

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	Eighties-style synth-pop with strong drumbeat and staccato electric guitar plays in background of dialogue.
00:00:01	Adam Pranica	Host	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 not to turn into that.
00:00:21	John Roderick	Host	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.
00:00:57	Ben Harrison	Host	And actually has a shot at winning!
00:01:00	John	Host	Yeah. Don't for the Green Party here, please. And don't vote for Trump.
00:01:04	Ben	Host	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.
00:01:23	Adam	Host	If you have thoughts about this preroll, you can email those comments to GoFuckYourself@Maxfunkenstein.sex .
00:01:30	Ben	Host	Thank you.
00:01:31	Music	Music	<i>[Music ceases.]</i> A selection from the <i>Jakob the Liar</i> film score, composed by Edward Shearmur, plays in background. Taut, staccato klezmer music slowly transitions into a sweeping, melancholy tune.
00:01:32	John	Host	It can feel at times like World War Two and Hitler and the Holocaust all happened in a distant and almost unreal past. Partly that's because it happened on the other side of the color film line. But we are still living in Hitler's time, and I don't mean in the sense that some new trend in fascism reminds us of the Nazis. I mean, there are countless people still alive—in their 80s and 90s—who <u>met</u> Hitler. Who shook his hand. Günther Schwägermann was <u>in</u> the <i>Führerbunker</i> and walked with Goebbels and his wife up the stairs after they killed all their kids, and there's some confusion as to whether he's not still alive as of this recording. He's 105 if that's the case and he isn't dead in a barrel somewhere, but living memory still encompasses Hitler and the Holocaust. You and I are potentially only one degree of separation from that handshake. The Holocaust has been through a lot since the end of the war. It took a while—a <u>long</u> while—for the world at large to truly acknowledge it. But once it sank in—once its scale and scope became widely known—it was an irresistible muse for writers and artists and politicians and polemicists. The incomprehensible—but fully <u>comprehensible</u> —mechanization of death in a setting

resembling a factory making bathroom tile, was a topic of study that was too pungent to just take at face value. Too ripe not to be appropriated, but thankfully—until recently—too grotesque to use openly as a metaphor. That is, until vulgarity became our only shared language and the dumbest tweeters among us began equating the mundane with the infamous.

Back in 1999, the war was only over 54 years prior. The world then was full of veterans in their early 70s, the same age boomers are now. And although a thousand times less obnoxious than even the best boomers, they were perhaps more complicit in the greater crimes of our age. The late nineties were when boomers tried to reconcile with the Greatest Generation by staging a kind of Huck Finn funeral bedecked with B-17 fly-bys and *Saving Privates Ryan* and Tom Brokaw books. And the old geezers got to be stoic and slightly cross one last time.

00:04:01 John Host

But those were also peak “let’s reexamine the Holocaust” days, since it was still possible to bump into survivors at the supermarket—depending on where you shopped—and every state college academic and *New Republic* essayist wanted a crack at a hot take that would reiterate what we insisted was true—that never again. Even Robin Williams thought he could add to our shared understanding of it by pretending to be Jewish in a farcical ghetto with a rubber chicken dressed as a message of hope. But by 1999, there wasn’t anything new left to say about it.

Why do we say it’s unspeakable? We can speak about it. It’s not unfathomable. We can fathom it. It’s not an aberration, even. Not caused by some impossibly rare and unduplicatable circumstances, the like of which we’ll never see again. It was just a large-scale abattoir network staffed by compliant workers, only mildly indoctrinated and trained in basic procedures and with cruelty and viciousness only in the regular amounts that you might find in a typical commuter.

The enterprise seemed like a mostly understandable—albeit regrettable—necessary evil. If you just accepted a few patiently explained rationalizations that were no crazy than the anti-vax or Boogaloo manifestos, way saner sounding than even the most rational Flat Earthers, and practically circumspect relative to the mainstream-iest QAnon moms. No, there’s nothing about it that exceeds what we all know humans to be capable of. Nothing surprising, even. Except maybe that it didn’t happen sooner. It’s all knowable and regular behavior for humans to bring death to one another *en masse*. To gnaw on corpses and matter-of-factly flay our neighbors fueled by the narcissism of minor difference.

The hardest thing to grasp in our present moment is that this kind of Holocaust isn’t even inextricable from the Jews. The next time it happens, it will be some other people. And the methods will be more efficient and the results easier to hide. Is it even happening right now in China or Myanmar? Well... yeah, it is. At least I presume it is. We’ve gotten better at hiding it from ourselves. I’ll burn that bridge when I get to it. On today’s *Friendly Fire*—*Jakob the Liar*.

00:06:37	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>
00:06:57	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 is a pretty decent loophole in the whole “the penalty for having a radio is death” thing. I’m Ben Harrison.</p>
00:07:06	Adam	Host	I’m Adam Pranica!
00:07:07	John	Host	And I’m John Roderick.
00:07:10	Ben	Host	How soon ‘til the penalty for having a radio is death?
00:07:14	John	Host	Hm.
00:07:15	Adam	Host	I mean, the penalty for having a podcast is social death, so.
00:07:21	Ben	Host	<p><i>[All laugh.]</i> Yeah. It is actually what the French call “the little death.” When you tell somebody at a party what you do for a living. <i>[Laughs.]</i></p>
00:07:28	Adam	Host	Right? <i>[Laughs.]</i>
00:07:29	John	Host	<i>Le podcast mort.</i>
00:07:33	Ben	Host	<p><i>[Ben laughs.]</i> Oh, boy. This is a movie that I had a hard time getting through. Not necessarily ‘cause I think it’s boring. I was just distracted by world events? I think?</p>
00:07:46	Adam	Host	Sure.
00:07:47	Ben	Host	I was doing a lot of pause and then refresh Twitter, which is never a good movie-watching experience.
00:07:53	John	Host	No, but it’s also not a real strong endorsement of the immersiveness of the movie, either.
00:07:59	Ben	Host	No.
00:08:00	John	Host	How many times did you pause it?
00:08:02	Ben	Host	I don’t know for sure. I’m guessing I paused this movie upwards of 20 times.
00:08:07	Crosstalk	Crosstalk	Adam: Wow!
00:08:09	Ben	Host	<p>John: Were you watching it with your wife? I offered this to her, and I think that there are just too many drags in our lives right now. And a movie about the Holocaust was not like</p>

super-high on her list of—y’know, she wanted to watch *Love Island* that night. So.

00:08:25 Adam Host Part of this is salesmanship, Ben. Did you sell her the idea of a lighthearted Holocaust movie?

