

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 "Mr. and Mrs. Tideman" from *The Final Countdown: Complete Original Motion Picture Score* by John Scott. Swelling, sentimental strings with occasional disorienting flexatone plays quietly throughout the introduction.

00:00:01 John Roderick Host If you were the captain of an aircraft carrier—a nuclear, 1980s aircraft carrier full of F-14 Tomcats and helicopters and space shuttles and MTV and cocaine and atom bombs and chicken tetrazzini, and you sailed through a screechy time hole back to December 6th of 1941, what would you do?

I'll tell you what I wouldn't do. I wouldn't give much of a damn about Pearl Harbor. I mean, sure: it's a big deal, and I would definitely be struck by the heavy overtones of popping back in time to precisely this hour. And I'd wonder aloud if maybe the time travel time thing was instigated by UFOs or forces beyond my comprehension in order to—see, I don't know. What, play games? I would spend a little bit of time alone in my cabin wondering if an advanced civilization that had the power to time travel aircraft carriers wouldn't also be able to pit F-14's against Zeros all day and night in their space bathtubs far more economically. I guess I'd run the numbers on that and conclude that if this was some UFO game board, why wouldn't I make it more interesting?

I know a lot of people would want to go right away to kill Hitler. And that certainly would be on the table. But you should arguably also kill Stalin and Tojo and Pol Pot and Mao. And while you're at it, maybe Manson and Byron De La Beckwith and Idi Amin, too. Bundy wasn't born until '46, but don't forget Oswald. Hell, kill Osama bin Laden's dad! At which point your big nuclear carrier—with all of its marvelous technology—is like [*stutters*] the Paulie Gaultieri of the seas, which seems kind of sad.

Honestly, do you really think that no one killed Hitler and Stalin and Mao in their own time because they didn't know how? They needed an aircraft carrier? No. Even if you tried to save tens of millions of lives by assassinating all those despots, you would almost certainly fuck it up somehow and produce a worse fate. That's what your UFO dungeon masters are hoping you do. You would be making the classic time travel mistake of trying to micromanage the future that you already know. To tweak it and make it better by eliminating Hitler and saving lives.

But listen to me now. You went through a screechy time hole with an aircraft carrier. The future you know is completely gone as of now. Don't worry about fucking Hitler. The fact is, as of that moment, you are completely in charge of the world! You are the freaking UFO that no one even dared imagine. But only for a limited time. You've got all these sailors under your command who have brains of their own and a lot of them have ethics and some small minority of them even probably aren't as super-jazzed as you are to be a time traveling space pirate. But if you play your cards right, you've got a few months to really see what this baby can do.

00:03:04	John	Host	<p>It's not just the nukes, either. Although you should definitely put some though into where Oppenheimer is at any given moment. But, look, you've got more penicillin on board than exists in the entire rest of the world. I would stride onto the bridge and start laying it down. First, paint out all the markings on the airplanes. We're not the USA anymore. We are free agents, man. Maybe playing some scary shit on them, like hieroglyphics and octopuses and shit. Second, immediately hightail it out onto the high seas and avoid all contact with shipping until you get around Cape Horn and up to New York.</p>
			<p>Look, we know all the history, bro. We're the Navy. We have the maps and the books. You need to give yourself time to think. Because whatever the future holds, Pearl Harbor was just some weird day that happened a few weeks before the world caved in.</p>
			<p>If the United States falls under attack, is it really our job to defend her in the past, present, and future? Today on <i>Friendly Fire: The Final Countdown</i>.</p>
			<p><i>[Theme ends in a blaring note from the brass section.]</i></p>
00:04:09	Music	Transition	<p><i>[Drumroll begins, which leads into the theme song.]</i></p>
			<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>
			<p><i>[Song fades down and plays quietly as host begins to speak.]</i></p>
00:04:29	Ben Harrison	Host	<p>Welcome to <i>Friendly Fire</i>, the war movie podcast where two hosts are wearing seersucker suits with black belts and shoes, and the other one isn't. I'm Ben Harrison.</p>
00:04:39	Adam Pranica	Host	<p>I'm Adam Pranica.</p>
00:04:41	John	Host	<p><i>[Chuckles]</i> I'm John Roderick. I can guess which two...</p>
00:04:47	Ben	Host	<p><i>[Laughs briefly]</i> What about the lining in that suit?</p>
00:04:49	John	Host	<p>Pretty interesting suit. I mean, you don't think of 1980 as peak seersucker, but it kind of is.</p>

00:04:57 Ben Host It wasn't a great time for suits, but this is a great suit!

00:05:00 John Host There are a few great suits in the ei—in the eighties. Yeah.

00:05:04 Ben Host *[Whispers]* Fuck.

00:05:05 John Host Right in that era—right in that realm.

00:05:06 Adam Host I was distracted by, uh, Martin Sheen's hair.

00:05:09 John Host I know. Total hedgehog hair.

00:05:10 Adam Host He seems to have kind of—kind of a reverse Kentucky waterfall going. Like... like super long in the front and short in the back?

00:05:20 Ben Host It's business in the back, party in the front.

00:05:23 Adam Host *[Chuckles quietly]* Party in the front, yeah. Yeah. Looks great.

00:05:27 Ben Host That guy has, like, a thousand times as much hair as the average man.

00:05:32 John Host It's incredible to think that this movie was made the year after *Apocalypse Now* came out.

[Ben and Adam laugh.]

But this—this is his follow-up.

00:05:42 Adam Host This is a fucking vacation for him.

[John laughs.]

00:05:44 Ben Host It felt like a movie of the week on, you know, like on TV. But with—

00:05:50 John Host Kirk Douglas *[laughs]*.

00:05:51 Ben Host —a—a zillion dollars in Defense Department assistance and a couple of A-list actors.

00:06:08 Adam Host I don't know about you John, but that's how I enjoyed it. I watched it weekly when it was on TV.

00:06:04 John Hos It is—it's im—I think important to remember that this came out a long time before *Top Gun*, and it established all the *Top Gun* tropes.

00:06:13 Ben Host It really did.

00:06:14 John Host The only difference is that *Top Gun* figured out—and this is why *Top Gun* was such a hit—it figured out to put MTV-style music behind it.

[Someone makes an affirming sound.]

On this film, the soundtrack—you know, this—this movie's got a theme, a prominent theme.

00:06:28 Music Music "Main Titles" from *The Final Countdown: Complete Original Motion Picture Score* by John Scott plays while John continues to speak. A heroic brass fanfare.

00:06:29 John Host And so all the great, like, fighter plane masturbation is all set to this, like, *[imitates a trumpet playing the theme]*—

[Ben laughs.]

—kind of music that—that, like, really cornballs it up. *[Music fades out.]*

00:06:41 Adam Host I like the theme.

00:06:42 Ben Host I was shocked that that “Final Countdown” song had nothing to do with this movie. I assumed that they were from the same thing.

00:06:50 John Host No, that was years later.

00:06:52 Music Music “The Final Countdown” by Europe off of the album *The Final Countdown* plays. It’s a dramatic eighties power ballad.

We’re headed for Venus (Venus)

[Song fades out quickly.]

00:06:55 Ben Host I mean, I know that it’s important to distinguish between different periods of the eighties, but—or is this 1979?

00:07:03 John Host Uh, filmed in ’79, but—but came out in 1980.

00:07:06 Ben Host Yeah. You know.

00:07:07 John Host “The Final Countdown” song—

00:07:10 Ben Host I’m not trying to be reductive, John.

00:07:12 John Host No, no. I know. But the “Final Down—Countdown” song by the band Europe, uh, was, uh, like, a—a sort of a Nena “99 Luftballons” kind of nuclear apocalypse song. That’s the countdown that they were talking about. I have zero idea what the countdown they’re talking about in *The Final Countdown* movie is—

00:07:30 Ben Host *[Chuckling quietly]* Yeah.

00:07:31 John Host Is it the countdown to Pearl Harbor? I guess it’s—I guess that’s what it is.

00:07:34 Adam Host That’s gotta be it.

00:07:35 John Host But what is—I mean, that’s a weird title.

00:07:37 Ben Host I think the producers were like, “Listen. This movie is gonna be right after *Night of the Generals* on a podcast that comes out thirty-something years from now. Forty years from now.”

00:07:47 John Host *[Chuckles]* Forty years later.

00:07:49 Ben Host “We need—we need it to have an even less-sensical title, relative to the material in the movie. It’s the only way we’re gonna one-up *Night of the Generals*.”

00:07:59 John Host Not to be the—not to be that Twitter guy, *[speaks in a surfer/stoner-dude stereotype accent until further notice]* but we are reviewing—

[Ben laughs loudly, and John joins in with a quick chuckle.]

—we are reviewing this movie—

00:08:05 Ben Host John Roderick, reply guy.

[Both laugh.]

00:08:08 John Host —we are reviewing this movie exactly the amount of time after the movie was after the events depicted in the movie.

00:08:19 Ben Host *[Mimics John's voice, laughing]* Whooaah!

00:08:22 John Host If that doesn't make you feel old, bro! Ohhh, that's forty years, both ways.

00:08:29 Ben Host Damn.

00:08:30 Adam Host *[Whispers]* What?!

00:08:31 John Host *[Normal voice resumes.]* Yeah. I know.

00:08:32 Adam Host That seems impossible. This was the first time that I saw this film in HD. And I remembered in watching it on TV, how grainy and bad it looked. But, you know, you were talking about all that B-roll—that tasty, tasty, *Top Gun*—style B-roll. This is beautifully shot in so many areas. I think in many areas, better than *Top Gun*.

