now going into my freshly empty coffee cup.
01:08:28	Clip	Clip	<i>[Something rattles and clanks. People scream. There's an impact or an explosion.]</i>
01:08:34	John	Host	Fifty-nine!
01:08:36	Ben	Host	Fifty-nine... is a World War Two film from 1964, directed by Roger Corman!
01:08:40	Music	Music	Dramatic action music from <i>The Secret Invasion</i> score by Hugo Friedhofer. Horn fanfares with ricocheting bullets and explosions.
01:08:42	Ben	Host	It's <i>The Secret Invasion</i> !
01:08:44	John	Host	Wha?!

01:08:45 Adam Host Should we even be talking about *The Secret Invasion*?

[Music fades out.]

01:08:48 John Host Shhh.

01:08:49 Ben Host *[Laughs.]* Hey, it's got Mickey Rooney.

01:08:51 Adam Host Whoa!

01:08:52 John Host Theeere we go. He's the Rickles! Unless this is one of those movies where Mickey Rooney plays, like... a junkie, or something.

01:08:59 Ben Host "A group of hardened criminals is pardoned on the condition it accepts a mission—"

[John laughs.]

"—to free a captive Italian general from the clutches of the Nazis!"

01:09:09 John Host This is a—this is a very popular World War Two movie plot.

01:09:12 Ben Host Yeah, sure is!

01:09:13 Adam Host When you believe you can make the invasion happen, and then it does, that's the secret invasion.

01:09:19 Ben Host *[Laughs.]* Yeah, I'm gonna—I'm putting this invasion on a piece of foam core and hanging it over my desk.

[Adam laughs.]

01:09:27 John Host Oh, wait a minute! Mickey Rooney plays a—a member of the IRA in this movie!

01:09:32 Ben Host Heeey!

01:09:33 John Host Whoooa!

01:09:34 Music Music "War" begins fading in.

01:09:35 Ben Host That's fun!

01:09:36 John Host That is fun! Nothing's more fun than the IRA!

01:09:40 Ben Host If we have three IRA movies in a row, we can't have a fourth, so...

01:09:44 John Host Guess so.

01:09:45 Adam Host Nothing's more fun than a 90-minute movie on *Friendly Fire*. Love that.

01:09:49 Ben Host Oh, yeah. That's—that's a great way to live.

01:09:50 Adam Host *[Stifling laughter]* Mm-hm.

01:09:51 Ben Host Well, I am looking forward to that. And in the meantime, we're gonna leave it with Robs. So for John Roderick and Adam Pranica, I've been Ben Harrison. To the victor go the spoiler alerts.

01:10:04 Music Music "War" continues.

*Absolutely—
—nothing!*

Say it! Say it! Say it!

War!

Huh!

Uh-huh, yeah!

Uh!

[The music fades down and continues quietly as Rob speaks.]

01:10:08 Rob Schulte Producer

Friendly Fire is a Maximum Fun podcast hosted by Adam Pranica, Ben Harrison, and John Roderick. The show is produced by me, Rob Schulte. And our theme music is “War” by Edwin Starr, courtesy of Stone Agate Music. Our podcast art? It’s by Nick Ditmore.

Need more *Friendly Fire*? Take a crash dive into the back catalogue. Last year we reviewed *They Were Expendable*, from 1945. A World War Two movie about a PT boat, directed by John Ford, and starring—you guessed it—John Wayne.

Feel like supporting our show? Then head on over to MaximumFun.org/join. And for as little as \$5 a month, not only will you receive our Pork Chop bonus feed, you’ll gain access to all the Maximum Fun bonus content. Don’t forget, you can now follow us on [Twitter](#) and [Instagram](#) under the handles FriendlyFireRSS.

Thanks for listening. We’ll see you next week with another episode of *Friendly Fire*.

01:11:10 Music Music

“War” continues at full volume, and then gradually fades down.

*They say we must fight to keep our freedom
But Lord knows there's got to be a better way!
OHHH!*

War!

Huh!

God, y'all.

What is it good for?

You tell me.

Nothing!

Say it, say it, say it, saaay it!

War!

Huh!

Good god, y'all.

[Music stops.]

01:11:30 Music Transition

A cheerful ukelele chord.

01:11:31 Speaker 1 Guest

MaximumFun.org.

01:11:33 Speaker 2 Guest

Comedy and culture.

01:11:34 Speaker 3 Guest

Artist owned—

01:11:35 Speaker 4 Guest —audience supported.