00:08:31 Ben Host *[John laughs.]* It’s an uplifting and hopeful Holocaust movie about Robin Williams playing a Polish Jew. *[Laughs.]*

00:08:38 John Host Adam, how many times did you pause the movie on your way through it? I understand you watched this movie in stages.

00:08:45 Adam Host I don’t wanna let people behind the podcast kimono too far, but I made the mistake of watching two *Friendly Fire* films in one day and the totality of that took me about eight hours.

00:08:58 John Host Oof!

00:08:59 Adam Host I think most of the stops occurred during this movie.

00:09:02 John Host I mean, not to toot my own horn, but I—

[Ben laughs.]

00:09:16 Ben Host I watched this movie all the way through in one sitting. Except for one little bit. The internet was down here at the house.

00:09:17 John Host Well, that gives you a nice pause.

Well, my movie partner—my movie-watching partner—developed a hotspot on her phone. She’d linked her computer to her hotspot and then linked the computer to the TV through HDMI. So I watched this on a full-sized television running through her phone, and the la—

[Ben laughs.]

—20 minutes before the end, the phone died. Because we had forgotten to plug it in.

00:09:46 Adam Host The most shocking part of this story is that you actually watched it on a real TV.

[Ben laughs.]

00:09:50 John Host So *[through laughter]* it wasn’t that long ago, but as a kind of like, y’know, “I’m chipping in around here for living in this house”? I bought a 65” TV for the house.

[Someone whistles.]

00:10:10 Ben Host And so now I’m watching all these war movies on a big 4K TV—

00:10:12 John Host Yeah!

But, y’know, with the phone as the intercession.

[Ben laughs.]

00:10:16 Ben Host What use is a 4K TV when your internet is down?

00:10:20 John Host Right! Exactly! So she—but the problem was, she had fallen asleep during the last—

[Ben laughs.]

—act of the movie, so her phone died and I felt bad about like shaking her awake to say, “Where’s your charger?” Anyway. So there was a 20-minute interruption there where I weighed my options and eventually I woke her up. But.

00:10:43	Ben	Host	Her falling asleep during the movie—another indictment of its being a bit boring. <i>[Laughs.]</i>
00:10:48	Clip	Clip	Jakob Heym (<i>Jakob the Liar</i>): I'll burn that bridge when I get to it.
00:10:51	Adam	Host	Let me pose this question to the group: do you think the casting of Robin Williams is a <u>reason</u> for our feelings this way? Or is it one of the redeeming factors of this film, was that choice with him playing Jakob?
00:11:10	Ben	Host	I read right before we got on the mic that Robin Williams was nominated for a <u>Razzie</u> for this role. And I was kinda surprised to read that. I did not think that his performance was bad.
00:11:25	Adam	Host	Neither did I. I didn't think he was the reason for our criticism.
00:11:29	Ben	Host	Yeah. There's some things that I really like about his performance, and one of those things is the relationship he has with the little girl is, like, incredibly sweet. And I also think it kind of, interestingly, references <i>Good Morning, Vietnam</i> . Because the plot of this movie centers around the idea that Jakob has a radio and at one point he mimics the effect of having a radio by standing behind a screen and talking into a soup ladle <i>[through laughter]</i> to alter his voice, and I was delighted by that. I thought that scene was incredibly touching. And there's some really great stuff about this movie. I'm not here to just drag <i>Jakob the Liar</i> .
00:12:16	Adam	Host	No. No.
00:12:18	Ben	Host	<i>Jakob the Liar</i> dragged itself. It earned \$5 million at the box office against a \$45 million production budget.
00:12:24	John	Host	I am <u>100%</u> here to drag <i>Jakob the Liar</i> .
00:12:28	Crosstalk	Crosstalk	<i>[Ben laughs.]</i> Ben: Okay!
			Adam: There's our T-shirt!
00:12:34	John	Host	<i>[Multiple people laugh.]</i> <i>[Through laughter]</i> I gave Robin Williams two stars, and that's not to say, y'know, the score of the movie. Because we don't use stars, of course. But yeah. I felt like casting Robin Williams as a Polish Jew was stunt casting. And... y'know, and coming off of his sort of decade-long run as a dramatic sort of actor in tearjerkers, I agree that his relationship with the little girl was touching. And I thought well-acted. But he was <i>[adopts affected, vaguely-Yiddish accent until further notice]</i> doing the entire movie in a kind of like he was doing Eddie Murphy doing a Jewish—
00:13:18	Adam	Host	<i>[Ben laughs.]</i> Hey, your Alan Arkin impression's pretty good!
00:13:21	John	Host	Except also I put in the—a little bit of kind of East Europe—it's not very convincing!
00:13:29	Adam	Host	There's your Armin Mueller-Stahl. Okay. Keep going.
00:13:31	John	Host	I believe the problem is that with the Jews you put the accent on every word or every other word? So you always doing this talking—
			<i>[Ben laughs.]</i>
			—with the thing? And it's too much! It's—you have to get someone either who does it for real who's that person who's—
00:13:48	Adam	Host	And there's Bob Balaban! God.
00:13:51	Ben	Host	This November—in theaters nationwide—

[Adam laughs.]

00:13:58 John Host —John Roderick is *Jakob the Liar*. You do something else with it. You go to a different place. You have to be more gesticulative. You can't just be—see, you can't—you have to do that—I couldn't—no. I have to say, no.

[Ben laughs. Accent ends.]

00:14:12 Ben Host Did you guys know that there is an earlier adaptation of this novel? There's a 1975 film called *Jakob the Liar*.
00:14:20 John Host Made in Eastern Europe!
00:14:21 Ben Host Yeah. Made in East Germany.
00:14:23 Adam Host Wow.
00:14:24 Ben Host And Armin Mueller-Stahl is also in that movie.
00:14:26 Adam Host *[Astonished whisper]* Shut up!
00:14:29 John Host What?
00:14:30 Adam Host This is a thing we do on *Friendly Fire* sometimes. We don't need to watch this next, do we?
00:14:35 Ben Host I'm not sure.

[All laugh.]

00:14:36 Adam Host Yeah. I don't know.
00:14:38 Ben Host I'm wondering if it's even available for streaming. It seems like East German film is probably a hard thing to turn up these days.
00:14:46 John Host So Mueller-Stahl was an East German actor... when did he—oh, and he emigrated to West Germany in 1980! Mind blown! *[Makes explosion sound.]* No way. I don't even know what to do with this information right now.

[Ben laughs.]

00:15:07 Ben Host His name is on the poster of the original film!
00:15:10 Adam Host That is nuts.
00:15:11 Ben Host He was a star even then.
00:15:13 Adam Host Do you think, like, Robin Williams called for a line and Armin Mueller-Stahl was like right there, like, with him?