But what unfortunately you get is the combination of this great B-roll and a couple of visual effects that they never had the money for. And I almost feel like you could do addition by subtraction here by not even showing the storm.

00:09:14 John Host Except—at least from my perspective as a kid—boy, that storm was... I didn't realize it was a bad effect?

00:09:21 Adam Host Uh-huh.

00:09:22 John Host I thought it was a cool effect. 'Cause the—dude, the storm is like a blue—

00:09:28 Ben Host It's a blue portal.

00:09:29 Adam Host The terror of it is—remains effective, though. And it lasts so long. It lasts almost a full minute of people screaming.

00:09:37 Ben Host The blue portal being a tunnel that the ship is supposed to go into doesn't really work when you can see that they're just superimposing, like, a graphic of a circle over the footage. Like, the fact that it doesn't disappear into the water or anything. *[Laughs.]*

00:09:52 Adam Host You know what, Ben? You don't know what—what time portals even look like. So maybe that's what it looks like.

00:09:57 John Host Yeah! Yeah!

00:09:59 Adam Host How would you know?

00:10:01 Ben Host Eh, okay.

00:10:02 Adam Host You know what? Only you would be sucked into a time portal, and you'd be like, "You know this is actually really disappointing—looking time portal. Maybe I'm not even gonna go in this"

00:10:10 Ben Host Yeah, I don't want to be one of those—one of those, uh, negative Nellies that just makes fun of the time portal.

[Adam laughs.]

00:10:15 John Host I'm with Adam on this one. Keep your hands off our time portal.

00:10:20 Ben Host *[Laughs]* What's your history with this movie, John? Are—did you, uh—did you get opening night tickets?

00:10:26 John Host Let me full disclosure myself right off the bat. This movie came out one month before my twelfth birthday.

00:10:34 Adam Host Just, a perfect place for—

00:10:35 John Host So, I wa—*[breaks off, chuckling]*. I was 11 and 11 months—
[Ben laughs.]
—and my butt was in the seat, like, for the debut. Uh, this was playing at the Fireweed Theatre in Anchorage, Alaska, on the corner of Fireweed and Old Seward Highway. *[Chuckling]* And I was there! For it! All the way. I was completely soaked in it.

00:11:01 Adam Host The perfect story.

00:11:03 John Host Aw. It was—and, you know what? Like, I knew who Kirk Douglas was from, uh, from all the movies I'd watched with my dad. From whatever, you know. He was enough of a movie star that I—that he had penetrated my 11-year-old head. And, um—
[Ben laughs.]
—it was just like—there wasn't a movie like this before this. Where you just stood on the deck and watched carrier operations. And fully a quarter of this movie is just, like, a Navy recruitment video.

00:11:39 Ben Host Like, the sequences go on a little too long to just be B-roll. Like, this movie is very interested in showing you what the *Nimitz* is capable of doing.

00:11:50 Adam Host Wrong!

00:11:51 John Host One cool thi—*[breaks off, chuckling]*. They do that really cool thing—

00:11:53 Adam Host Not too long!
[Ben laughs.]

00:11:56 John Host —where they—it—rather than have a voiceover—they don't need a voiceover, 'cause they can just put a guy on a microphone—
[stutters] like, on a speaker going, "Next up on the catapult, Douglas EA3B Sky Warrior." You know, like, it sounds like he's giving official orders. Like, "Now we're gonna launch the Grumman E-2 Hawkeye!"

00:12:17 Adam Host Did you read that the, uh, that the tail hook malfunction was totally incidental and they were just on the ship—

00:12:22 John Host Totally unreal!

00:12:24 Adam Host —in the right place at the right time to capture it?

00:12:27 John Host So amazing. I thought as they were doing it, like—

00:12:28 Adam Host It's insane.

00:12:29 John Host "They can't possibly have—have staged—"

00:12:33 Adam Host Yeah.

00:12:34 John Host “—a rescue landing—“

00:12:35 Adam Host It’s too risky.

00:12:36 John Host And it was an accident. It’s so brilliant. It’s so—

00:12:37 Adam Host Yeah.

00:12:38 John Host I’ve never seen one outside of this movie, and it’s gorgeous.

00:12:41 Adam Host It’s so well done.

00:12:42 John Host To put up that net and catch that plane.

00:12:45 Adam Host Yeah.

00:12:47 John Host Robs, I’m gonna wanna go back and have my dude speaker voice actually say the right planes. So we can do that at the end. We can get—

00:12:56 Rob Shulte Producer Okay.

00:12:57 John Host We can go get that later.

00:12:58 Ben Host Well, I guess I—I’m just gonna sit back and let you guys talk about this movie, then.

[John bursts out laughing.]

00:13:03 Adam Host Yeah.

00:13:04 John Host Well, no. All of your criticisms of it, Ben, are completely valid.

[Ben laughs.]

It’s just that in the mi—in the aggregate, you are wrong.

00:13:12 Ben Host I looked up the cinematographer for this film. Same cinematographer as *Pee-wee’s Big Adventure*.

00:13:19 Adam Host *[Whispers]* What?!

00:13:20 Ben Host And that completely, like, made me understand why it looks the way it does. It’s too subtle to point at any one thing, but it just, like, it feels cartoony. It’s super-flatly lit.

00:13:32 Adam Host And it shows process in a way that Pee-wee movies often do. Like, the Rube Goldberg-ification of the Pee-wee world is—

00:13:41 John Host Yeah.

00:13:42 Adam Host —is sort of how an aircraft carrier functions, right? It’s order and process.

00:13:46 Ben Host Right. *Pee-wee* is—*Pee-wee’s* Rube Goldberg machine is frying eggs and making toast, and the aircraft carrier’s Rube Goldberg machine is, uh, is putting up a net so that a Corsair can land without its hook.

00:13:59 Adam Host Right.

[John chuckles warmly in the background.]

00:14:01 Ben Host But the upshot is the same, cinematically.

[All laugh.]

00:14:07 Adam Host [Sighs] I—I just—I mean, obviously I just soaked all of that stuff up. I mean, I could have lived in the documentary element of this film for even longer than they gave me. And a great, great deal of this film are the documentary elements.

00:14:25 Clip Clip **Commander Richard Owens [The Final Countdown]:** So, all we have to do is move through some storm at sea, and bingo. We're all much more clever than Einstein.

00:14:30 John Host It's cool that most of the cast of this movie are actually the crew of the *Nimitz*.

00:14:36 Adam Host Yeah.

00:14:37 John Host And so you get to see, like, all these Navy dudes with their weird, like, late seventies mustaches, because in the late seventies—I mean, this was the era when, like, all-volunteer Navy, when people were smoking dope on the boat and everybody—you could wear long sideburns. There's a guy with a beard.

00:14:57 Adam Host And the Amish were taking their *rumspringa* aboard aircraft carriers?

[John and Ben laugh heartily.]

Like, what's up with the neck beards that you see in a couple of these scenes? That was shocking to me.

00:15:05 John Host It's just, like, whatever eight—late seventies, early eighties fashion—it was really a turning point for the mullet dudes. The mustache and mullet crowd. But watching them all in the background kind of, you know, sort of trying to act and—and just being normal Navy dudes—that alone is a documentary. It's kind of like watching the moon landing, except from the perspective of the parking lot. You know, just, like, with the camera focused on a bunch of guys sitting on the hoods of their Camaros, just going, like, "Whoa, check it out, bro."

00:15:37 Adam Host I don't know how the director accepted some of these line readings, though. Like, there are—

[John chuckles.]

—a few of them are so awful that I don't know how they ended up in the movie. How do you not get a second take at "a big fish," for example? Like, that guy's speaking English like it's his second language.

[John and Ben laugh.]

Like—like, he's been given the lines phonetically, but you know that's not true.

00:16:01 Ben Host The story behind why it's got such a big cast is that the producer was one of Kirk Douglas's sons.

00:16:09 John Host Right. Like, Michael Douglas's half brother.

00:16:11 Ben Host Yeah. But it's also just, like, a weird script. Like, the—it's so unusual for a device like this to be totally unmotivated. The idea that they're gonna travel back in time and it won't mean anything. Like it—it's not that they did something to travel back in time. It's not that they angered the gods or there was a Defense Department experiment gone wrong and they travel back, back to the future—

00:16:39 Music Music Sting from "Power of Love" by Huey Lewis and the News from the album *Back to the Future: Music from the Motion Picture Soundtrack*.

00:16:40 Ben Host —with just as little explanation of why, you know, why that happened. Like, what the... what mechanic is in play that would cause them to travel in time. And we're just, uh, we're just along for the ride. Like, there to see them go back in time, figure out that they've gone back in time, try to decide what to do, and then travel back to the future before they've actually messed up the timeline.

00:17:06 John Host As a 12-year-old—

[Ben laughs.]

—that also plagued me. But it didn't interfere with the fun. Like, the whole premise of this movie is:

[Electric guitar music begins to play as John resumes his surfer/stoner dude accent.]

"What would happen if a modern aircraft carrier was, like, in World War Two? Like, what—oh! What would happen, bro, if we could just, like—one aircraft carrier could win the war?!"

[Resumes regular voice] Like, that's a thing that we've all—or, at least, all—

00:17:38 Ben Host Yeah.

00:17:39 John Host —those of us that read *Jane's*, uh, have thought.

00:17:41 Ben Host There's a very famous Reddit post about, like, "What if a Marine battalion fought a Roman legion?" And it's been, like—it's been, like, a blacklist script in Hollywood forever.

