

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.

00:00:01	Music	Music	"Otis and Tien have Dinner" by Terence Blanchard from <i>Da 5 Bloods</i> (Original Motion Picture Score) plays in the background. It's a slow, haunting French horn solo.
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00:00:02	Adam Pranica	Host	We all know Spike Lee. He's one of a small handful of directors that transcend their own movies. And know it or not, we've all been waiting for him to make a war movie about Black soldiers in Vietnam. Apparently, we've been waiting for him to do it, because despite there being a veritable gold mine of source material, a treasure trove of experience and memory from which to draw, no one else has yet made a movie out of it without putting Charlie Sheen or Robin Williams in there to interrupt the Black people while they're talking.
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When *Da 5 Bloods* was released, we bounced it to the front of our queue, as we sometimes do. And not just because it was a major motion picture event, but because it redressed a glaring imbalance in the war movie pantheon and the redresser was famous and famously engaged in the redressance.

We're coming up on the third anniversary of *Friendly Fire*, and one consequence of watching and reviewing close to 250 movies is that we all see the hand of the director much more readily. This has become John's job on *Friendly Fire*, and not just because it's a place you can be gracelessly middle-aged, bearded, bespeckled, fat, and Hawaiian-shirt-clad with no consequences. It's maybe the most powerful storytelling job there is, especially when you can marshal millions of dollars and hundreds of people into realizing your vision.

Most of the time a handy director is a drawback. Too many think-y effects, too much screwing with the story under the guise of telling the story, and almost any film can devolve into the acid trip section of *Easy Rider*. Spike Lee is unique in this regard. Do you feel like you know who Steven Spielberg is when you watch *Jaws*? Does *Goodfellas* illuminate what it must be like to have a meal with Marty Scorsese? Boy, we sure learned a lot about Christopher Nolan after *Dunkirk*, right?

Of course not. And yet after a few Spike Lee films, it feels like he's saying something directly to you about how he sees the world. And he wants you to see it too. It's a quality felt strongly in so many of his films and especially in *Da 5 Bloods*. It's about Black war veterans who fought together in Vietnam returning there on a personal mission decades later in a film that itself feels like a personal mission of Spike Lee.

00:02:14 Adam

Host

Da 5 Bloods is more than a film about the Vietnam War. It's about the trauma endured by Black servicemen, exploited and disenfranchised by our country for generations. Four of the Bloods visit Vietnam to recover the fifth Blood's remains, with a little side trip to recover a Coleman beer cooler full of gold bars. But it's the fifth Blood where I think the hand of the filmmaker is felt the most. Just as in *Do the Right Thing* there was Mookie, Stormin' Norman is there to make the Bloods and us confront the historic and present-day devaluation of Black life in a way that feels direct and personal.

But it's Paul who is our main character. And his trauma is at the forefront in a performance hauntingly portrayed by Delroy Lindo. That his dark secret isn't the source of his trauma, but rather one of the many facets of it, is a reminder that guilt can destroy a person just as easily as addiction or bankruptcy or a land mine. And so the Bloods—inspired by the memories of Stormin' Norman's many civics lessons while on patrol—decide to use the gold for the benefit of their communities, once they get it out of the country.

That's the plan, anyway. But to summarize the film's story as a search for gold doesn't come close to encapsulating its sprawl as a heist film, a war film, a cranky-old-man comedy, and a history lesson that you won't find in any high school history textbooks. It's a project of excess and urgency from a filmmaker who is making his own kind of war film in the context of the many wars that still persist today.

After you've been in a war, you understand: it never really ends. On today's *Friendly Fire*: *Da 5 Bloods*.

[Theme plays for a few more seconds, then fades.]

00:04:03 Music

Transition

[The theme plays for a few more seconds, then fades into a drumroll, which leads into the theme song.]

"War" off the album *War & Peace* by Edwin Starr. Impassioned, intense funk.

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

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

Say it again, y'all!

War!

[Song fades down and plays quietly as host begins to speak.]

00:04:23	Ben Harrison	Host	Welcome to <i>Friendly Fire</i> , the war movie podcast that is broadcasting our propaganda from the capital of the people's republic of Maximum Fun. I'm Ben Harrison.
00:04:32	Adam	Host	Oh, man. I'd need to get that last chopper out of MaxFun HQ. <i>[Ben and John laugh.]</i> I'm Adam Pranica.
00:04:40	John Roderick	Host	I'm going back. I'm going back in with all my old buddies. Find the stolen gold! <i>[Chuckles]</i> I'm John Roderick.
00:04:29	Ben	Host	This is a hell of a movie. It's very now, but I also love how many homages it paid to old war films.
00:04:56	John	Host	So many homages! The only thing missing was "Fortunate Son." <i>[Ben and Adam laugh.]</i>
00:05:04	Ben	Host	I feel like that was intentionally missing. There wasn't a Marvin Gaye cover of that, was there?
00:05:09	Adam	Host	Yeah.
00:05:10	John	Host	That's it. That's the thing. The one thing that can replace a "Fortunate Son" is a "What's Goin' On."
00:05:16	Ben	Host	<i>[Laughs]</i> Wow. That's a good—that's an axiom to live by, I think.
00:05:21	John	Host	<i>[Quietly]</i> I'll say.
00:05:22	Adam	Host	I love it when we get the gift of a new movie on this show.
00:05:29	John	Host	Yeah.
00:05:30	Adam	Host	I like that its format allows for something like this.
00:05:32	John	Host	Yeah, well, it flies in the face of all those haters that say that the die roll is somehow rigged, because if we want rig the die roll, we just go ahead and do it. We don't—
00:05:43	Ben	Host	<i>[Snorts a short laugh.]</i> Yeah!
00:05:44	John	Host	We— <i>[chuckles]</i> —we don't play around with pretend die rolls. We just—
00:05:47	Ben	Host	We just take the die, put it aside, and we watch a movie!
00:05:50	Adam	Host	Right.
00:05:51	John	Host	We just watch the movie that we're gonna watch.
00:05:52	Ben	Host	I loved this movie. I wasn't sure if I was going to or not. I think that I have maybe like a 60-40 or 65-35 average liking-to-not-liking Spike Lee's work. But this was firmly in the camp of—I really liked it. And I think specifically Delroy Lindo, one of the most raw and vulnerable performances I've ever seen him give. And if he doesn't just leave the Kodak Theater with an armful of Oscars when awards season comes around, I'm gonna fucking riot in the streets.
00:06:33	John	Host	Boy, Ben's really throwing down the gauntlet. He's gonna—he's gonna quit the Academy!
00:06:37	Ben	Host	Yeah. <i>[Chuckles]</i> I will resign in protest—