[Multiple people laugh.]

00:15:20 Ben Host Yeah. "Had this rattling around in my head since the mid-sixties."
00:15:25 Adam Host How much do you have to think about it when your agent calls you? And he's like, "Hey, Armin, I've got a project."

[Multiple people laugh.]

00:15:43 John Host "A project you might be familiar with." I'm honestly not sure, like... How much does he think about whether or not to do this movie? Is he at the point in his career where he's just like, "Meh. I've got enough work. I don't wanna be in this potential Robin Williams Christmastime Holocaust tearjerker."
00:15:54 Adam Host He's a total That Guy, though, John. He's in everything. He's a working character actor of the oldest, finest tradition.
00:16:02 John Host He is for sure, but I have to think—I mean, if nothing else I have to think that he's like, "I should be there at least to—"
00:16:12 Adam Host At least to help with the lines?

00:16:13	John	Host	At least <i>[through laughter]</i> to, like, give them an example of what someone speaking with a German accent sounds like.
00:16:20	Adam	Host	Was his Dr. Kirschbaum character the high point for you? I think he was for me. I really liked him in this movie.
00:16:29	John	Host	For sure.
00:16:30	Crosstalk	Crosstalk	Ben: Yeah. I loved—
00:16:32	Ben	Host	John: Me, too. I loved how canny he is. In this film. Like, how... he kind of sees Jakob for what he is in all moments, even before he knows the whole picture, but he's also able to wield Jakob for good for as long as he has any control.
00:16:50	Adam	Host	He's almost <u>so</u> omniscient and powerful, I thought he was a ghost or something. <i>[Ben laughs.]</i> He had a strange quality about him. I kept expecting the reveal to be, "And then Armin Mueller-Stahl wasn't there." <i>[John laughs.]</i>
00:17:07	Ben	Host	I mean, there is a little magical realism in this movie but it comes way later. And in the form of a Jazz band on a Soviet tank.
00:17:15	Adam	Host	Right.
00:17:16	John	Host	I feel like he's an example of a character that you see in Holocaust depictions, which is... the formerly upper-middle-class, well-respected, internationally known Jewish intellectual who has been reduced to the same status as everyone in the ghetto and is, y'know, burning his diploma in the fireplace to get heat. I think the reason that character is present in so many Holocaust movies is it imparts that extra dimension of tragedy. It didn't matter who you were. It's sort of, I think, irresistible to filmmakers to use it almost to the point of it being a trope. Not an ineffective one, y'know.
00:18:04	Ben	Host	Yeah. I sort of wonder where the trope arises. 'Cause like, the history of the Holocaust film is, like, pretty different from the history of the World War Two film. And I feel like the nineties, there was a new Holocaust movie every single year.
00:18:18	John	Host	Yeah.
00:18:20	Adam	Host	I think to watch Holocaust films of the nineties is to experience that time and that place in not just—in not <u>only</u> a tragic way. Right?
00:18:32	Ben	Host	Right.
00:18:33	Adam	Host	There is a tragic throughline to <i>Jakob the Liar</i> , but it is not—I think it is less the tragedy of the Holocaust itself. And more the tragedy of... of what? The tragedy of lost hope in general? This is part of the reason why I didn't like this film is that, like... I think probably the trope-iest part of <i>Friendly Fire</i> is that I like feeling things in movies and I am unforgiving of movies that don't make me feel the things. And this is one of those versions of a Holocaust film that is like... it's not in the margins of emotions in any way. It's very safe-feeling in a way that I grew to resent as the movie went on.
00:19:19	Ben	Host	That's something that I thought a lot about, watching the movie, was how far away this felt in the nineties. And how urgent it feels now. And that has a lot to do with like what was happening geopolitically the day I watched the movie, I guess? But also because it was made in a time where it was casting back to this

unthinkable thing. It didn't seem to have a very strong connection to the feeling of that.

00:19:51 Adam Host Mm. Yeah.

00:19:52 Ben Host Like, there's something muddled about the way it imagines living in a Jewish ghetto in a small town in Poland must've felt.

00:20:03 John Host The one exception to that is that this movie does communicate what it's like to be poor and cold.

00:20:11 Clip Clip **Robin Williams (*Robin Williams: Live on Broadway*):** I got ice, motherfucker.

00:20:13 John Host It's hard to show constant cold—cold to your bones—that you can be when you, y'know, when you're poor.

00:20:24 Ben Host Nobody takes their coat off when they come inside in this movie.

00:20:26 Crosstalk Crosstalk **Adam and John:** Right.

00:20:28 John Host It makes the rest of it stand in even bolder contrast, because it's not a comedy. [*Laughs.*]

[*Ben laughs.*]

In if that freezing cold is effective, how you gonna laugh about anything? I mean, how are you gonna use this material to get a laugh? And the way that they try and do it is with, like, weird sort of vaudeville humor.

00:20:55 Adam Host Well, you get Bob Balaban and Jakob right up front teaching us its tone, right away, and I think it is ably telling you what it is and how seriously to take it. I think it's just a matter of whether we want to experience a film that is willing to give it to you like this, is maybe the problem. Like, I feel like this film ably does what it sets out to do? But I don't want it!

[*Ben laughs.*]

00:21:23 John Host That's the thing that kept going through my head the entire time: "Who... asked for this movie?"

00:21:31 Adam Host I think there's a way to make this movie effective, and I don't think that they were wrong in a lot of the choices they made. Like, I love it when comedy actors play serious because there's a quality about them. Like... it almost feels like a comedian is able to play darker than a normal person, because that's, like, the source of their comedy. And when Robin Williams is walking around as Jakob, I definitely feel his darkness. But to not lean the film all the way into... having him support it was a bizarre choice to me. It felt like a play.

00:22:11 John Host Yeah. It did feel like a play.

00:22:12 Adam Host I think it would've been a fine play, too!

00:22:15 John Host It's the *Biloxi Blues* problem. It works as a play, but it just does not work as a movie. And the problem is, this was never a play.

00:22:24 Ben Host That's where they went wrong. They didn't have it be a play first so that the movie could be a disappointing adaptation of that.

[*John guffaws.*]

00:22:31 John Host I mean, 1999—you're right, Ben. That we're in a world in 1999 that is... y'know... Fukuyama's *End of History* era. This is when Denzel's eating onions.

[*Ben laughs.*]

This is post-racial America. This is pre-9/11. Everything. Y'know. And it's also the tail end of the era when it's like, Holocaust movies are a, y'know, like, a feather in your cap. It's like making a Vietnam movie or whatever. Everybody kind of needs one. Post-*Schindler's List*, I guess is what I mean.