00:17:53 John Host And it's a—it's totally a thing that you want to do. You know, you want to sit there and just be like, "Wow, military advancement has happened so fast! I mean, like, think about what would happen if a World War Two aircraft carrier went back just to World War One?" But that is a pretty thin premise to do a whole movie around. It's a b—it's basically a Reddit post. It shouldn't be a film.

00:18:16 Ben Host Oh, it is a Reddit post, yeah. *[Laughs.]*

00:18:17 John Host Like, why don't the—why didn't they put a—why didn't they anger the gods somehow? Why wasn't this made into the effect of a government experiment? Some other—just, it would have been just a tiny little, little half of a page into the script to give it some—to have it make some sense.

00:18:39 Ben Host The shame of it is that the budget just wasn't there to actually—like, when they show footage of the attack on Pearl Harbor, it's just desaturated footage from *Tora! Tora! Tora!* Like, they—it's—

00:18:52 John Host And I think that happens so much. You saw that *Tora! Tora! Tora!* footage over and over.

00:18:57 Ben Host But they couldn't actually shoot, like, you know, like the *Nimitz*, like, steaming into harbor and scrambling its entire complement of fighter jets and taking out the attacking Japanese. Like, that would—that's the movie I was hoping to see here.

[John laughs.]

00:19:13 Adam Host Why hasn't this been remade by Michael Bay? And I mean that—

00:19:17 Ben Host Right!

00:19:18 Adam Host —completely seriously. I think—

00:19:19 Ben Host Why did he make *Pearl Harbor* when he could have done that?

00:19:21 Adam Host It would have been the highest-grossing film in ten years.

[Ben laughs.]

If it were done well and done completely, it would have been incredible. There's no one that wouldn't have seen it.

00:19:31 John Host But the fact that they pull back. The fact that they don't, and Pearl Harbor continues and—and—and the normal history line—timeline continues, is the thing that makes the movie such a... I think it's the thing that puts the movie into the category of "interesting."

[Ben makes a thoughtful sound.]

If they just went back and kicked a bunch of ass, at least for a—at least from the perspective of my 12-year-old self, walking into that movie with all of that—with all the blue balls of, like—

[Ben laughs loudly.]

—you know, you got right to the—you know, they had scrambled the jets. They were four minutes out from—from taking on the Japanese fleet, and then they had to go back. And they all went back and it's like nothing happened except for one guy, Commander Owen, lived this crazy life where he became a rich industrialist, basically trading on everything he knew. But he never—he didn't intervene in the Kennedy assassination.

00:20:30 Ben Host *[Chuckling]* Right.

00:20:31 John Host He didn't stop Vietnam. You know, he just let everything happen.

00:20:35 Adam Host He kind of turned into Biff Tannen.

[John and Ben laugh heartily.]

00:20:42 Clip Clip **Biff Tannen** *[Back to the Future, Part II]*: Third time's the charm.

00:20:44 Ben Host Yeah, Biff Tannen, who loves and misses his dog.

00:20:48 Adam Host *[Earnestly, thoughtfully]* Yeah. John, I want to interrogate that comment a little bit. And it might be a semantic argument, but this idea that they turn back is... I don't think the motivation. Like, I don't—like, Captain Yelland is interested in fighting at Pearl Harbor. But it's the storm that gobbles up his ship before he has a chance to do it.

00:21:13 John Host But he calls the fighters back, I guess because he doesn't want to leave them behind?

00:21:17 Adam Host Yeah, that's how I interpreted that. But do you feel like there should have been more argument about the reasons for or against involving themselves in that moment in history? This is such a short movie. It's a 90-minute movie, and I feel like we get five minutes of—of that campfire stoner conversation that is—

00:21:38 John Host Right.

00:21:39 Adam Host —so delicious to anyone who likes talking about this stuff.

00:21:42 Ben Host I wish there had been a scientist character and the—and the time travel had been motivated by some, you know, experimental technology they had on the ship, so that they could debate, like, "Okay, is it gonna change the timeline or is it, you know, cause a multiverse kind of thing where we change this timeline, but it doesn't change our timeline?" Something.

00:22:04 Adam Host Yeah, and Lasky's right there to—to counterpoint that argument, too. And he's just unable or unwilling to do it sufficiently.

00:22:11 John Host The thing about Lasky that makes him—that makes him weird—because you're absolutely right. Like, the *Nimitz* at this point is a pretty new character. Or a pretty new carrier. It's, um, it's like a—it's like a supercarrier. It came online... just a few years before this. It would have been super easy to have it—to have the story just be like, "Yeah, the reactor—the super reactor that's powering this supercarrier, like, created a time portal."

[Ben laughs.]

But—but Lasky is the guy that should have been—he's the civilian that should have been making the argument—

00:22:51 Adam Host Mm-hmm.

00:22:52 John Host —to not interfere in time.

00:22:54 Ben Host Right.

00:22:55 John Host But instead, we get Commander Owen is the thoughtful one. And be—and since he's the one that gets left behind, he ends up being—we're grateful for his thoughtfulness. But when Sheen finds out that Senator Chapman has this whole story about, you know, like if he ends up being a democratic nominee then he'll be the president and all that other stuff—which is—which is smart. Like, a cool—that's cool writing.

[Ben makes a couple of affirming sounds as John continues.]

But—but—but Lasky's all excited about it! He's like, "Oh, yeah! It's amazing!" And we—I think we just—we missed an antagonist there. We missed the smart scientist.

00:23:36 Ben Host The other thing I kept thinking they were setting up was that that Russian fishing ship that they—that they spot on the way out to the carrier—I thought that that was going to be, like, part of the explanation.

00:23:50 Adam Host Yeah.

00:23:51 Ben Host Like, somehow the Soviets had, uh, had created a blue portal for the *Nimitz* to go through, not realizing that they weren't just eliminating the *Nimitz's* flight, but actually sending it back in time or some—you know, I don't know. Something like that.

00:24:07 John Host Right, right, right, right, right.

00:24:09 Ben Host I had a—I found a very, uh, silly moment of pedantry about that trawler, if you guys would like to hear it.

[Adam chuckles.]

00:24:16 John Host I wondered if that—

00:24:17 Adam Host Yeah.

00:24:18 John Host —if that was gonna be the moment of pedantry.

00:24:20 Ben Host “*[In a declamatory tone]* While flying out to the ship, the Russian trawler *[spelling out the ellipsis]* dot-dot-dot... isn't. Real trawlers were larger ships designed to shadow our fleet units for long periods of time, monitoring our radio spectrum as well as our procedures and frequently reporting data via radio circuits. This required extensive antennae systems for SIGINT and ELINT and RFDF—“

[Morse code plays under Ben as he continues to speak.]

“—which the little fishing boat has none. The average, quote, 'trawler,' was 300 feet in length, over 3,000 tons, and carried a crew of about 150.”

00:24:55 John Host Whoa.

00:24:56 Ben Host So, this is a pedant that doesn't understand that there's also a kind of fishing boat called a “trawler.”

[John laughs in the background.]

[Chuckling] Like, clearly somebody that was in the Navy, right, 'cause he's referring to, “our—our ships,” but it's a different type of trawler, buddy. Don't worry about it. *[Chuckles.]*

00:25:15 John Host He's mad.

00:25:16 Ben Host Yeah, he mad.

00:25:17 Adam Host Uh, my moment of pedantry has to do with whether or not a flare gun could take down a Navy helicopter.

[Ben laughs loudly.]

I mean, how—was there, like, a stick of dynamite on the end of that flare?

00:25:29 John Host That was the worst special effect in the film, I thought.

00:25:32 Adam Host Absolutely.

00:25:33 John Host Because he fires the flare gun and then there's, like, a gel? Like, they superimpose some kind of Grateful Dead gel over the top of it, and it's like, "Oh, it blew up." It's like, "I don't know. That could—" If they had had more money, I think that flare could have ricocheted around in there and started a fire and that could have been a cool helicopter crash.

00:25:49 Adam Host Right.

00:25:50 Ben Host Yeah.

00:25:51 John Host They could have done a *Rambo*, where they drove—where they flew the helicopter just over the hill line and then blew up a bunch of 50-gallon drums full of gasoline.

00:25:59 Ben Host That would have been great.

00:26:01 John Host We all would have been like, "Wow! Amazing. Look at that."

[Ben laughs.]

00:26:02 Adam Host This is 1980. This is the dawn of *Rambo*.

00:26:05 Clip Clip **Warren Lasky [The Final Countdown]:** It opens up some amazing possibilities.

00:26:07 John Host It's—I think it's cool, or it's interesting, I guess, that the budget of this film if the Navy hadn't been involved—

00:26:14 Adam Host Oof.

00:26:15 John Host In order to actually achieve all of the Navy shit, what this—this movie would have cost \$200 million.

00:26:21 Ben Host Oh, yeah. They couldn't have done it.

00:26:23 John Host And the fact the Navy—couldn't have done it, right? But the fact that the Navy just—they donated all of that stuff, I think that's really hilarious. The budget was \$12 million—

[Ben chuckles.]

—because other than—other than the Navy stuff, basically it's all just guys walking around in—and basically it's filmed on the *Nimitz*, right?

00:26:42 Ben Host Yeah.

00:26:43 John Host So they didn't even need to build a set.

00:26:44 Ben Host No sets of any kind. It's entirely on location.

00:26:48 Adam Host Why weren't there five sequels made to this movie, also? Like, this film made back five times its budget. You could do this with a submarine. You could do this with Marines, the way Ben was describing. You could do it every kind of way for every major military conflict around the world.

00:27:06 Ben Host Yeah.

00:27:07 Adam Host And I think you could make back five times your money every time.

00:27:09 John Host Just have the *Nimitz* just flying through time *[laughs]*.
[Ben and Adam chuckle.]
Time Nimitz!