00:06:41	Adam	Host	Wow.
00:06:42	Ben	Host	—from the Academy that they’ve never invited me to be a part of.
00:06:45	Adam	Host	I think you and I are in agreement about the greatness of Delroy Lindo’s performance in this movie, but I don’t think, uh—I don’t think we’re in complete agreement about the quality of the film itself. I’m with you, Ben. Like, the hit rate on Spike Lee films is—is mixed. I will admit I have not seen all of them, but I feel like I’ve seen, like, the majors. But I felt like I was promised a Vietnam movie, and I feel like what we got was a fair amount of Black <i>Wild Hogs</i> .
			<i>[Ben chuckles and John laughs so hard he has to move away from the mic. Somebody pounds a table repeatedly.]</i>
00:07:27	John	Host	<i>[Catching his breath]</i> Oh, man!
00:07:28	Adam	Host	Like, how surprised were you at the <i>Treasure of Sierra Madre</i> storyline? Out of the <u>blue</u> is where that came from for me. I say it all the time on this show: the movie tells you what it is upfront, and I thought this movie was telling me what it was upfront. And what it was telling me was that it was not necessarily a Vietnam war film.
00:07:51	Ben	Host	Well, I don’t wanna get too far away from your vicious act of Martin Lawrence erasure with your <i>Wild Hogs</i> joke—
			<i>[John and Adam laugh.]</i>
			—before I say that I think that this movie does play with misdirection a lot.
00:08:06	Adam	Host	Yeah.
00:08:07	Ben	Host	And I found that very compelling. But I can see how that would be not exactly satisfying if you came in hoping for something specific that this isn’t. And there’s, like, the Vietnam-war-ness of this film is about as much as—I don’t know, like, <i>Dead Presidents</i> kind of had a similar—
00:08:28	Adam	Host	I thought a lot about <i>Dead Presidents</i> when I watched this movie, for sure.
00:08:32	Ben	Host	It’s the inciting incident in a lot of ways, but it’s less the center of the action than the basis for it.
00:08:40	Adam	Host	Right.
00:08:41	John	Host	Well, but you can come into this movie expecting anything from a heist movie to a Vietnam movie to a <i>Wild Hogs</i> to a <i>Steel Magnolias</i> to a <i>Fried Green Tomatoes</i> and you’re gonna get it in this movie, ‘cause this movie is—
00:08:57	Adam	Host	Right.
			<i>[Ben chuckles.]</i>
00:08:58	John	Host	—14 movies.
00:09:00	Ben	Host	Yeah.

00:09:00	John	Host	<p>Fourteen movies that are—some of them are great movies. Some of them are, like, really bad movies. Some of them are—</p> <p><i>[Ben laughs.]</i></p> <p>—like, the bad part of a good movie, and some of them were the good part of a bad movie. But they're in—they're all mixed in together, like, really indiscriminately, so—</p>
00:09:20	Ben	Host	<p>Yeah. There's parts of it that are, like, Blaxploitation, and then it abuts a part that is, like, a really sincere, like—I mean, this was a script that was meant for Oliver Stone.</p>
00:09:31	Adam	Host	<p>Yeah.</p>
00:09:32	John	Host	<p>Right. That was gonna be played by what? Bill Pullman in—and Pull Billman and—</p>
00:09:38	Ben	Host	<p><i>[Laughs loudly]</i> Yeah, he was—he was attached. Pull Billman.</p>
00:09:42	Adam	Host	<p>Pull Billman is my porn name.</p> <p><i>[Ben laughs loudly.]</i></p>
00:09:46	Clip	Clip	<p>Otis (<i>Da 5 Bloods</i>): That heat hit me upside the head, ski-bop!</p>
00:09:49	John	Host	<p>The stuff in this movie that's really Spike Lee is really great. As they were rewriting this script, they should have just kept rewriting it and rewrote themselves a new script, because whatever—</p>
00:10:00	Ben	Host	<p>Yeah.</p>
00:10:01	John	Host	<p>—whatever's held over is super weird. There's magical realism in this that's cool. But then there's other stuff that's just, like, implausible move-the-plot-along magic that's not—there's no hat tip given to it. Where it's just like—</p>
00:10:18	Adam	Host	<p>Digging a trench toilet and then having your shovel find a bar of gold being one of them.</p> <p><i>[Ben laughs.]</i></p>
00:10:23	John	Host	<p>Yeah, like, five guys are standing around looking at a map going, "We're hopelessly lost." And one of them's like, "Oh, well, I'm just gonna go over here and take a shit." Then it's like, "I found the gold!"</p> <p><i>[Chuckles.]</i></p>
00:10:32	Adam	Host	<p>And then that guy doesn't stop to take a shit for the rest of the movie!</p> <p><i>[John laughs loudly and applauds.]</i></p>
00:10:38	Adam	Host	<p>What happened to that shit?</p> <p><i>[Ben laughs.]</i></p>
00:10:39	John	Host	<p>Only Adam would notice that—that <u>crucial</u> detail.</p>
00:10:44	Adam	Host	<p>You're not just gonna clench it for the rest of the film.</p>
00:10:47	Ben	Host	<p>So, Adam, who's your guy? Is it the poop?</p> <p><i>[John laughs.]</i></p>