00:23:13 Ben Host *Life is Beautiful* came out two years before this, but also this film I think was in production before *Life is Beautiful*? Somehow *Life is Beautiful* was made and released before this movie was done. But was beloved! Like, I remember watching the Oscars that year and, like, really rooting for that movie! I don't really remember the movie that well.

00:23:38 Clip
00:23:41 Ben Host **Guido (*Life Is Beautiful*):** *È molto facile perdere punti per la fame.* I wonder if there's, like, a bias that happens with that in that era. Where you've seen *Life is Beautiful* and it kind of did what this movie was trying to do better in all quarters, so this movie can only feel like a disappointment? Which—that doesn't explain like why having not seen either film for 15 years, I'm having this reaction now to this movie. But just a speculation.

00:24:10 John Host The review of the East German one... I mean, it was very well received in 1975. And one of the reviews says—in *Die Zeit*—says, "Gently, softly, without cheap pathos and sentimentality, the director of that film, Beyer, tells a story about people in the middle of horror. The remarkable quality of this quiet film is achieved not least due to superb acting by the cast." Would you describe this movie as "gentle, soft, without cheap pathos and sentimentality?"

[Ben laughs.]

And "quiet"? Because I don't think this film is any of those things. And, y'know, and the problem is I hang a lot of that on the casting of Robin Williams!

00:24:57 Adam Host Yeah, but I mean, this was during his *Patch Adams* phase as an actor. When he was leaning pretty hard into these types of roles. Hindsight has allowed us to view his career in totality and what we prefer to remember are those high points, but not every film is a hit in his filmography.

00:25:18 John Host Heard that, dog. I mean, I slagged on him pretty hard in *Good Morning, Vietnam* and now here's our second war movie in not very long starring Robin Williams. I hate to go on record as somebody who is against Robin Williams, because—

[Ben laughs.]

—I am not. I am vociferously for Robin Williams. You're pro-Williams.

00:25:40 Ben Host
00:25:41 John Host I'm pro-Williams! Well, you know, *Good Will Hunting* was only, what, two years before this? I mean, in a way, this is—and *Bicentennial Man*? I don't remember—that's also a comedy-drama, right? I didn't see that one either. He's in *Insomnia* a couple years later, which is a super-psycho role?

00:26:01 Adam Host Yeah. This was like dead-center in Robin Williams: Serious Actor times.

00:26:07 John Host Yeah. I don't know, man.

[Ben laughs.]

00:26:10	Clip	Clip	Speaker 1 (<i>Jakob the Liar</i>): I know I'm not a member of the club, but I thought you might want to hear my idea anyway.
00:26:16	Adam	Host	Speaker 2 (<i>Jakob the Liar</i>): I don't. Y'know, for as much as Robin Williams is known as the zany, loudly physical, loudly verbal comedian, I think this version of Liev Schrieber is its mirror. Like, the physicality of Liev Schrieber in this role as the dopey Cousin Eddie of the thing. I thought was a revelation. How often have we seen Liev Schrieber as the alpha badass? He is utterly not here, in a really fun way. I really liked his scenes.
00:26:51	Ben	Host	His character is such a <u>perfect</u> ... person to situate in your Jewish ghetto, World War Two story. Because he's an <u>enthusiast</u> . He's like one of the most hopeful characters in the movie, but you also can't trust him to keep a secret, which makes him uniquely dangerous in a context like this.
00:27:16	Adam	Host	Right. You're terrified of him because he's the dumb.
00:27:18	Ben	Host	Yeah. <i>[Laughs.]</i>
00:27:22	Adam	Host	<i>[John chuckles.]</i> I think it's interesting that... a film set at a prison camp during the Holocaust, and is filled with male characters, is almost entirely devoid of masculinity. And Liev Schrieber as an actor is an opportunity to inject that into a story like this, and it's a road not taken.
00:27:45	Ben	Host	Hm.
00:27:46	Adam	Host	And I think it <u>may</u> be just one of the many deprivations that we are made to feel in stories that tell the story of the Holocaust, right?
00:27:58	Ben	Host	Especially early in the film, there's a lot of scenes where a bunch of guys are standing around... kind of debating, like, y'know, "Oh, well if the Russians are there, that means this, this, and this—oh, what kind of planes are those?" And it felt like a very familiar thing that happened like when the COVID pandemic started, where you started to see like all of these people that really aren't experts—especially dudes—kind of self-appoint as the online Reply Guy expert of the COVID pandemic. And I thought that that was really interesting. Like, that they're kind of still performing this role. And kind of performing their community, despite the fact that it's all been taken away from them? But yeah. That like... Liev Schrieber's the only one that seems like a full man still.
00:28:55	John	Host	I mean, you've got the two young Orthodox guys, one of whom has that pretty touching scene where, like, <u>invigorated</u> by the fact that the war is almost over, he runs over to a transport train and tries to, y'know, whisper to the people inside the train to not give up hope. And is shot down by it. And he is like an idealistic and undaunted, y'know, young guy who has, like, his masculinity intact and his brother or friend or whoever his compadre is in that scene, then goes on to become kind of part of the Alan Arkin-led group that's against Jakob in this movie. And you always get the feeling that he's one step away from throwing his fists in.

But the kind of masculinity that the professor maintained was the kind where—despite having been completely deprived of his station and all of his, y'know, his worldly status—he maintains his... dignity. In a way that is, y'know, he and his wife together maintain their dignity in a way that—they're unbowed. Y'know. Even as they

recognize that they have to eat shoe leather. But the fact that everyone else is deprived of their agency is another thing that's like—it's not played for laughs 'cause you couldn't play it for laughs. It's in the movie because you couldn't leave it out. It hangs there like a wet sock on a shower curtain rod. Every time Bob Balaban tries to hang himself in his store, it's like, "Is this funny?" It's kind of played that way! I mean, when we see him hanging at the end of the movie, it's a punchline.

00:30:58 Ben Host

I think it's mean to be a gut punch, but you're right. It kind of follows more of joke math than tragedy math.

00:31:04 Adam Host

Mm.

00:31:05 Music Music

Short reprise of theme song "War."

00:31:06 Promo Clip

Music: Cheerful, jazzy, old-timey music plays in background.

Freddie Wong: Hey, you like movies? How about coming up with movie ideas over the course of an hour? 'Cause that's what we do every week on *Story Break*, a writers' room podcast where three Hollywood professionals have an hour to come up with a pitch for a movie or TV show based off of totally zany prompts.

Will Campos: Like that time we reimagined *Star Wars* based on our phones' autocomplete!

Will: Luke Skywalker is a family man and it's *Star Wars* but it's a good idea.

[Multiple people laugh.]