00:27:16 Adam Host Can we call it *Hours, Nimitz, Seconds?*
[John groans and Ben laughs.]

00:27:21 John Host Ohhh, *Hours, Nimitz, Seconds!*

00:27:23 Ben Host That's a better title than *Final Countdown*.

00:27:25 Adam Host Kind of is.

00:27:26 John Host I kind of want to ring a bell for you, Adam.

00:27:27 Adam Host Yeah.

00:27:28 Music Music Theme music plays, "War" by Edwin Starr.
War!
Huh!
Yeah!

00:27:32 Ben Host Like, not knowing what was coming, they started reading the list of Japanese ships that were heading toward them. And it's a long list. And it's several carriers, right? Like, the—in the hostage scene, when the—when they're on the radio and the guy starts listing the Japanese ships they're talking about, I was like, "Oh, this is actually, like, a pretty interesting thought experiment. One modern carrier against a dozen World War Two—era Japanese carriers: who would win?" Like, do the numbers add up to—in the Japanese favor? Like if—

00:28:09 Adam Host Yeah. It's the duck-sized horses question.

00:28:12 Ben Host Right. Like, if they can get off enough torpedos because they just have enough ships and planes to launch them, like, do these guys even have a ch—a shot? Or what? And if there had been a sequel, maybe they would have had enough money on their second time out to, like, actually play that out.

00:28:30 John Host Ben, when you and your friends sat around smoking pot, what did you talk about?
[Adam and Ben laugh loudly.]
Because that's what I talked about with my friends. *[Stoner dude voice returns for this sentence]* "What would happen?"

00:28:39 Ben Host That's what I'm saying. Like, that's the interesting movie that I wish this was.

00:28:44 John Host I feel like at that point, it's a Tarantino movie.

00:28:47 Adam Host You're shooting Hitler in the—with a machine gun.

00:28:50 John Host Yeah, we're just watching—we're just watching the Japanese Navy, which was the greatest fighting force of its day, just get its ass handed to it by a bunch of American pilots with mustaches forty years later. And what's the—what are the stakes?

00:29:09 Ben Host That's the thing, is like, if it's that many more Japanese ships, maybe it's a fair fight, or maybe there's—maybe it's advantage Japan still.

00:29:18 John Host I mean, I feel like that is a great movie if you set the scales smaller.

00:29:23 Ben Host Hmm.

00:29:24 John Host If you have a m—if you have a, like, a marine battalion with modern weapons that get—that go through a portal and they are—they find themselves suddenly in occupied France in 1940—you know, it's basically like, you could do that on a small scale and make a really fun movie. There's so many ways that an F-14 could... sink a Japanese carrier with a single missile without them even knowing that there were F-14s in the air. So, it's not—I think for dramatic purposes, they're like, "We're about to engage!" But the idea of this battle being fought as, like, a dogfight—

00:30:06 Adam Host That's such an interesting movie. *[Chuckling]* The one that you're putting together that involves the Japanese fleet sinking mysteriously, not knowing where the missiles came from—

00:30:18 John Host *[Laughing]* And no one in America ever knew they were there?

00:30:20 Adam Host Yeah, yeah.

00:30:22 John Host Where it was just like, "Oh, Pearl Harbor never happens and nobody—the only people that even are aware that something happened are, like, the top brass in the Japanese navy." Like—

00:30:30 Adam Host Like, they woke up a sleeping giant, but they don't know where the giant is or that they woke him up, or—

[John laughs enthusiastically.]

—or anything!

00:30:38 Ben Host I mean, that's another fascinating movie, right? Like, the US doesn't go—doesn't get into World War Two.

00:30:45 Adam Host Right.

00:30:46 Ben Host Like, FDR doesn't get the pretext to do the big speech. Congress doesn't declare war. Like, then what? What happens to Europe? What happens to—

00:30:58 Adam Host Chapman becomes president?

00:30:59 John Host It's *The Man in the High Castle*.

00:31:01 Adam Host Right.

00:31:02 Ben Host What happens to the Philippines?

00:31:04 John Host Right, what happens to the Philippines? I mean, it is, it's a—if the US remained in isolation, but the Japanese lost their entire fleet, the Japanese aren't going to be able to hold onto all that far-flung, crazy territory.

00:31:19 Adam Host You know what? This is an argument that Lasky could have brought in that meeting. Like, the domino effect of what happens here—

00:31:25 John Host There you go.

00:31:26 Adam Host —is never interrogated.

00:31:27 John HOst Yeah.

00:31:28 Adam Host It's just the first domino—

00:31:29 John Host That's right.

00:31:30 Adam Host That's the only one we talk about.

00:31:31 John Host That's right. That's the—that's where the movie should have and could have been a really interesting sci-fi movie.

00:31:39 Adam Host We needed our Gene Hackman/Denzel Washington dinner scene, where it's like a protracted 20-minute debate in a smoky room—

00:31:47 John Host *[Chuckles]* Yeah.

00:31:48 Adam Host —where we really chop this thing up.

00:31:50 Ben Host What did von Clausewitz say about messing up the timeline? Would—was von Clausewitz pro-“kill baby Hitler” or anti-“kill baby Hitler?”

00:32:00 Adam Host The reason we don't interrogate that is because we're on a timeline, right? It's the day which will live in infamy coming up. Like, they can't just sit around and talk about this. It's launch fighters or not.

00:32:12 John Host But if they had arrived—if they'd gone through the portal on December 5th—

00:32:17 Adam Host *[Laughs]* That would have been way more convenient. For everyone. *[Ben chuckles.]*

00:32:22 John Host What we don't see at the beginning of the movie is that in 1980 timeline, it's December 4th. Right? Like, the portal isn't—it would have been way more interesting if the portal was just a portal through time on this particular day. December 5th is some kind of magic day. And it—and they went back on the 5th and came home on the 7th. So they had two days, and it was some kind of rip that exists as a—you know, it's like a danger place in the world. Like, “Whoa, on December 5th, don't go sailing around Hawaii.”

00:33:01 Adam Host It's like Bermuda Triangle stuff.

00:33:03 Clip Clip **Speaker:** How superstitious are you?

00:33:05 John Host But what—but at the start of the movie, we have no idea what day it is. Could be March 11th.

00:33:08 Adam Host Yeah.

00:33:09 John Host And so, that connection's never drawn. And we don't get that extra day. And what we don't get is Lasky having a counter-opinion. 'Cause the argument is between, "We're a US Navy ship and our—and we're sworn to protect the United States. And so we are obligated to fight here, because we're USA America."

[Ben laughs.]

Versus the argument, like, "Don't fuck with the time. Don't fuck with the timeline because—because, uh, we're gonna screw up the world." But they don't know if the ship is ever gonna go back to the future again.

00:33:49 Music Music Sting from "Power of Love" replays. Two upbeat synth chords.

00:33:50 John Host What happens if the *Nimitz* just shows up in 1941 and then stays?

00:33:56 Adam Host I love the simplicity of that argument. The, "We are—we defend the United States no matter what time we're in." It seems very related to the stories that you read about, like, Japanese soldiers being marooned on random islands, still fighting World War Two on their own.

00:34:13 John Host *[Thoughtfully]* Yeah.

00:34:14 Ben Host Right. The *Nimitz* would be—like, if it stayed in that time period—would be an interesting, like, extremely-limited-resource-that-was-extremely-powerful thing for the United States military. Like, it's sort of ru—like, you could make an analogy to the nuclear weapons we used, right? Like, we don't have a lot of this, 'cause when the *Nimitz* runs out of missiles and bullets, it's—it's not like they can—

00:34:42 Adam Host Yeah.

00:34:43 Ben Host —they can't refuel the nuclear propulsion system on the *Nimitz* in 1941.

00:34:49 John Host Uhhh... let me just, uhhh, interject here—

[Ben laughs gleefully.]

—uh, because I have run these scenarios so many times—

00:34:59 Ben Host Alright, alright.

00:35:00 John Host In my—in my little—in my bedtime imagination.

00:35:03 Ben Host John is cracking open the journals he kept when he was a pot-smoker.

[Ben and John laugh.]

00:35:08 John Host The thing is that what you have in this situation—you have a reactor, right? And the reactor has, what? At least a 20-year com—like, fuel component? Before they need to refuel.

[Ben chuckles.]

So, from 1941, we're talking about that carrier still being able to power its way around until 1965.

00:35:34 Ben Host Wow.

00:35:35 John Host For sure. Also, the *Nimitz* is going to have nuclear weapons on board, right? Presumably there are—there's some cache of, like, tactical nukes on the boat. So, there are bombs on there that are equivalent or greater than Hiroshima bomb. It would not be difficult for them to ramp up, like, avgas production in 1940—in the forties. Like, there are gonna be engineers on this boat that could go on land and say, "Here's what we need from the refineries. We need gasoline." In World War Two, they already had JP-1, which was jet fuel that basically would have powered a—a F-14.

00:36:20 Ben Host What the fuck were they using it on? *[Laughs.]*

00:36:21 John Host I mean—well, they were—they were developing jets!

00:36:24 Ben Host *[Thoughtful and interested]* Oh!

00:36:25 John Host You know, they were already making super-hot gasoline by World War Two. They could have—they could have—whatever, like, lowered the flash point or something to get it to work in modern jets. It wouldn't have been, like, I don't—it wouldn't have taken long to improve gasoline.

And they—I think they would have been able to reverse-engineer things like Sidewinder missiles. And figure out, you know, it would have been just like alien technology. But, like, Sidewinders didn't have—I mean, they had complex avionics and stuff, but it was all mechanical. It's not like it was—maybe not all mechanical, but it's not like it required the internet, right, to build that stuff.