00:10:51	John	Host	For an hour and a half, Adam's sitting on the couch, going, "When's he gonna take a shit? Fuck! Come on!"
00:10:55	Adam	Host	I was having sympathy pains after that part.
			<i>[Ben and John laugh warmly.]</i>
00:10:59	John	Host	So, yeah, I mean the story of these guys going back to Vietnam and having a super-complicated relationship with each other and the country and the—and their own PTSD and their missing friend. All of that was so—I was like—I was <u>in</u> the embrace of this movie and really, really waiting for it to take me someplace. And the hand of the auteur that you see early on where, like, every time somebody goes in for an embrace, then we cut to a different view, and they do the same embrace except it's a different—it was a different take. So every embrace is kind of doubled.
00:11:43	Ben	Host	Yeah.
00:11:44	John	Host	And it, like—real, real director choices. I was like, "I'm in it. Whatever that is—whatever you're doing, Spike—like, if that plays into the way this plot unfolds, like, do it to me one more time."
			<i>[Ben chuckles.]</i>
			Even the choice of using the late middle-age actors playing themselves as younger people but not making any attempt to make them look younger—
00:12:08	Ben	Host	Yeah, not <i>Benjamin-Button</i> -ing anything.
00:12:10	John	Host	No! Like, really, really weird film—school kind of level of, "I've got an idea!"
00:12:17	Ben	Host	Yeah. But he has, like, 25 great, weird ideas like that in this movie. And, like, not all of them work, but—
00:12:24	John	Host	Right.
00:12:25	Ben	Host	It's like a volume of new ideas that you just do not see in a filmmaker as seasoned as Spike Lee.
00:12:32	John	Host	But the problem was that none of those ideas made it to the end of the movie. All those ideas are like, "I've got a great idea!" but they're not connected to the narrative. They didn't resolve or evolve, even. It's, like, one of those ideas was at the beginning of the film, we see several shots that are clearly from the video camera of one of da Bloods.
00:12:59	Ben	Host	<i>[Chuckling lightly]</i> One of us was going, to say, "da Bloods" at some point.
00:13:03	John	Host	You see over on the side, like it's intentionally like, "This is being videotaped by somebody." But then that plot device just disappears?
00:13:12	Ben	Host	At a certain point, there's no more—no evidences allowed, right? They have to—
00:13:15	Adam	Host	Oh, yeah.
00:13:16	Ben	Host	—knock it off with all the cameras.

00:13:17	Adam	Host	That was also Eddie with that camera, right? And you don't want Eddie wandering over to the land mine while holding that camera.
00:13:25	Ben	Host	Oh, but think about the shot, right? Like—
00:13:27	Adam	Host	Yeah.
00:13:28	Ben	Host	—it's flying up in the air.
00:13:29	Adam	Host	It would have been a little <i>Blair Witch</i> -y if that camera fell next to his half-Bob.
00:13:33	John	Host	[<i>Laughs</i>] Boy.
00:13:34	Adam	Host	We get a half-Bob in this movie.
00:13:36	Ben	Host	He's like a third-Bob in this movie.
00:13:38	John	Host	He is a third-Bob. He lost his arms, too. But if he was holding that camera <u>and</u> holding up the bar of gold <u>and</u> walking backwards super-telegraphing he was about to step on a landmine? Awww, dude, that might have been the—that's the troika of unrealized ideas.
00:13:53	Ben	Host	[<i>Laughs briefly</i>] I don't want to, you know, just take the position of Spike Lee defender here, but I was very excited every time there was a new idea. And I didn't feel like I needed it back, necessarily. Just because I felt like there was so much newness and inventiveness in the way he told the story that I was just, like, "Great. Like, I can't believe we're watching a Vietnam movie that is full of ideas that I haven't seen in every other Vietnam movie."
00:14:25	John	Host	But I'm gonna interrogate that kind of hard, Ben. Because the movie—that is the <i>Treasure of the Sierra Madre</i> , like, it's not inventive or new in its fundamental plot. And also all the way that that all plays out at the end, like, this movie could have been set in World War Two.
00:14:41	Ben	Host	Yeah.
00:14:42	John	Host	It could have been set in the Spanish American war. Even though stapled on top of it is all this great stuff about them reckoning with Vietnam. But the gold heist thing...
00:14:56	Ben	Host	Yeah. Well, I think that that's my—one of my favorite modes of Spike Lee's. Like, I really liked <i>The Inside Man</i> , which was another script that was just some fucking script that he got ahold of and reimagined in the Spike Lee cinematic universe. And, you know, turned it from just a gripping bank heist thriller into a commentary on the way structures of power protect powerful white people who profited off of World War Two, in that example. But in this example, like, I think that the, "We stashed some gold and now we're coming back for it," plot is so secondary to what each individual guy is going through and, like, what the war meant to them is—I'm so interested in the character work that he does in this film and—and that the actors do. I mean, I almost think you have to pick whether the plot is going to be a new thing, or if the characters are gonna be a new thing when you're doing a movie like this.
00:15:58	John	Host	There's a plot. Which is that they're going to get the remains of their dead friend and it turned out that Delroy Lindo actually killed their friend and never told the other guys.