Matt Arnold: Okay. How about a time we wrote the story of a bunch of Disney Channel Original Movies based solely on the title and the poster?

Matt: Okay, Sarah Hyland is a 50-foot woman. Let's just go with it, guys.

Freddie: Or the time we finally cracked the Adobe Photoshop Feature Film.

Matt: Stamp Tool is your Woody, and then the autofill—

Freddie: Ohhhh.

Matt: —Is the new Buzz Lightyear!

[Multiple people laugh.]

Freddie: Join us as we have a good time imagining all the movies Hollywood is *[accusatory voice]* too cowardly to make! *[Dramatic voice]* *Story Break* comes out every Thursday on Maximum Fun. *[Regular voice]* I don't know why I'm using this voice now.

[Music ends.]

00:31:51 Promo Clip

Music: Straightforward, thumpy electric bass guitar beat with light drums.

Jackie Kashian: Hi, I'm Jackie Kashian.

Laurie Kilmartin: Hi, I'm Laurie Kilmartin.

Jackie: Aaand we have a podcast called, "*The Jackie and Laurie Show*." Who are you, Laurie Kilmartin?

Laurie: Oh, my God. So much pressure. Uh, let's see, I'm a stand up. I've been doing stand-up since 1987. Uh, I'm a writer for *Conan*, I've written a couple books, have a couple CD's out, have a special out. Who are you, Jackie?

Jackie: Well, I too am a stand-up comic, since 1984. And, uh, I do the road like a maniac and, uh, don't have a cool writing job, but I have four albums out. Working on a new album. We talk about stand-up. We talk about, uh, all the different parts of stand-up comedy. So, that's *The Jackie and Laurie Show*, and you should subscribe on Maximum Fun if you want to hear that.

Laurie: [Chuckles] And I would encourage you not to.

[Jackie laughs.]

[Music fades out.]

00:32:36	Adam	Host	Short reprise of theme song "War."
00:32:39	Adam	Host	Everyone in this film is innocent except for the Germans, but to introduce the child—the Ur-innocent character in this—I think makes the degree of difficulty in landing black comedy almost impossible. Because it's not imbued with that, like, the very darkness that makes black comedy powerful!
00:33:01	Ben	Host	I'm reading the IMDB entry of Peter Kassovitz, the director of this film, and he was born in Budapest and his parents were taken away to a concentration camp when he was five and he <u>was</u> hidden. Like, he—
00:33:16	Adam	Host	Wow.
00:33:17	Ben	Host	—experienced a lot of what the little girl experiences in this movie, but he's also—it looks like he directs almost entirely French films? And mostly like TV and TV movies? This seems like it was his one credit in the United States. And I wonder if there's just a translation issue or if it was, like... bit off more than he could chew kind of thing or what? 'Cause I mean, like, what an amazing personal relationship to bring to a story like this!
00:33:50	Adam	Host	I read that there was a tension between the ending of the film as we see it and what may have been written and the book that it was based on. Like, there was an idea for an ending where you don't get the postscript of the train being stopped by the Russians and the people being freed from the boxcars. That there is a very real version of this story that ended with Jakob's death. And his unknowing what happens to everyone else in the camp. Or that the train just goes on and we roll the credits. I wonder to what extent, like, the ending could have saved the tone of a film like this if instead of a Jazz band on a tank, y'know, even just removing the Jazz band. Or... having the train go on and not be stopped. Do we need the gut punch to redeem the film that came before?
00:34:43	John	Host	I mean, at that point it just felt like... the movie was just throwing stuff at the wall.

00:34:48	Adam	Host	Yeah. I almost feel like if it had ended with the train rolling into Buchenwald or whatever—like, that would have been emblematic of a film that we didn't watch up until then. That would've been <u>very</u> surprising.
00:35:03	Clip	Clip	Jakob: I can't argue with that.
00:35:04	John	Host	We're nowhere near the end of the war in the events of this movie. So the fantastical end just feels like a cheap "get out of jail free" card. If the movie had ended without a voiceover from Jakob, if he'd just been shot without giving a triumphant speech—which I thought was an interesting choice. I totally expected him to turn to the audience and go, "I <u>did</u> have a radio!"
00:35:33	Adam	Host	Mm-hm. Mm-hm.
00:35:33	John	Host	Or whatever. Just give some kind of, like, hero speech. And he just sat there laughing like a dumbass. And he gets shot. You could roll credits there, or you could roll credits on and then they all—the entire ghetto was forced onto a train and it rolled off, y'know, to Auschwitz. The end. And it would've ended—I think I would've hated the movie even more.
			<i>[Multiple people laugh.]</i>
			But then it gives us this song and dance routine and I got up from the end of the movie and kind of like did the, like, "brush dirt of my hands" thing? <i>[Makes brushing clapping noise.]</i> Where I was like, "Well. Watched that."
00:36:13	Adam	Host	You were like <i>The Gladiator</i> ?
			<i>[John laughs.]</i>
			You picked up some dirt from your floor and rubbed it between your palms?
			<i>[Ben laughs.]</i>
00:36:21	John	Host	I looked up at Caesar and he gave me the thumbs-down motion and I ignored him.
00:36:25	Ben	Host	I mean, that train is very interesting. Such a pivotal part of the plot that it's actually on the DVD box cover, which is where an internet pedant came in to complain. <i>[Through laughter]</i> Would you guys like to hear one of my favorite train pedants that I've yet discovered online?
00:36:43	Adam	Host	Most definitely.
00:36:44	Ben	Host	"The train locomotive in the lower left-hand corner of the DVD cover artwork is correct for Southern California, where the movie was released in 1999, but it is totally wrong for the movie setting in 1944 Poland. Its cab profile is used on various diesel electric models built by General Motors for the North American market from the early sixties onwards."
			<i>[Sound of telegraph plays in background.]</i>
			"It has 1990-style dual low-mounted safety lights and its red and grey paint scheme bears an uncanny resemblance to that used by the Southern Pacific Railroad in the Western United States in the <i>[through laughter]</i> late 20 th century."
00:37:22	Adam	Host	Wow. Sure enough, look at that train! That's not the right train!
00:37:28	Ben	Host	That's not even the train from the movie! <i>[Laughs.]</i>