00:36:07 Ben Host It wasn't on a long, fiber-optic cable connecting it back to where it was fired?

00:37:11 John Host No. I feel like an aircraft carrier like the *Nimitz* could have gone back to 1940 and it—and that technology would have been explainable to engineers in such a way that they could have kept it running until they got—and by '65, they would have the capability—they would have reverse-engineered a nuclear reactor. Right? They were working on that stuff already.

00:37:33 Adam Host You know what? I'm just gonna set down my hash pipe and take the other side of this argument, John.

00:37:38 John Host *[Imitates taking a long drag from a pipe, then, in his surfer/stoner dude voice]* Okay—okay, bro. Alright. So, like, fine. Like, what do you know?

00:37:43 Adam Host So, here's—here's the—here's the side that I'm taking. Like, the challenge in war fighting strategically is the diversity in targets, right? Like, part of what makes it so difficult to win a war is that you need to—to dominate and destroy so many different parts of a country's warfighting machine.

And I think that there's a relationship between relative power of a single target and the rest of a country's ability to fight a war that makes this sort of—this sort of object in this sort of time a really interesting thing. Because, by putting a *Nimitz*-class aircraft carrier in 1941, you are making it the target for any enemy. And it only takes one, John.

[John chuckles.]

One kamikaze plane to hit the conning tower of this thing for the *Nimitz* to be over, right?

00:38:42 John Host Nooo! The *Nimitz* can take whatever you have!

00:38:45 Adam Host The entirety of the Japanese fleet bearing down on one single carrier. There aren't enough fighter jets to fight off 500 Zeroes.

00:38:54 John Host *[Dismissive]* No.

00:38:56 Ben Host *[Emphatically]* That's the movie I wanted to see.

00:38:59 John Host No, here's what the *Nimitz* can do. It can outrun any ship in 1940.

00:39:04 Adam Host It can probably outrun a Zero.

[Ben laughs.]

00:39:06 John Host It can outrun—it totally can outrun a Zero! But also, they can park 100 miles away and still sortie. Their range of firepower is so much greater. The Japanese could never get close to 'em. It would just stay—it would be cat and mouse.

00:39:21 Adam Host But could it exist, like—but in terms of that proportionality though, like, the *Nimitz* can launch 1,000 missiles, but if Japan only needs one plane to get through—

00:39:34 John Host You're suggesting that the *Nimitz* is vulnerable, but it's built to be attacked by the Soviets.

00:39:40 Adam Host Yeah.

00:39:41 John Host It's built to take a lot of damage that a balsa wood, like, Zero isn't gonna be able to deal. I'm thinking that the *Nimitz* after it destroys the Japanese fleet parks off Scapa Flow and scares the shit out of Germany.

00:39:56 Adam Host This is a carrier without the benefit of its carrier battle group, though. Like, the very thing—

00:40:02 John Host Yeah.

00:40:03 Adam Host —made to protect such a platform is gone

00:40:04 John Host *[Under his breath]* Right, right. That's true.

00:40:05 Adam Host And I think it makes it more able to be attacked than how we would normally think of one, conventionally.

00:40:13 Ben Host I thought for sure when he said, like, “Get the—send those destroyers home. They don’t need to be out in this weather.” That was—

00:40:19 Adam Host Yeah.

00:40:20 Ben Host —that was setting that up, right?

00:40:21 Adam Host Yeah.

00:40:22 John Host Yep. Yep. That—and it was setting up, but then the film never investigated it.

00:40:27 Ben Host The other thing that I was really fascinated by was, um, the Waring Hudsucker character—uh, the senator—when he sees the jets and stuff. Like—like, what he does is immediately go to suspecting FDR of having developed this super-technology in secret and not told the Senate about it.

And that stuff was so fascinating to me. Like, “Oh, like FDR is trying to draw the Japanese into a war that we’re so vastly overequipped to win. But he’s gonna get all the credit, and that’s gonna mess up my political career.” Like, “I was supposed to be next in line,” or whatever. And that was also a really fascinating moment in the script that it just kind of blows past.

00:41:15 John Host Right, and—but why at a certain point wouldn’t you read the senator in on the problem, and then the senator could be a crazy voice in that argument. Where the senator realizes, “Oh, my God. I have the power here.”

00:41:30 Ben Host Yeah. “I have a unique opportunity to both advance my political career and also defend the United States against its enemies.”

00:41:41 John Host Yeah, that would have been a crazy voice.

00:41:43 Adam Host And it’s in keeping with his ambitions, also. If he were going to pivot into, “I’m going to deliver the *Nimitz* to my country as a warfighting platform,” that’s never a part of his angle. He’s more suspicious and paranoid than anything.

00:42:00 John Host Because they don’t read him in on the time travel thing.

00:42:03 Adam Host Yeah.

00:42:04 John Host Like, it would have been so easy for anybody to say, “Well, here’s the deal. We’re from 1979.” And... after a moment’s shock, that would be a lot easier to digest than, “Oh, yeah, uhh, we’ve been developing 50 secret technologies. Helicopters—“

[Adam chuckles.]

“—jet airplanes, a supercarrier—“

00:42:29 Adam Host Right.

00:42:30 John Host “—and you—and you, a senator on the Defense Appropriations Committee, never heard of any of it.”

00:42:36 Ben Host Yeah.

00:42:37 John Host Or you could just say, “We’re from 1979 and we went through a blue—we went through a blue anus.”

[Adam laughs.]

“And we—and—*[chuckles]*—we don’t know any better than you do.”

00:42:47 Ben Host Ms. Scott figures it out, right? ‘Cause she looks at the MRE and sees the inspection date?

00:42:52 Adam Host Yeah.

00:42:53 Ben Host But he never figures it out. The senator.

00:42:55 John Host There was plenty of—plenty enough science fiction in the thirties and forties that... I wonder this all the time. If somebody really came back—‘cause time travel is such a big part of science fiction. If somebody really came back from the future and had amazing technology, how long before you or I said, “Wait a minute. Are you from the future?”

00:43:22 Ben Host *[Laughs]* Yeah.

00:43:23 John Host You know, like, how long would we stay in the dark and just be like, *[Puts on surfer/stoner dude voice]* “Whoa! Amazing! You have like— whoa! You got—where—what Best Buy did you buy that stuff at?!”

00:43:33 Ben Host *[Chuckles]* There’s a movie that’s, like, set in our time and a ship that is way more capable than what we know ships to be capable of comes back from 40 years in our future. But we’ve also seen so many, you know, movies and TV shows about, you know, crime scene investigators that have hologram technology back at the crime lab. And we’re used to the capabilities of government tech being inflated in our myths.

00:44:00 John Host *[Quietly]* Right.

00:44:09 Ben Host So, was that true in 1941? And would they have said, like, “Wow, like the—good job by the military developing all this stuff.”

[Chuckles.]

00:44:20 John Host Oh, wait, wait, wait, wait, wait. Dudes. Here’s the movie.

[Someone snickers quietly.]

00:44:24 Ben Host Here we go.

00:44:26 John Host It’s set in our time. A UFO appears. It appears at—in the middle of, like, a tense geopolitical situation, and it appears to be aliens. And everybody in the world freaks out. But then our heroine gets beamed up to the alien ship, and it’s full of US Navy dudes—

[Adam laughs.]

—who are from 2100, and they’re like, “Fuck, we went through a time portal.”

00:44:54 Ben Host Yeah. “We don’t know when we’re gonna get sucked back into it. So we might not be able to help much.”

00:45:00 John Host "Right, but are we supposed to, like, help fight the Taliban right now? We're not sure. We have—we're, like... we have laser guns and stuff."

[Ben laughs.]

"It's kind of weird." And Martin Sheen is in it.

00:45:12 Ben Host Yeah.

00:45:13 John Host Why does nobody make that movie?

00:45:14 Ben Host *[Stifling laughter]* Much of what the Navy does in 2100 is use laser beams and fly around in saucers.

00:45:22 John Host *[Chuckling]* Yeah, exactly.

00:45:24 Clip Clip **Speaker [The Final Countdown]:** Sir. I think you ought to see this.

00:45:27 Ben Host The moment in the movie that's maybe the most fun is when they're on the pleasure yacht and see the F-14s fly over. Like, that really does feel like F-14s are spaceships in that moment.

00:45:41 Adam Host Yeah. Especially when they pull vertical after—*[chuckles]*—after crossing over the top of them. What is that got to—

00:45:47 Ben Host Yeah.

00:45:48 Adam Host —look like to a person from the forties?

00:45:50 John Host I just wanted so much more of that.

00:45:51 Ben Host Yeah.

00:45:52 Adam Host I read a story where when they were shooting that dogfight scene between the F-14 and the Zero, that—*[chuckles]*—that the Zero got caught in so much jet wash that it ripped the wristwatch out of the Zero pilot's hand and the glove off of his hand and the stick out of his hand. It totally—like, the wash was so violent, that it almost crashed his plane.

00:46:16 Ben Host Fuck *[chuckles quietly]*.

00:46:17 John Host That scene—there's one of those scenes where the F-14 goes in to kind of like a pretty radical dive—

00:46:25 Adam Host Yeah.

00:46:26 John Host —and you see it pull up, and it really feels like it's—it's pulling up really close to the ocean. And I read that that actually happened and the F-14 recovered, like, 100 feet off the deck.

00:46:40 Adam Host Yeah. Like, it was blowing sea mist out with its engines.

[Adam and Ben chuckle.]

It's so nuts.