00:16:11	Ben	Host	But they don't find out, right? Like, they never get the resolution on that.
00:16:14	John	Host	Paul only has that—that moment alone in the river before he's executed. None of his friends ever realize that it was a friendly fire incident. Like, that's enough of a plot to completely explore all of the relationships between them, all of their complicated relationships to Vietnam. You know, what the gold does is it introduces this element where it's—where brother against brother, right? They turn on each other because of greed. And it really heightens Paul's paranoia and—and—
00:16:49	Adam	Host	But boy oh boy, is it not brother against brother if—without the gold storyline? It is revealed that Paul kills Stormin' Norman in friendly fire and to experience the reaction of the rest of the Bloods?
00:17:06	John	Host	I mean, it's definitely a more personal movie if it's done that way. It's a more introspective movie if it's done that way. There's so much material here that's left on the table, in terms of these guys actually reckoning with what it was to be a Black soldier in Vietnam and come back as middle-aged prosperous Americans to find their friend. And maybe that's a sentimental movie. Maybe it's not a blockbuster. But I feel like the gold heist story didn't make this into a blockbuster either.
00:17:38	Clip	Clip	Paul (<i>Da 5 Bloods</i>): We're fucking fools gold!
00:17:40	John	Host	This movie repeatedly makes you so uncomfortable and tense. And it's all in Delroy Lindo's performance, where you're just—the movie just has you squirm. That scene where they're on the boat, and they guy's trying to sell him a chicken?
00:17:57	Adam	Host	Yeah. Literally everything is on the table in that moment. Like—
00:18:01	Ben	Host	Yeah. <i>[Chuckles.]</i>
00:18:02	Adam	Host	Anything could have happened there.
00:18:04	John	Host	It's extraordinary. And it's Spike Lee at his best, right? Because it's a race issue and cultural collision issue and PTSD and all of the things—but none of it is easily resolved. It's not cookie cutter. You can't pick a good guy or a bad guy. He really punishes you there.
00:18:23	Ben	Host	Yeah.
00:18:24	John	Host	And that happens multiple times in this movie, where it's just like, "Oh, I'm being really beat hard by this movie."
00:18:32	Adam	Host	I really love that this movie does not just give the trip to us from the perspective of da five Bloods. Like, we actually see them through the eyes of some Vietnamese people, and they are not welcomed as tourists. And I really—I like how that conflict is woven throughout, you know?
00:18:53	Ben	Host	Yeah, it depends on who they're talking to, but—
00:18:55	Adam	Host	Yeah.

00:18:56	Ben	Host	—the feelings of people in Vietnam are very much given time in this movie that, like—that scene where they’re back in the war in they’re, like, setting up an ambush for some approaching Vietnamese soldier, and it gives us the subtitles of what the Vietnamese soldiers, unaware of—
00:19:13	John	Host	<i>[Nearly whispering]</i> Oh, I know!
00:19:14	Ben	Host	—their impending doom are talking about—
00:19:16	Adam	Host	Yeah.
00:19:17	Ben	Host	—is, like, one of the most incredible moments in a war movie that we’ve seen yet.
00:19:22	Clip	Clip	<i>[In Vietnamese.]</i> Viet Cong Soldier 1 (<i>Da 5 Bloods</i>): Then we must be heroes to our families, right? Viet Cong Soldier 2: That’s right. Viet Cong Soldier 3: Hey, what about me, man?
00:19:26	John	Host	I’ve never seen that before. And it was—I couldn’t believe what I was seeing. It was so—I couldn’t believe that I’d never seen it before. ‘Cause it wasn’t—it wasn’t at all played for laughs. It was absolutely played for tragedy.
00:19:37	Ben	Host	Yeah.
00:19:38	Adam	Host	Yeah
00:19:39	John	Host	They guy’s like, “Yeah, so anyway I got this letter, and, you know, letter from my wife and it had a poem—” and it’s just like, you—you—wow! Dynamite! Nothing has to hinge on it, it’s just a phenomenal idea and it had its moment in this film and I <u>hope</u> that it changes cinema in a little way.
00:19:55	Ben	Host	Like, it’s the faceless enemy except for we’ve given them just a little soupçon of personality that reveals their humanity.
00:20:04	John	Host	And that our lead characters will never know. Our lead character’s oblivious to it. That’s just for us, just for the audience.
00:20:12	Ben	Host	It’s a power-of-cinema thing. Like, you can’t do that in another medium.
00:20:16	Adam	Host	Was there a significance to title case on all of the subtitles?
00:20:21	John	Host	Yeah, what the fuck was that about?
00:20:23	Ben	Host	<i>[Stutters]</i> Yeah, I couldn’t figure that out, either.
00:20:24	John	Host	Every word in the subtitles was capitalized.
00:20:27	Adam	Host	So weird.
00:20:28	John	Host	So that’s an example of, like, an idea, right, that he was like, “I know! I’m just going to capitalize every word!”
00:20:34	Ben	Host	Or did they, like, send the movie to Netflix with timecode for the titles and Netflix did that. You know? Like, I don’t—who knows?