00:37:29	Adam	Host	No!
00:37:30	Ben	Host	I don't even know if this person saw the movie. I feel like they saw the DVD and were like, "What?!" And took to the internet because they know a lot about trains!
00:37:39	Adam	Host	You guys have seen Excited Train Freakout Guy?
00:37:43	John	Host	No. Who is Excited Train Freakout Guy?
00:37:46	Adam	Host	I mean, there's a whole group of people who are train nerds. That shouldn't be a surprise to anyone. But much in the same way as a person will go see a rare aircraft land at an airport within a day's drive of them, so, too, do train nerds go seek out the rare models that they're interested in seeing. And there is a fairly famous video on YouTube that I'd recommend you go see. Called "Excited Train Guy New York."
			<i>[Ben laughs.]</i>
			And it's one of these guys who is seeing one of the trains he's always wanted to see, and it's a real, like, double rainbow kind of reaction.
00:38:21	Clip	Clip	Excited Train Freakout Guy: Oh! Iowa Pacific! Number 518! Woo-hoo!
			<i>[Train honks.]</i>
			Ah haa!
00:38:30	Adam	Host	<i>[Multiple people laugh.]</i>
			I love it.
00:38:31	John	Host	I don't wanna tiptoe around what I'm trying to say. But like, y'know, there are a lot of Jewish filmmakers in Hollywood. This movie was made by Peter Kassovitz, who was Jewish and lived through the war. It was produced by Steven Haft, who didn't produce that many films but he did do <i>Dead Poets Society</i> , also with Robin Williams.
00:38:52	Adam	Host	Mm.
00:38:53	John	Host	But, y'know, the impulse to make a Holocaust movie has to be felt very profoundly if you are a Jewish filmmaker in Hollywood. To grieve it—and especially in the culture that you share with other film people—to a degree that maybe <u>exceeds</u> the American audience for the product.
00:39:18	Ben	Host	Right.
00:39:19	John	Host	The idea of this movie getting sold in a room where somebody says, "It's a black comedy about the Holocaust starring Robin Williams. It's a remake of an award-winning film from the seventies, and it's gonna be directed by a guy who was a child hidden during the war, and it's gonna have Alan Arkin and Liev Schrieber in it."
00:39:43	Ben	Host	"And we're bringing back Mueller-Stahl!"
00:39:46	John	Host	And Mueller-Stahl is coming! Who's not Jewish but somehow he plays Jewish guys in, like, half of his film roles. And just feel the energy in the room where everybody is like, "Yes. This is a killer idea!" But it is... y'know, it's a little navel-gaze-y, almost. Right? It's—none of that was answering—no one asked the question that that was answering.
00:40:10	Ben	Host	I wonder if that's why "make it a comedy with Robin Williams in the lead part" was the choice? 'Cause we feel a personal obligation to tell stories about this thing that happened, but we know that the American moviegoing public is not necessarily, like, looking through

the movie listings for this kind of story, *per se*. But maybe we can, y'know, deliver the medicine with a little bit of sugar?

00:40:41 John Host Yeah. I think that's it. I mean, I think that sounds right to me.

00:40:45 Ben Host Maybe the fact that it's conceived as medicine is part of the problem, too.

00:40:51 Adam Host Right. I would have preferred more sugar! Or more medicine. But this mix... this specific mix... is what doesn't work for me tonally.

00:41:01 Ben Host Yeah. It's out of balance.

00:41:03 John Host Well, and I think it's right there in the ending, right? That the Germans are liquidating the ghetto, but somehow... they want Jakob to get up in front of everybody and admit that he didn't have a radio? And then when he doesn't, they just shoot him anyway and liquidate the ghetto? Like, the whole idea through the entire film is that there's a real risk to Jakob and to everybody involved. Not because he has a radio, but because the idea that he has a radio is gonna get out and make him a target. The question of whether or not they have hope anymore? It doesn't matter. They're getting force-marched onto a cattle train.

And so the ending with the jazz band... the reason it's there is to cast Jakob's decision to get shot in the head instead of capitulate against a potential fate where he survived the war. Right? Like, the whole—that whole bit is like, "Well, if he had just said, 'I didn't have a radio,' then he would've gotten put on the train with everybody else and rescued by the Soviets." And so it makes his last moment heroic, somehow? But all of that is so flimsy! The only way out of this movie, for us as the viewers, is to imagine that the little girl survives.

00:42:33 Ben Host Yeah. This sort of feels somewhat related to—I can't remember what movie we were talking about, John. But you observed that often, if a film presents us with a woman who's been raped, she will often die and the effect is sort of to spare the audience having to contemplate how she'll rebuild her life after being violated in that way. And this sort of feels kind of tangential to that. That it's kind of... like, there's actually no hope for these people but we'll, like, present you with this kind of false hope, just so you don't leave the theatre with too much of a bummer on.

00:43:11 John Host It's gotta be. But it also elevates Jakob to some kind of heroic status that doesn't square with the emotional logic of the film. Then it turns him into a god, somehow. How is he speaking to us after he's dead?

[Ben laughs.]

00:43:31 Ben Host Who are we hearing from?

00:43:37 John Host Well, we're in heaven, and he's on the next cloud. And he's just telling us some stories.

00:43:38 Ben Host Mm-hm.

00:43:59 John Host What do you make of the message, though, that there's a lot of value in hope? And that even if it's kind of... derived under false pretenses that it is important for people even going through something like this to be given something to look forward to?

00:44:03 Ben Host *[Deliberately]* I think it's a very effective narrative device.

00:44:03 Ben Host 'Cause I mean, I wondered a lot about that just as a person who feels a lot of hopelessness lately. Like, is false hope better than no hope? Or not?

00:44:15 John Host I watched a webinar yesterday about—

[Ben laughs.]

—Montessori education in times of COVID-19. And referencing also the political moment. The teacher said verrry clearly, “It’s important with adolescents to always frame the news—and frame events—with hopefulness attached. Because adolescents in particular and kids in general, if they get attached to a fatalistic view or a nihilistic view, that can become all-encompassing.” Right? It’s why kids are prone to suicide. It’s why kids become goths. So, y’know, at least in terms of childhood education, this teacher was very explicit. Like, “If you are feeling hopeless, don’t share that with your kid. As an adult you can manage hopelessness. But a kid doesn’t have the emotional wherewithal to manage the message of hopelessness.” And then I—y’know, I had that webinar and then I watched this movie. So I was like, “Huh. Right.”

00:45:30 Adam Host If you could send that link to my dad, I think that’d be great.

[All laugh.]

00:45:37 John Host Too late, Adam!

00:45:38 Adam Host I think—yeah. It’s one of the areas that the film gets right. Is the value of that. And, I mean, it’s the Balaban character that embodies it. Like, you can either live with hope or die without it. And when Balaban has the hope—

[Sound of old-school printer.]

—he keeps his neck out of the noose. And when he loses it, that’s where it goes in. It’s a pretty clear line.