00:46:46 John Host Pretty cr—pretty crazy how much—how much crazy stuff they caught.

00:46:50 Adam Host Amazing that both planes were flying, uh, to the limit of the envelope in both directions, right? Like the F-14's flying as slow as it can, and the Zero is flying just absolutely balls out.

00:47:05 Ben Host That combat stuff is pretty well-shot for the era, but it's a little hard to follow. And I think part of it is just that, like, they've got two subjects to capture in the same shot that are moving so—at such vastly different speeds relative to each other.

00:47:24 Adam Host Imagine how many times you have to shoot those sequences, Ben, because of that—that difference in speed.

00:47:30 Ben Host Yeah.

00:47:31 Adam Host Like, “Okay, I guess we gotta go back to the beginning of the sequence. Like, we didn't get it right.” Like, how constant you've got to rereck those things in order to make it work.

00:47:41 John Host That's a thing that modern fighter technology is always trying to accomplish, is the ability to go slow. Because, like, F-4 years, we were building fighters that were just high-speed interceptors. They were supposed to outrun missiles and they were supposed to get, like, up high and go fast to catch strategic bombers.

But in recent years, you realize, like, the way you win a dogfight is, you get behind the other guy. You know, you slow way down and you get maneuverable and be able to do all this crazy—have you ever seen one of those airshows where F-14s or F-18s, like, kind of pitch their noses up and move, like, almost crab walk across the sky? It's—it's incred—I was on the USS Abraham Lincoln one time, and they put on an airshow for us out at sea. And it's a—it's this crazy trick, where they basically pitch their jets up—you know, pitch their noses up and kind of just hop along.

00:48:43 Adam Host Hm. Yeah, I mean, you look a lot of—at a lot of modern Russian fighter jet technology. Like, all of the modern Sukhois can do that kind of dance. They can almost hold in place.

00:48:56 John Host *[In enthusiastic admiration]* Yeah. They're nuts. So, it feels like that could have been filmed a little differently. But, the Japanese pilot that gets captured has fought F-14's and has seen what that's like—

00:49:12 Ben Host *[Chuckling]* yeah.

00:49:13 John Host And then has been picked up in the ocean by a helicopter, a thing he's never seen before. Taken onboard a giant aircraft carrier, where he stands on the deck and gawps at the fact that we have dozens and dozens of these incredible aircraft. But he never for a second is intimidated.

00:49:30 Adam Host Yeah.

00:49:32 John Host Like, for me at that point, I would have gone, “Well, the war is over.”

[Ben laughs heartily.]

“We clearly didn't know—like, we are some dummies walking into a big trap.”

00:49:43 Ben Host “This giant is not sleeping and it's much gianter than we had previously anticipated.” *[Chuckles.]*

00:49:49	John	Host	So, his whole scene, where he's like, "Give me a radio!" He's not like, "Can you please give me a radio so I can tell the fleet to turn around, because obviously you're about to kick our asses?" Like, he still acts like he's at war. Like he's gonna—so, leaving that characterization aside, if they had just taken those F-14s and gone full afterburner right across Yamamoto's bridge. You know, had pulled a... a Maverick—
00:50:20	Adam	Host	If they buzzed the tower?
00:50:21	John	Host	—and spilled the coffee of the XO. Yeah, and just gone, like, "Here's what's happening," right? Like, "You guys—you don't have bullets fast enough," basically. And had just sent some jets, like, just to, you know, to do, like, super-fast flyby, how would that have turned the tables of the war?
00:50:39	Adam	Host	You could shoot that scene! In this movie, with this budget, you could do that.
00:50:45	John	Host	You could have. Yeah. But then, it changes the timeline.
00:50:48	Adam	Host	Yeah.
00:50:49	John	Host	That changes the timeline just as much as if you'd sank the fleet. If you'd just scared the shit out of them. It's a Tarantino movie.
00:50:56	Ben	Host	Like, the unasked and unanswered question, but the implied question of, "Would it be better on balance for the US not to have entered the war?" is so interesting. And it's so amazing that they made this entire movie and forgot to interrogate that.
00:50:15	Adam	Host	It's, "Can we save Pearl Harbor before it gets Pearl Harbored?" It is never, "Can we keep our country out of World War Two in the way that it eventually gets into it?"
00:50:26	John	Host	And, "Would that be a good thing in the long run?"
00:50:28	Adam	Host	Yeah. Yeah.
00:51:29	Ben	Host	So much cool stuff left on the table here.
00:51:32	Adam	Host	The Japanese POW character is such an interesting facet to this thing. And his—his relative bravery in the face of basically, like, being rescued and brought aboard a UFO. What did you make of him being able to pick up an M16 and know immediately how to fire it? Is that something that was believable to you?
00:51:51	Ben	Host	Well, yeah. He didn't put a bullet in the chamber. He wouldn't have probably known how, right? So the assumption is that the guard had an M16 with a bullet in the chamber and the safety off.
00:52:04	Adam	Host	<i>[Chuckling with Ben]</i> Right. Uh-oh. Yeah, whose fault is it really? Are you trying to both-sides this?
00:52:09	Ben	Host	You know how legendarily careless Marines are with their firearms.
00:52:12	Adam	Host	Right. Right.
00:52:15	John	Host	'Cause it doesn't seem like he would have been able to grab the gun figure it out, take the safety off, ratchet a bullet in there—

00:52:20 Ben Host Who can't quote from memory the Marine's rifle prayer? "This is my rifle. There are many like it. And also, um, this one's got a bullet in the chamber. I'm not really sure what's going on with this thing. Anyways. I'm gonna leave it on this table. Uh, don't touch it. It might be dangerous. I'm not sure."

00:52:40 John Host *[Chuckles]* That seems unlikely.

00:52:41 Adam Host While we're doing all the rewrites of this movie, why not leave him alive? Why not make him an interesting argument about the whole thing? What do we do with him? We can't just give him back, right?

00:52:54 John Host You wanna watch him get interrogated.

00:52:56 Adam Host Yeah.

00:52:57 John Host Why is he never interrogated? That scene where the commander is running down the list of—he's like, "We know the whole story. We know your codes. We know every ship in your flotilla."

00:53:10 Adam Host Yeah.

00:53:11 John Host And the dawning realization of his face of like, "Whoa!" But then they shoot him! We never get to see his—we never get to see his mind really blown.

00:53:20 Adam Host I wish we took it to the extent of—you know, "We could go ahead and return him back to the fleet. No one is going to believe him. The absurdity of his story his such that, like, we could safely and freely do it. Like, with no downside."

00:53:35 John Host Cause we see that with the senator. They're like, "Oh, you want to call Pearl Harbor on the radio? Here you go."

00:53:39 Adam Host Yeah. Maybe it's 'cause they—

00:53:40 John Host They totally call his bluff.

00:53:41 Adam Host —they wanted to give Durning that moment and not—not the Japanese guy. Durning's great in this movie. *[Snickers.]*

00:53:49 John Host He is great.

00:54:50 Adam Host I read that that he asked for and got a stunt double for the winch-up-into-the-helicopter scene.

[John laughs as Adam continues.]

Because, uh, it just wasn't a good look to see him with the, uh, with the cable wrapped around his abdomen in the way that it was. Very unflattering.

00:54:08 John Host I just wanna rewrite this movie over and over with you guys until we get it right, and then immediately begin filming it. *[Chuckles.]*

00:54:17 Ben Host I bet we could get 12 and a half million dollars together. The question is whether we could get the Defense Department to give us two five-week stretches aboard an aircraft carrier to film it.

00:54:30 Adam Host I don't know how you can't sell this movie in the room—more or less as it is—to a modern producer.

00:54:37 Ben Host I'll tell you how we can't sell it. We don't actually own the rights to the story *[laughs]*.

00:54:42 Adam Host Alright. Fair enough.

00:54:46 Ben Host Let's review the one that we have, though. You know?

00:54:48 John Host You go to a *Friendly Fire* episode with the movie you have, Adam. Not the movie you want.

00:54:53 Music Transition Theme music plays, "War" by Edwin Starr.

War!

Huh!

Yeah!

00:54:56 Adam Host I think some of my favorite *Friendly Fire* films are the ones where we can keep this hacky sack in the air for the entire hour the way that we have. Just either rewriting it or interrogating parts of the film that have 20 different questions and 400 answers.

[John chuckles.]

This movie is great that way! I think it's one of the best *Friendly Fire* films in its way. And I think the thing that you see in the film that best embodies the sort of argument you can have about it is when—when Lasky comes on board the ship, he makes himself right at home, doesn't he? Takes off that—

00:55:36 John Host Yeah, he does.

00:55:37 Adam Host —that seersucker jacket. He hangs it up at—you know, there's a Marine guard outside the main door. That doesn't stop him from going through that middle area, which I believe is a bathroom. The bathroom between his and the quarters of Owens—of Commander Owens. He goes right into Owens's quarters, starts reading his manuscript. He can't do that. It's not a good look. Not a good first impression. But what that area in between Owens's and Lasky's quarters are—that bathroom—is the membrane between their worldviews, right?

[Ben laughs.]

You see this come up when they're arguing whether or not to involve themselves in the—in the Pearl Harbor. And so it is a scale of one to five bathrooms.

[Ben laughs again.]

We will rate 1980's *The Final Countdown*. The bathroom being the place where we have argued this film. I love this movie. I think it's obvious from my many defenses of it. I've seen this movie maybe more than any other film we've watched for *Friendly Fire*. Of course it's a Navy recruitment film. It out-*Top Guns Top Gun*. And it has better visuals for some reason. How is that possible?