00:20:41	John	Host	It feels way more like a decision that Spike Lee made. For a while I thought, "Is this a—is this something in the Vietnamese language where—"
			<i>[Adam and Ben each make intrigued, thoughtful sounds.]</i>
			"—Vietnamese, every word is capitalized?" But then they do it in French, too.
00:20:56	Ben	Host	Yeah. <i>[Chuckles.]</i>
00:20:57	John	Host	And I'm no expert, but I know that French doesn't capitalize every word.
00:21:01	Ben	Host	They barely capitalize anything!
00:21:02	John	Host	Yeah. <i>[Puts on a deeper, faux-macho voice]</i> "Cause they'd be speaking German if it wasn't for us!"
00:21:07	VBen	Host	<i>[Laughs]</i> The varying degrees to which these characters are dipped in, like, stock American ideology was so interesting. Like, the—the relative wokeness. And Delroy Lindo styles himself as a free thinker, right? He thinks that they're, like, deluding themselves that immigrants from Mexico and South America aren't gonna come take jobs away from Black people.
			Like, making your main character a guy who is, like, really seriously psychologically damaged and wearing a MAGA hat and driving his son away is filmmaking on hard mode. <i>[Chuckles.]</i>
			<i>[John laughs.]</i>
			It is really hard to find your way to the sympathy that you need to have for Delroy Lindo for his arc to work. But I think—I think I got there.
00:22:00	Adam	Host	It's acting on hard mode, too, isn't it? Like, I read that—
00:22:03	John	Host	Yeah.
00:22:04	Adam	Host	—that Delroy Lindo and Spike Lee had a long conversation about that part of his character. And it took him a while to come around to the idea. Delroy Lindo's like, "When you're an actor and you're onscreen, that performance is preserved forever. I don't know if a picture of me wearing that hat to be in my 'In Memoriam' reel."
			<i>[John chuckles.]</i>
00:22:23	John	Host	Right.
00:22:24	Adam	Host	Like, he had real concerns that I think anyone would understand.
00:22:28	Ben	Host	I would just be concerned that it would, like, burn my skin if it touched me.
00:22:31	John	Host	It had clearly been dipped in chocolate and canola oil or whatever, that hat. Its power had been diminished by perspiration.
00:22:39	Ben	Host	It goes through a lot in the movie. <i>[Laughs briefly.]</i> I mean, like, not exactly a subtle message when Jean Reno puts it on at the end, right? <i>[Laughs.]</i>

00:22:47	John	Host	Well, it's not—there's nothing subtle about it at all, but it's an ex—it's another example of how Spike Lee is great at putting you in a situation where you don't know who the hero is. Everybody's moral compromise is out there at some point or another. You know, for us to paw through. There—nobody gets off the hook. Although the supporting characters of both Clarke Peters—Clarke Peters we're shown—you know, he has that sub story of being an oxy—of being on oxy. But then we also see that without oxycontin, he's really struggling with a war injury. And so, like, his character, who's kind of the most sympathetic character in the picture—his only moral flaw is that he's maybe a little bit too soft or a little bit weak in the face of Paul's, like, craziness.
00:23:48	Ben	Host	A little naive to have everyone agree, like, "Okay, let's give the guy in the MAGA hat the gun."
00:23:53	John	Host	That's what it was.
00:23:54	Ben	Host	"He really wants it."
00:23:55	John	Host	Yeah.
			<i>[Ben laughs.]</i>
			And then, Jonathan Majors—who's also, like, a—he's a wonderful character in a group of guys.
00:24:05	Adam	Host	He's our proxy, right?
00:24:07	John	Host	Yeah. But we don't see—we don't learn enough about him to know—so, Eddie, we learn quite a bit about, right? He's the one—even in the opening scene, when they meet in the lobby and they're—you know, they're trying to remember their hand jive, it's clear that Eddie is kind of the—he's the one of the five original friends that you just tell was always the one that was a little apart. But somehow David... we don't know anything about him. We don't know if he's married, we don't know what—how his life ended up.
00:24:41	Ben	Host	Maybe there's, like, a slightly more efficient movie to be told if you make the character types, like, slightly stronger points in a rhombus or something.
00:24:53	Adam	Host	I don't know if I would— <i>[sighs quietly]</i> take away any of the Bloods. I think I would take away the mine people.
00:25:00	Ben	Host	It is, like, a little imperfect that they show up with some mine-finding expertise. It would feel a little bit more Swiss—watch-y if, like, them having a metal detector or some, like, special knowledge about how to get through a minefield had been of great utility to extracting the gold from the jungle. But, like, these guys were in a war with mines and they have a metal detector.
00:25:27	Clip	Clip	John Stanton (<i>Knight Rider</i>): You know, back in the fifties, guy found some Spanish doubloons near here after a big storm.
			Mandy Moran (<i>Knight Rider</i>): Uh-huh?
00:25:31	Ben	Host	I think this movie is a lot of things, but maybe first and foremost it is the fantasy of every metal detector guy.
			<i>[John laughs joyously.]</i>