00:46:05 John Host Oh my god, you guys. Rob, I don’t know what to do with this, but apparently in April of 1945, there were three concentration camp trains that left Bergen-Belsen and were headed to Theresienstadt. I don’t know how to pronounce that. Well, anyway, they left Bergen-Belsen and headed out trying to move the concentration camp populations out of the way of Allied armies. One of them was bombed by the Allies. One of them—

00:46:41 Ben Host *[Whispering]* Whoa.

00:46:42 John Host —was captured by the Americans. But one of them, called “The Lost Train,” raveled for two weeks back and forth between the Russians and the Germans and, like, basically just... on the move until it was finally caught in a crossfire between the Russians and Germans and liberated by the Red Army.

00:47:07 Adam Host Tell me why that isn’t a film. It’s got the title—*The Lost Train!*

00:47:13 John Host If you *[through laughter]* are looking to make a Holocaust movie that is a black comedy—

00:47:18 Ben Host Yeah. Wow.

00:47:19 John Host —that ends on a hopeful note!

00:47:22 Adam Host There. It. Sits.

[Ben laughs.]

00:47:25 John Host Ben, here’s your first major screenwriting credit.

00:47:28 Ben Host Oh, boy.

[John laughs.]

Just what everybody wants. A Ben Harrison-penned Holocaust movie.

[Multiple people laugh.]

“He brought a lot of the pathos of going to Connecticut in the summer to this film.”

[Multiple people laugh.]

00:47:43 Adam Host

“I never expected there to be so much tennis in a train Holocaust movie,” says Gene Shalit.”

00:47:51 Adam Host

Short reprise of theme song “War.”

00:47:55 Ben Host

Well... I think there are some mixed feelings at best about this film. But do we want to get into, like, an actual rating situation?

00:48:05 Adam Host

It’s not an official *Friendly Fire* episode until we do. So I think we will, Ben. Why not just do that? What is the rating system for *Jakob the Liar* going to be? I decided right away—right off the top—it was not going to be a radio. Couldn’t be a radio. It’s too obvious. Radio’s sort of perfect, though. Too perfect for me, I say. So it’s not gonna be that.

[Ben laughs.]

One of the questions I had during this movie—and during the conversation about this movie—is, “Who is it for?” And one of the repeated elements in the film that made me ask this question over and over again was how often latkes were defined—

[John laughs.]

—as potato pancakes among conversations between Jews. Like... I find it insane that—

[Ben laughs.]

—that needs to be defined for anyone here. And I understand if a film needs to define it for a viewer. You get that one time. But I’m telling you, it happened five times in this movie. And I think that is emblematic of this question, right? Like, who is this for? If it’s for Jewish people then you don’t need to define what a latke is. If it’s for everyone else... what does a film like this want you to feel? I think you need to choose a lane, *Jakob the Liar*! You can’t ride over the median between comedy and seriousness. Comedy and... and tragedy. Some very good films ride that median and I don’t think this is it. So, one to five latkes. And guys, I mean potato pancakes when I say that.

[Ben laughs.]

00:49:52 John Host

Wait, potato pancakes are latkes?

00:49:56 Adam Host

John, did you even watch the movie?

00:49:57 John Host

At one point, doesn’t he say an “apricot latke”?

00:50:02 Ben Host

Yeah. That was his best invention!

00:50:03 Adam Host

And then the person he was talking to was like, “You mean you put apricots on top of a potato pancake? You’re insane!”

[Ben laughs.]

00:50:10	John	Host	Sounds like something Denzel would do! Take a bite out of a potato. Take a bite out of an apricot.
00:50:15	Ben	Host	<i>[Laughs.]</i> He makes the latke in his mouth?
00:50:16	John	Host	Yeah. It's a potato pancake! But in his mouth.
00:50:21	Adam	Host	Jakob is our main character and we know so little about him. The restaurant that he owns and operates is a big part of his life, but we're only there for one scene, basically. There's just so much lacking in a film like this, and it's too bad because it is absolutely <u>stacked</u> in terms of cast. Like, you run down this call sheet—10, 12 names down—and they're all just total bangers. I think this cast is amazing and it's too bad that they're underserved by the material they have here. I think it begins to ask interesting questions. It begins to give you a sense of how much can be done with a... notable comedian acting sad. I think the tragedy is like right there! It's so close to being felt! And to be—and like, <u>we're</u> deprived of that!
			It's so weird to want more tragedy than we get. There is not enough here to—like, I feel like our rating system says a lot about whether or not we want people to see the movie that we've talked about, and I just—I feel like I really give poor scores for films that... that don't try. That don't give it enough effort. Like, than the ones that just try and fail. And I'm not sure to what extent this is one or the other, but I think it's probably in the middle of those two ideas. I think I'm gonna give it... one and a half latkes. And guys.
00:51:52	Ben	Host	Wow! Brutal!
00:51:53	Adam	Host	I gotta tell you—a latke is a potato pancake. In case you didn't know.
00:51:56	Ben	Host	Well, I had a tough time watching this movie. Not just because it kept making me want to eat a latke, but also because of the guilt I felt that I would inevitably feel if I was eating a latke in front of these people. But also just... yeah. I feel like it's a movie that wasn't even well-suited to the time it was made for. And... that time is so different from this time. But there's some sweet things about it and that did make me think. And I'm gonna be a little more generous. I think I'm gonna give it two and a half pancake-slash-potato latkes.
00:52:39	John	Host	I just can't recommend it as a thing to watch, even though there are some great actors just chewing up the scenery. Bob Balaban is great. Alan Arkin is just playing the same character that Alan Arkin plays in movies and has for the last 30 years. And depending on whether the movie needs Alan Arkin in it or not?
00:53:04	Adam	Host	I always need an Alan Arkin in my movies.
00:53:07	John	Host	I usually feel like I do? But sometimes... y'know, like I wished that Alan Arkin had stretched a little bit. Because he's <u>always</u> playing the father who is a retired actor. Who—y'know, like he's always that. It's a little bit like Jack Lemmon. You know the way that Jack Lemmon is always just Jack Lemmon? There's not a—you don't see Jack Lemmon in a movie and go, "Wow! He's playing, like, a French guy!"
00:53:34	Adam	Host	Mm.
00:53:35	John	Host	The moments where you are cold in this movie and the moments where you're genuinely afraid are real. But I just don't recommend it. And I think I'm gonna give it two latkes, which are potato pancakes.
00:53:52	Ben	Host	Huh. I didn't know that.
00:53:53	John	Host	Yeah. You can have 'em with apricots.

00:53:57 Ben Host Huh.
 00:53:58 Adam Host Ben, who in *Jakob the Liar* is your guy?
 00:54:01 Ben Host I guess I'm not clear on if she's the professor's wife? She must be his wife, right, the lady that's always answering the door for him?
 00:54:10 Adam Host I think if you don't have a wife in the camps you probably select a camp wife, right?
 00:54:15 Crosstalk Crosstalk **John:** Mmm.