00:56:56 Adam Host I think great war movies ask an essential question. Like, is intervention better than diplomacy? And this, at its core, it does not answer the question, but it asks it.

[John chuckles.]

It unfairly rips the carrier away from the moment where that might have been answered. And that's too bad. But I like—in 1980—how this is kind of a poison pill, right? You get a lot of science fiction films in this era of all kinds and qualities. You've got your good science fiction and your bad science fiction, but the interesting science fiction films are genre-bashing films. And most often you get science fiction mixed with horror in the eighties. But how many films do you get science fiction mixed with war film?

You can't name many. And I think it's what makes this film one of the greats. Along with—

[Someone laughs.]

—along with how much fun a conversation like this is to have about any film. I love *The Final Countdown*. I will defend it to my last breath. *[Emphasizing each word]* This is a five bathroom film.

00:58:05	John	Host	<i>[Laughing]</i> Whoa!
00:58:06	Ben	Host	<i>[Laughing and applauding]</i> Whooooaaa!
00:58:10	John	Host	Wow.
00:58:12	Adam	Host	<i>[While Ben laughs uproariously in the background]</i> Si—this is—it's—it's—it's a—it's one of the rare, like—
00:58:17	John	Host	<i>[While Ben tries to catch his breath]</i> You've broken Ben!
00:58:18	Adam	Host	It's popcorn—it's popcorn and Raisinets—it's so much fun. You could recommend this movie to <u>anyone</u> and it's—and they're gonna—they're gonna <u>enjoy</u> it. They're not gonna— <i>[John makes a disagreeing sound.]</i> —they're not gonna be offended by it.
00:58:32	John	Host	Yeah.
00:58:33	Adam	Host	It's not—it's not hyperviolent and gross. It's—it's a miracle. It's a miracle it exists. It's a miracle there aren't ten different versions of this film that have been made ever since. I love it. Top score for me.

00:58:46 Ben Host Wow. This, uh, it is a combination that you do not often see. The sci-fi war film. And I think that this is a movie that does a really good job of explaining why you don't see that combination very often.

[Adam and John laugh heartily.]

It's pregnant with so many interesting ideas that it is—it seems like it's either unaware of or incapable of addressing seriously. And the script is such a turkey. Like, it—you come up with this hot, interesting idea and then you—you kind of trick us into the time travel element. There's no motivation to it. It doesn't—like the time travel is unexplained and unrelated to the events that they travel back to. Doesn't—uh, it doesn't seem to have any bearing on the future, what they choose to do. And going into it as a first-timer, I was expecting in watching this movie to have it tackle some of the issues it raises. And I—uh, you know, I liked the documentary footage of the operations on the deck of a carrier. But I found the story terribly lacking and terribly disappointing, frankly.

[Adam sighs.]

And, uh. I just—I don't think it's a very good movie. I don't ha—I didn't watch it when I was 11 years and 11 months old. It, uh—I watched it when I was 36 and I thought it was kind of bad. So, I'm gonna give it two and a half bathrooms.

[John laughs and applauds gleefully in the background.]

01:00:34 Adam Host Wow. Withering amount of bathrooms there.

01:00:38 John Host This is the greatest review portion of any movie we've ever done.

[Ben laughs.]

01:00:43 Adam Host It's not highbrow enough for you?

[John continues laughing.]

01:00:47 Ben Host I can't find the brow on this movie, Adam.

01:00:49 Adam Host It—this is a movie with shaved brows.

01:00:51 John Host *[A bit under his breath]* Oh, wow.

01:00:52 Adam Host John, it's up to you.

01:00:55 John Host *[Sighs, then beat]* I...uh, I am never in this position.

[Ben chuckles.]

Two and a half bathrooms vs. five bathrooms. Uhhh... this movie was so close to my heart when I was a kid. And I played out this scenario a lot. And I think maybe this movie inspired me to—I mean, it's basically *A Connecticut Yankee in King Arthur's Court*. And it inspired me to that kind of fantasy a lot. You know, I've played out this—this kind of scenario a thousand times, just as a way of entertaining myself on long walks, you know. "What would happen? What would happen if you had a Corvette and you went back to 700 A.D.?"

[Ben laughs.]

"And that was all you had. Like, all you had was a Corvette! What are you gonna do!? You cou—there's no roads. You can't drive it anywhere. But you have a Corvette!"

But this movie is such a... like, a missed opportunity at the script level. And yet, the fact that it leaves you hanging at the end with nothing, you got no Schadenfreude. All you get was, "We shot down two Japanese Zeroes." But after they completely destroyed that beautiful motor yacht.

[Adam makes an affirming sound.]

So it's kind of a wash there.

[Ben giggles.]

Right? In fact, we only—we killed two Japanese pilots and they killed what? Like, the captain of that boat, the senator's friend, the other crew person. So, it's 3-2.

01:02:37 Ben Host Senator's friend seemed like kind of a scumbag, too.

01:02:40 John Host Well, sure, he was a scumbag, but, you know, it was the 1940—41? '41, right?

[Takes a deep breath] So, actually, there's three—three Americans vs. two Japanese killed. So they get the better of us in that respect. But that scene at the end where that limousine pulls up and the door opens and you hear her voice from inside say, "Oh, Bowser," or whatever the freaking dog's name was.

01:03:04 Adam Host Charlie knows!

01:03:06 John Host "Charlie! Charlie!" And Charlie's like, *[imitates a dog barking excitedly]*. Charlie who's—who caused all the fracas on the ship with his dumb run-off.

01:03:12 Adam Host It's not Charlie's fault.

[Ben laughs quietly.]

01:03:16 John Host Let me just say, also, we have not talked about the great Katherine Ross, but—

01:03:21 Adam Host Criminally, we have not.

01:03:22 John Host —she’s—she is so incredible—

01:03:24 Adam Host Yeah.

01:03:25 John Host —in everything she does. Katherine Ross, from *The Graduate* and *Buch Cassidy and the Sundance Kid*. Just, like, basically moonwalking through this movie.

01:03:36 Adam Host Katherine Ross is really that soft power, though. Like, Charles Durning is such an ass to her, but, like, she’s the puppet master. She’s the power behind the power. You know she’s going to get hers.

01:03:50 John Host Yeah, she is for sure. And you can see when Commander Owens falls in love with her. And, like, the whole—whatever that whole 40 years that we don’t see—you can just see them sitting on that island, and she’s like, “Wait a minute. You’re from 1979?” And he’s like, “Yeah. I am. Uh... and I’m probably gonna use that knowledge to make millions. Wanna be my lady?”

01:04:15 Adam Host Yeah. “You want to be Mrs. Tannen?”

01:04:18 John Host Right. He has to take his insignia—they’re sitting on that island. He realizes it’s December 7th. He’s lost there forever. He has to—at a certain point—take the insignia off of his uniform and throw it in the ocean. Because he can’t walk into Pearl on December 10th and claim to be a commander in the US Navy. He’s 40 years old. He’s got to figure out a way to spend the rest of the war. What did he do?! What did Commander Owens do during World War Two?!

[Adam chuckles.]

What was he doing?! He can’t be like, “I can fly airplanes. Put me to work.” Like, where—where does he go? He doesn’t invent nuclear weapons! I don’t know.

01:04:59 Adam Host He—

01:05:00 John Host There’s so much going on in this movie.

01:05:01 Adam Host He invented the *Nimitz*-class carrier, right? Isn’t that a story?

01:05:06 John Host Right, it is, but he didn’t prevent the Kennedy administration. Where’s this guy’s priorities?

01:05:10 Ben Host And—and, guys, when the USS *Nimitz* goes out of service in a couple of years, it’s going to be replaced by the USS *John F. Kennedy*.

[Adam makes a thoughtful sound and John whistles.]

01:05:24 John Host It all links back together, Adam.

[Adam chuckles quietly.]

I can’t give this movie a bad review, because it is so hilariously great.

[Ben guffaws.]

Can’t pan it. Although it’s totally a B-movie. In every respect. I gotta give it four bathrooms.

01:05:43 Ben Host *[Blown away]* Wowwww. Fuck.

[John laughs.]

01:05:44 Adam Host That's tough but fair.

01:05:48 John Host Four bathrooms!

01:05:49 Ben Host It's fucking generous is what it is.

01:05:51 John Host It's incredibly generous. It does not deserve four bathrooms. This is a—it is a pile of trash.

01:05:57 Ben Host It's less than a two-and-a-half-bathroom movie, in my opinion. I was—I was being generous because I knew you guys would try and kick my ass if—*[chuckles]*—if I, uh—

01:06:04 John Host No, I think you were being nice to it. And I agree with you, Ben. I agree with your assessment. But, I have to go to bat for this movie because it—it fueled my fantasy life. *[Chuckles.]*

01:06:16 Adam Host Don't B-movies get graded on their own curve, though?

01:06:18 John Host *[Quietly, impressed]* For 40 years.

01:06:19 Adam Host We can't—I mean, this is the reason why we have different rating systems for all of these things.

01:06:25 John Host Well, I know. But does Ben ever go to bat for a trash movie?

01:06:29 Adam Host Never.

01:06:30 Ben Host Of course I do.

01:06:31 John Host What's Ben's, like, weak point? Oh, it—but he really liked—what's your weak point, Ben?

01:06:36 Ben Host I love any movie about Harrison Ford saving America.

01:06:40 John Host Ohhh. That's it.

01:06:41 Adam Host Oh, right.

01:06:42 Ben Host Which is why I wanted to propose our next Pork Chop movie be *Patriot Games*.

01:06:46 John Host The final Harrison Ford—as—Jack Ryan movie.

01:06:51 Adam Host *[Passive-aggressively]* Fine.