00:25:39	Adam	Host	Yeah.
00:25:40	John	Host	He finds all the gold and then finds the mines!
00:25:43	Ben	Host	<i>[Laughing]</i> And then finds the gun! It—they find the skeleton!
00:25:47	Adam	Host	Personal question. How long are you out in that field with a single metal detector without doing any sort of gridding of that territory before you feel like you have gotten all the bars? Like, this is an element of the story that— <i>[Ben laughs.]</i> —that my analytical mind couldn't turn off, which was like, "Do they know how many bars in total there are? How do they know when they have them all? When would you leave, like, without knowing the answer to those things?"
00:26:13	John	Host	There's one more \$45,000 bar of gold that you just didn't get.
00:26:17	Adam	Host	There is frequently the member of the crew—when you're searching for gold—that <u>never</u> leaves that hill.
00:26:24	John	Host	Sure.
00:26:25	Adam	Host	That always believes there's another bar out there. And they—and they destroy themselves for it.
00:26:29	Ben	Host	There's a volume math that you can do though, right? Like if you stack them up and they—and the stack would perfectly fit inside the crate—
00:26:36	John	Host	<i>[Expectantly]</i> Right. That's kind of where I went with it. It looked like about a crate size.
00:26:39	Adam	Host	Yeah. <i>[Laughs.]</i>
00:26:41	John	Host	But one bar of gold, give or take? I mean, that's 45 grand, Ben!
00:26:46	Ben	Host	Yeah.
00:26:47	Adam	Host	I love the continuity of these old guys, like, I think we cut fairly elliptically from the pile to all of the bars being in their bags and those—and they're just fucking struggling, like staggering on the—on the jungle floor with their bags full of these bars.
00:27:05	Ben	Host	Otis is like, "Hey, can you guys— <i>[chuckles]</i> —can you guys give me a slightly less heavy backpack since you made me dump out my oxy?" <i>[Laughs.]</i>
00:27:12	Adam	Host	"Either lighten my bag or give me the oxy."
00:27:15	John	Host	If I were going to Vietnam with the express intention of finding a buried cache of gold bars that's been sitting there for 50 years, I would wear a jacket that had a lot of pockets. <i>[Adam giggles.]</i> Like you can go to the Army-Navy surplus store and get a jacket and matching set of pants that have pockets everywhere.
00:27:39	Adam	Host	You want to get that fly-fishing vest.

00:27:41	John	Host	That you go into a tailor and you say, "Would you make me a vest that had pockets in it? About this size. Kind of like a large cell phone, except a little thicker?"
00:27:52	Music	Transition	Theme music plays, "War" by Edwin Starr. <i>War!</i>
00:27:54	Promo	Promo	<p>Music: Gentle, upbeat piano music.</p> <p>Helen Hong: Hey, J. Keith.</p> <p>J. Keith van Straaten: Hey, Helen! Hey, you've got another true/false quiz for me?</p> <p>Helen: Yep! Our trivia podcast <i>Go Fact Yourself</i> used to be in front a live audience.</p> <p>J. Keith: True! Turns out that's not so safe anymore.</p> <p>Helen: Correct! Next. Unfortunately, this means we can no longer record the show.</p> <p>J. Keith: False! The show still comes out every first and third Friday of the month.</p> <p>Helen: Correct! Finally, we still have great celebrity guests answering trivia about things they love on <u>every</u> episode of <i>Go Fact Yourself</i>.</p> <p>J. Keith: Definitely true.</p> <p>Helen: And for bonus points, name some of them.</p>
00:28:22	Promo	Promo	<p>J. Keith: Recently we've had Ophira Eisenberg plus tons of surprise experts like Yeardley Smith and Suzanne Somers.</p> <p>Helen: Perfect score!</p> <p>J. Keith: Woohoo!</p> <p>Helen: You can hear <i>Go Fact Yourself</i> every first and third Friday of the month, with all the great guests and trivia that we've always had. And if you don't listen, well then, you can go fact yourself!</p> <p>J. Keith: That's the name of our podcast!</p> <p>Helen: Correct!</p> <p>J. Keith: Woohoo!</p> <p><i>[Music finishes.]</i></p>

00:28:43	Promo	Promo	<p>Music: Dramatic organ/piano music.</p> <p><i>[Background noise throughout: a howling wolf and cawing crow. April speaks in a sinister voice.]</i></p> <p>April Wolfe: Hello there, ghouls and gals. It is I, April Wolfe. I'm here to take you through the twisty, sca-a-a-ry, heart-pounding world of genre cinema on the exhilarating program known as Switchblade Sisters.</p> <p><i>[Sinister echo on the title.]</i></p> <p>The concept is simple: I invite a female filmmaker on each week, and we discuss their favorite genre film. Listen in closely to hear past guests, like <i>The Babadook</i> director Jennifer Kent, <i>Winter's Bone</i> director Debra Granik, and so many others every Thursday on MaximumFun.org. Tune in! If you dare...</p> <p><i>[Thunder booms, something growls over April as she cackles evilly, and then all sound abruptly cuts.]</i></p> <p>April: <i>[Rapidly]</i> It's actually a very thought-provoking show that deeply explores the craft and philosophy behind the filmmaking process while also examining film through the lens of the female gaze.</p> <p>So, like, you should listen.</p> <p><i>[Same sinister echo effect]</i></p> <p><i>Switchblade Sisters!</i></p>
00:29:29	Music	Transition	<p>Theme music plays, "War" by Edwin Starr.</p> <p><i>Huh!</i></p> <p><i>Yeah!</i></p>
00:29:30	John	Host	<p>Even more than finding the gold bar when you're trying to dig a shit trench, the fact that they went out, you know, and found Stormin' Norman's body with that metal detector in a way where—if there had been ten guys with metal detectors and they had been sweeping that valley floor for six months, maybe they would have found Stormin' Norman. But they didn't pack Stormin' Norman out! Like—</p>
00:29:55	Adam	Host	<p>Yeah, not that I saw. Even though at the end, it's clear that his remains did get sent to his family.</p>
00:30:01	John	Host	<p>Yeah, so Stormin' Norman, they uncover his body. They stand around, they finger his dog tags. And then the next ssscene, they're just humping out with their gold bars. Did they bury him back over?</p>
00:30:15	Adam	Host	<p><i>[Chuckles briefly]</i> This movie doesn't give you the conflict between, like, I don't know, Otis and Eddie where they're like, "That skull takes up eight bars of room in my bag."</p> <p><i>[Ben laughs.]</i></p> <p>Like, you really want me to give up eight bars for a skull?</p>