Ben: Oh, yeah.
 00:54:16 Ben Host It's like your work wife?
 00:54:17 Adam Host Yeah.
 00:54:19 Ben Host Uh— *[Laughs.]* I liked it where she said she imagined Jakob would be taller. Like, he is what passes for a celebrity in the ghetto, in this town, is a guy that said he had a radio and word got out. *[Laughs.]* And she has pictured him in her mind. And I just thought that that was so sweet. I really liked that moment. I liked her a lot, too. I thought she was great.

00:54:45 Adam Host Yeah. Very communicative through her eyes.
 00:54:49 Ben Host Adam, did you have a guy?
 00:54:51 Adam Host My guy could only be Kirschbaum, who kills himself at Hardtloff.

[Ben laughs.]

This is the centerpiece scene in the movie for me! This is what I wanna feel, because this may just be, y'know, as Ben was saying, the today bleeding into the movie-watching. But, like, I want to see Nazis hurt and punished and disappointed at all times. And this was the centerpiece of the film that made that happen. A guy with the power to save a Nazi life but chooses not to, felt darkly cathartic to me. In a way that I think there were opportunities in this film to multiply scenes like that, but instead, y'know, we get a funny bathroom scene. With a Nazi maybe crapping himself instead. Y'know?

[Ben laughs.]

I'm all for Nazis crapping themselves—

[Ben laughs.]

—don't get me wrong. Maybe that's the lowest level. Like, start with the crapping of themselves, then finally get to that crescendo of Kirschbaum's act. Which I just loved. So he's my guy.
 My guy has to be the Nazi that's crapping himself.

00:56:06 John Host

[Multiple people laugh.]

We don't see a lot of distinguishable Nazis in this movie. We get the young, blonde commander, who is predictably cruel and callow. We get the one guy in the green leather trench coat who looks exactly like Benny Hill, who's a sadist. And then we get the guard, who... makes Sergeant Schultz look like George Clooney. Sorry, that's a reference that I guess just flew right by you two little chickadees.
 Lolll.

00:56:44 Ben Host

[Adam laughs.]

00:56:47	John	Host	My people will get it.
00:56:49	Adam	Host	Oh, John, you are a delight.
			<i>[John laughs.]</i>
00:56:52	Ben	Host	Good one, John!
			<i>[All laugh.]</i>
00:56:57	John	Host	So we are—y’know, we’re in a classic World War Two movie where all the Germans are both vicious and cruel and also total boobs. But you almost never see a Nazi guard portrayed as <u>such</u> a boob. Such a, like, ugly, dumb, boob.
			<i>[Ben laughs.]</i>
			As Nazi guard number one. The poopmeister. He’s the dumbest and the ugliest Nazi. So... every time he appeared on the screen I was like, “This is part of the movie that we’re meant to think is a dark comedy,” and I rejoiced. He’s my guy.
00:57:37	Ben	Host	Good guy.
00:57:38	Adam	Host	Short reprise of theme song “War.”
00:57:41	Ben	Host	We got through it, right? We’re done with <i>Jakob the Liar</i> .
00:57:45	John	Host	I think so.
00:57:46	Ben	Host	But is there something... <u>better</u> for us in the future? I wanna hope that there is!
00:57:52	Adam	Host	Yeah!
00:57:53	Ben	Host	Let’s see what the 120-sided dice gives us!
00:57:56	Adam	Host	Much like <i>Jakob the Liar</i> has us examining the value of hope—
			<i>[Ben laughs.]</i>
			—so too does the 120-sided die.
00:58:03	John	Host	Here we go. Here we go.
			<i>[Sound of die clattering inside a glass.]</i>
			105!
00:58:14	Music	Music	“ <i>Flight of the Intruder</i> . March,” composed by Basil Poledouris from the <i>Flight of the Intruder</i> soundtrack. Triumphant, patriotic orchestral music fades in and plays in the background as Ben speaks.
00:58:14	Ben	Host	Big number! 105, gentlemen, is a Vietnam War film from 1991 directed by John Milius.
00:58:24	John	Host	Wait a minute. Haven’t we watched them all?
00:58:28	Ben	Host	<i>Flight of the Intruder</i> , it is called.
00:58:31	Adam	Host	I was wondering when we were gonna get to this one!
			<i>[Music fades out.]</i>
			You’ve got John Milius <u>and</u> John McTiernan as co-directors.
00:58:39	Ben	Host	Oh, really?
00:58:40	Adam	Host	And Basil Poledouris as the music composer. This is... this is right up my alley. This is up all my alleys!
			<i>[Theme song “War” begins playing faintly in the background.]</i>
00:58:48	Ben	Host	I don’t see John McTiernan on the IMDB credit.

00:58:51	Adam	Host	I wonder what the story is there. I think we're gonna find out, though!
00:58:54	Ben	Host	Okay! Well, that'll be next week on <i>Friendly Fire</i> . We're gonna leave it with RobsRobsRobsRobs from here. So for Adam Pranica and John Roderick, I've been Ben Harrison. To the victor... go the spoiler alerts. <i>[Deepens voice towards end.]</i>
			<i>[Multiple people laugh. Theme song plays briefly at full volume before receding again as Rob Schulte begins speaking.]</i>
00:59:11	Rob Schulte	Guest	<i>Friendly Fire</i> is a Maximum Fun podcast hosted by Adam Pranica, Ben Harrison, and John Roderick. The show is produced by me, Rob Schulte. Our theme music is "War" by Edwin Starr, courtesy of Stone Agate Music, and our podcast art is by Nick Ditmore.
			Now is the <u>perfect</u> time to revisit older <i>Friendly Fire</i> episodes—like the one we put out last year around this time covering <i>Zero Dark Thirty</i> from 2012. It's a film directed by Kathryn Bigelow, starring Jessica Chastain, about the Navy SEAL strike that killed Osama Bin Laden in his compound.
			Feel like supporting our show? Head to MaximumFun.org/join , and for as little as \$5 a month? Not only will you receive our Pork Chop podcast feed—you'll also gain access to <u>all</u> 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 ya next week with another episode of <i>Friendly Fire</i> .
			<i>[Theme song plays briefly at full volume before fading out entirely.]</i>
01:00:36	Music	Music	A cheerful ukulele chord.
01:00:37	Speaker 1	Promo	MaximumFun.org.
01:00:40	Speaker 2	Promo	Comedy and culture.
01:00:41	Speaker 3	Promo	Artist owned—
01:00:42	Speaker 4	Promo	—Audience supported.