01:06:52 Ben host Yaayy! *[Giggles.]*

[John laughs]

Alright—it's—I'm kicking my review up to three bathrooms *[laughs]*.

01:07:01 Adam Host You know what? I don't care if you like this movie, Ben. It's not for you.

01:07:06 Ben Host You seem to care! *[Snickering.]*

01:07:08 John Host This movie is totally for Ben. He just gave it the correct rating.

01:07:11 Ben Host I don't care that you like it. I didn't like it! That's *[chuckles uncomfortably]* my frank assessment of the movie.

01:07:18 Adam Host Alright.

01:07:19 John Host I'm only giving it four bathrooms because of what's not in the movie.

01:07:22 Ben Host You know what I did like? Is Charlie the dog. Charlie is my guy!

01:07:27 Adam Host *[With some disdain]* Of course he is.

01:07:28 John Host Ugh. Booo. Lame.

01:07:29 Ben Host I like that he, uh—I like that he does—he pulls a Rose. He's the only one that gets to stand on the dresser when they go in the drink.

01:07:38 Adam Host You're always taking the easy way out. With your animal guys, Ben.

01:07:42 John Host Yeahhh.

01:07:43 Ben Host Adam is so angry about this.

[John chuckles luxuriously.]

01:07:46 Adam Host It's... here's the thing. It's hard with certain movies to separate the film from the experience and the relationship you have to it. And I think in much the same way—like, John saw it when he was 11. I saw this movie 40 times when I was 11. It's just a part of my DNA. It's hard not to take it personally.

01:08:09 John Host Yeah.

01:08:10 Ben Host You don't need to explain this to me. I got sent through the ball-kicking machine when I didn't like *Captain America colon: The First Adventure*. So...

[John chuckles quietly.]

01:08:16 Adam Host Alright. I don't want to put you through that again.

01:08:20 Ben Host That's... I understand that there are movies that are special to people. I'm saying, as a person for whom this was my first outing with this film, it wasn't special to me. And that's fine!

01:08:30 Adam Host It is interesting to see it through someone else's eyes. I'll say that.

01:08:34 Ben Host It doesn't take anything away from your love of it.

01:08:36 Adam Host It doesn't. Sure doesn't.

[John laughs heavily and quietly in the background.]

Uh, my guy is Owens, before he makes the Tideman transformation.

[Ben laughs.]

For one moment Owns is up in the helicopter, and they're doing the rescue mission of... Chapman. I don't know why Owens is in that helicopter at all. Outside of Yelland ordering him to be there. But they send the squid in and the squid's in there and he picks up, uh, Lauren and then he picks up Sam Chapman. And it's Owens that has to go in for the dog. And Owens doesn't have any protective gear at all. He just jumps in. And he rescues that dog and then they send the hook back down to him. I thought that was heroic.

01:09:22 Ben Host Yeah, that was pretty cool.

01:09:23 Adam Host Superheroic, even. So that's why Owens's my guy.

01:09:26 John Host *[Dismissively]* "Heroic." He saved a dog? That's heroism?

01:09:30 Ben Host That guy could have played, um, Jim Carrey's father, I feel like.

01:09:35 Adam Host James Farentino?

01:09:36 John Host *[Quietly, to himself]* Oh, yeah, Jim Carrey's father.

01:09:37 Ben Host Yeah.

01:09:38 Adam Host Huh. I wanted to see, like, the post-credit scene of Tideman and Laurel Scott, like, opening up the newspaper the morning of every significant event following December 7th, 1941, and Laurel going, like, "Is today the day we're going to interfere in time?"

[John laughs.]

And Tideman's like, "No. Not today, babe."

01:10:02 John Host *[Laughing]* "Not today, baby."

[Adam and Ben laugh.]

"Is today the day we're gonna interfere in time?"

01:10:09 Ben Host "Not today."

01:10:10 Adam Host Just 40 years of making sports bets and laying back in the cut.

[Ben and John laugh uproariously.]

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

01:10:19 John Host My guy absolutely has to be Peter Vincent Douglas, the producer.

[Ben laughs loudly.]

01:10:27 Adam Host Nice.

01:10:28 John Host Who put this dog of a movie together and got his actual father, Kirk Douglas—like, internationally famous movie star—to star in it and basically get it made. And put this whole relationship with the Navy together where he said, "This totally—this, like, wet handkerchief of a script is going to be a great showcase for your jets, so why don't you give us two full weeks of time on the *Nimitz*. We'll film an actual crash and you'll let us use it. And we'll have F-14s just, like, flying around, fighting Zeroes. Guy—men overboard." And the Navy was like, "Amazing. Let us give you everything for free." Whoever Peter Vincent Douglas is, he is my guy.

01:11:21 Adam Host It's incredible that Peter Douglas didn't parlay this into a great producing career. He went on to produce *Fletch*, *Fletch Lives*—

01:11:31 John Host *[Laughing]* What do you mean? What do you mean, "not a great producing career?" He made *Fletch*!

01:11:35 Adam Host John, I love *Fletch* as much as anyone, but he produced, uh, nine movies in his career. That was it.

01:11:42	John	Host	Yeah, why the heck is Peter Vincent Douglas not, like, running Hollywood—
01:11:45	Adam	Host	I don't know!
01:11:46	John	Host	—if he can do—if he can make <i>The Final Countdown</i> for \$12 million.
01:11:50	Adam	Host	He couldn't pull off the sequel the way he should have.
01:11:53	Music	Transition	Theme music plays, "War" by Edwin Starr. <i>War!</i> <i>Huh!</i> <i>Yeah!</i>
01:11:56	Adam	Host	Wow. Uh, fairly argumentative episode of <i>Friendly Fire</i> . What will the 120-sided die bring for the next episode? Only John can tell us.
01:12:09	John	Host	Alright, here we go. I've got a new way of rolling the die. I debuted last episode. Here we go.
01:12:17	Sound Effect	Sound Effect	<i>[Clinking sound of the die being rolled, clattering and spinning onto a glass-like surface.]</i>
01:12:24	John	Host	82! 82!
01:12:27	Ben	host	82 is a World War Two film. Ooh, are we—
01:12:32	John	Host	Uh-oh.
01:12:33	Ben	Host	Uh, do we need to sort? I forget.
01:12:35	John	Host	I don't know. I don't know, right? Is this—was <i>Final Countdown</i> a World War Two movie?
01:12:40	Ben	Host	Yeah, I think <i>Final Countdown</i> has to count as a World War Two movie. So, this will be our third World War Two in a row. So we'll sort at the end of next episode.
01:12:52	Music	Music	"Nancy Starling Part 1" from <i>Their Finest (Original Motion Picture Soundtrack)</i> by Rachel Portman begins to swell and plays while Ben talks. A slow, serious, uplifting orchestral score.
01:12:53	Ben	Host	So, this is a <u>2017</u> film directed by Lone Scherfig. It's called <i>Their Finest</i> . Adam, you added this to the list. Do you know anything about it?
01:13:04	Adam	Host	Oh, I think that was just in my, uh, in my net-fishing of war movie titles.
01:13:10	Ben	Host	Bill Nighy on the, uh, on the cover.
01:13:14	John	Host	Bill Nye the science guy?
01:13:15	Ben	Host	<i>[Stretching out the syllables of the surname]</i> Bill Nigh-y. The science guy-ee, as Elliott Kalan of <i>The Flop House</i> puts it. <i>[John laughs.]</i> Let's see. "A former secretary, newly appointed as a scriptwriter for propaganda films, joins the cast and crew of a major production while the Blitz rages around them." Wow.

01:13:32 Adam Host This film was nominated for the British Independent Film Award for debut screenwriter.

01:13:37 Music Music Theme music, “War” by Edwin Starr, begins to play softly, slowly fading up as they speak.

01:13:38 Ben Host Is it—so it’s British film?

01:13:40 Adam Host *[In an exaggerated Cockney British accent]* A British film.

01:13:42 John Host *[Copying the accent]* British.
[Adam laughs.]

01:13:43 Ben Host I love it when it rains. So that you can watch a film at lunch.
[Resumes regular accent.] Alright. That’ll be next week. A smaller, independent film from, uh, from—

01:13:58 John Host *[Deliberately mispronouncing]* Englang.

01:13:59 Ben Host —more contemporary time, yeah. I think we’ll have to leave it with Robs from here, though. So, for John Roderick and Adam Pranica, I’ve been Ben Harrison. To the victor go the spoiler alerts.

01:14:10 Music Transition Theme song fades to full volume. “War” off the album *War & Peace* by Edwin Starr.
Ohh, yeah.
Huh!
What is it good for?
Absolutely—

01:14:13 Rob Schulte Host *Friendly Fire* is a Maximum Fun podcast hosted by Ben Harrison, Adam Pranica, and John Roderick. This podcast is produced and edited by me, Rob Schulte. Our logo art is by Nick Ditmore, and our theme music is “War” by Edwin Starr, courtesy of Stone Agate Music.

Looking for more *Friendly Fire*? Last year, your hosts watched *The Promise* from 2016. A film set in the last years of the Ottoman Empire, it is about a love triangle between an Armenian woman who is raised in France, an Armenian medical student, and an American journalist who’s based in Paris immediately before the Armenian genocide.

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[Theme song plays for a while at full volume before fading out.]

01:15:42	Music	Transition	A cheerful ukulele chord.
01:15:43	Speaker 1	Guest	MaximumFun.org
01:15:45	Speaker 2	Guest	Comedy and culture.
01:15:46	Speaker 3	Guest	Artist owned—
01:15:47	Speaker 4	Guest	—audience supported.