00:30:28	John	Host	That's what I expected. I thought that they would also be carrying a body bag. The whole plot of <i>Triple Frontier</i> was how much gold are you gonna leave behind in order to survive.
00:30:39	Adam	Host	Yeah.
00:30:40	Ben	Host	Yeah. I think it was duffel bags of cash in that one.
00:30:43	John	Host	Oh, duffel bags of cash.
00:30:44	Ben	Host	But—but yeah. Same problem as—it's a bulky and heavy thing. Maybe, you know, I imagined that maybe, like, moving delicate skeletal remains was a job that they left to people with expertise in that, but moving secret gold was one that they had to do themselves.
00:31:04	Adam	Host	You know what movie this film does point to directly is <i>Three Kings</i> . We don't get a tensile strength reference—
00:31:10	John	Host	Right.
00:31:11	Adam	Host	—with regard to these bags.
			<i>[Ben cackles.]</i>
00:31:14	John	Host	Although I liked the foley work of someone throughout the whole second half of the film going:
00:31:19	Sound Effect	Sound Effect	<i>[A small hard object clinks on glass.]</i>
00:31:20	Crosstalk	Crosstalk	Ben: Yeah.
			John: You know, like:
			<i>[A small hard object clinks several times on glass.]</i>
			Ben: Yeah.
			<i>[John laughs.]</i>
			Ben: Every time a bag hits the—hits the floor.
			John: Like, bang—banging—yeah. Clank, clank, clank.
00:31:27	Adam	Host	I love when—when Vinh goes to pick them up, they're all very careful. Like, "No, I've got my bag." Like—
00:31:32	Ben	Host	Yeah.
00:31:33	Adam	Host	—and they set them down very gently to—
00:31:34	Ben	Host	"No, no, no, no. I don't need help." <i>[Snickers.]</i>
00:31:35	Adam	Host	Yeah. Yeah. "Even <u>you</u> , Otis? Are you sure you don't need help?"
			<i>[John chuckles.]</i>
00:31:40	Ben	Host	Yeah. It's the opposite of somebody in a movie trying to convince you that the foam rock that they're picking up is super-heavy—
00:31:47	Adam	Host	Right.

00:31:48	Ben	Host	—is they're trying to make it look like the bags are not super-heavy when they're around other people. <i>[Laughs.]</i>
00:31:52	Adam	Host	Right. Yeah. Difficult to fake.
00:31:57	Clip	Clip	Hanoi Hannah (<i>Da 5 Bloods</i>): Why you fights against us? So far away from where you are needed.
00:32:00	Ben	Host	One thing I wondered watching this—especially about you, John—is how you guys felt about the, like, cite-your-sources thing that this movie does a number of times. Like, when a historical moment or a specific event is referenced and the film will, like, cut to photographic or archival film to accentuate the point. Like, I don't think I've ever confronted the thought of what, like, Black soldiers in Vietnam felt when they found out that MLK had been assassinated. Like, that literally has never crossed my mind watching a film before.
00:32:44	John	Host	It was a huge event in Vietnam when it happened. And in fact, like, a lot of white soldiers celebrated it. Like, not only was it a— <i>[Adam makes a disgusted sound.]</i> —was it—I think a galvanizing, like, a galvanizing moment for Black soldiers in Vietnam, but it was also galvanizing because, like, a lot of platoons hoisted confederate flags. And there was, I think, an example of, like, a bunch of soldiers that dressed up like Klansmen. So it was—when Martin Luther King was assassinated, it was hyper-real in Vietnam, and this question of, like, “Why are we fighting for white America?” was absolutely, like, electric. But you're also a soldier. Like, that scene—and I think it's a really powerful scene—where they, you know, the four of them say to Stormin' Norman, like, “We're gonna go in and kick some ass. We're gonna kick some white American ass over this.” And Stormin' Norman's like, “That's not how we're gonna do this.” And he doesn't, you know—he's like, “We're gonna put our rage where <u>we</u> decide, not where somebody else decides.” I mean, that was a great characterization of Stormin' Norman. And a super intense moment in the film. And to Spike Lee's credit, he doesn't overexplain it. Those events—American civil right events—were profoundly felt in—among all the soldiers in Vietnam, and it pitted them against one another. The opening of this movie is all cite-your-sources, you know, archival footage.
00:34:24	Ben	Host	Yeah.
00:34:25	John	Host	And done <u>so</u> well that I wanted—you know, I basically just wanted to see, like, a survey of Western Civ directed by Spike Lee out of found footage.
00:34:39	Adam	Host	Hmm.
00:34:40	John	Host	And when it happened in the film, I loved it every time. I thought that those were such well-chosen bits. I thought that was an example of the hand of the director that made the film better, because it—because those clips were all things that the four main characters would have known. It would have been part of their DNA to have known those quotes. Those people were their heroes. You know, it was—it wasn't just contextualizing the events for us, the viewers. It also felt like kind of the collective memory of the four guys.

00:35:18	Ben	Host	It was really powerful to me. And it made that scene where they've got the gold now and they're like, "Hey, so, like, we're gonna divvy this up four ways, right?" And a couple of them are like, "No. The plan was, we're gonna, like, put this to good. We're gonna use it to advance the cause of—of Black people when we get home."
00:35:38	John	Host	That felt like something they should have talked about before they got to Vietnam.
00:35:43	Ben	Host	<i>[Laughing]</i> I definitely agree with that.
00:35:44	Adam	Host	Yeah.
00:35:45	Ben	Host	Once you're standing there with backpacks full of gold is not the right time to have the conversation. But, uh— <i>[John laughs.]</i> —the freight of that moment in Vietnam, like, is present again in that scene. And you can really feel the strength of both arguments, also.
00:36:07	John	Host	Yeah, although really hard to stand there with your jacket full of gold bars and think about using that—I mean, that's, like, a little bit of a Harrison Ford dilemma. Like— <i>[Ben laughs heartily.]</i> —"Hey, we've got all this gold! This is amazing!" And Harrison Ford's like, "No, we're gonna put this to good use."
00:36:26	Adam	Host	"That gold belongs in a museum!" <i>[Ben and John laugh.]</i>
00:36:32	Ben	Host	Hey guys, speaking of <i>Three Kings</i> , the cinematographer for this film was also the cinematographer for <i>Three Kings</i> .
00:36:40	Adam	Host	How about that?
00:36:41	John	Host	Ohhh.
00:36:42	Ben	Host	Newton Thomas Sigel.
00:36:43	Adam	Host	Beautifully shot movie, right?
00:36:45	Ben	Host	Yeah, the modern stuff and then the cuts to old footage were so good. The, like, Vietnam—era-ness of that footage was so well-achieved.
00:36:57	Adam	Host	I liked playing with aspect ratio the way that this film does, also. And that they're not—they're mostly not just hard cuts, but we're transitioning between the two in—
00:37:06	Ben	Host	Yeah.
00:37:07	Adam	Host	—in some elegant ways.
00:37:08	Ben	Host	And kind of a different idea about how that might go each time.

00:37:11	John	Host	Each time, right. That one transition where the—where we look up at the kind of hazy sun and then it switches from square aspect ratio to widescreen— <i>[Ben laughs.]</i> —and it takes its <u>fucking time</u> doing it. It's like—
00:37:28	Adam	Host	<i>[Chuckling quietly]</i> Yeah.
00:37:29	John	Host	—you just keep seeing the screen get wider and wider and you're like, “I didn't realize that widescreen was so wide!”
00:37:34	Ben	Host	Yeah, “Trip on this, motherfucker.”
00:37:36	John	Host	That was a really beautiful mo—film moment.
00:37:40	Ben	Host	Yeah.
00:37:41	Adam	Host	I think it's the first flashback, is what you're describing, John. Correct me if I'm wrong. But, like, when the Huey first comes into frame and we see who's inside and we see our character inside and they haven't been de-aged and they're experiencing Vietnam for themselves, like, I <u>like</u> the initial confusion of that. I like being—I like being challenged like that, to figure out what is going on and why. And there are a number of moments in this film that are challenging like that.
00:38:13	Ben	Host	Spike Lee has always been a very in-your-face, confrontational filmmaker. And a confrontational man, you know? Like, he is— <i>[chuckles]</i> —never soft-pedaling his message, and—
00:38:26	John	Host	I had dinner with Spike Lee once.
00:38:28	Ben	Host	Really?!
00:38:29	John	Host	Yeah. It was one of those, like, super-lucky moments. I was at a festival. He was there to give a speech. There was gonna be a dinner. Nobody thought he was gonna show up, and then he did. And in the moment of, like, no one thought he was gonna be there and so no one had done—no one had figured out a seating chart—
00:38:54	Adam	Host	Oh, no!

00:38:55	John	Host	<p>—or any kind of, like, “What do we do if Spike Lee shows up?” And so everyone’s standing around and no one wants to look like they don’t know what is happening, right? The organizers are, like, over across the room, like, whispering at each other. And there’s a table and I was standing there and I was like, “Hey, you want to pull up a chair?” And he was like, “Yeah, great.” And so we sat down next to each other and then once it had been resolved, right, everybody in the room was like, “Well, I guess that’s where he’s sitting.”</p> <p><i>[Adam chuckles.]</i></p> <p>And we had dinner and he was...<u>so</u> great. You know, we just sat and chatted and made, like, you know. Like, just, we’re at an event. And he’s funny and he’s—he knows everybody’s looking at him. And he’s fine with that. And he’s also, like—he’s one of those famous people that when he asks you a question, he’s interested in the answer. You know, which is kind of my gold standard of, like, “Is this a good person?”</p> <p>I felt really lucky that—that’s happened to me twice. Once with Spike Lee and once with Alan Parsons from The Alan Parsons Project. So—</p>
00:40:06	Adam	Host	Wow.
00:40:07	John	Host	<p>—exact same situation in a group of people. And it was like, “Where’s Alan Parsons gonna sit? Like, I can’t believe—“ You know, Alan Parsons produced <i>Dark Side of the Moon</i>, right? Alan Parsons worked at Abbey Road. And all these music people are like, “What do we fucking do with Alan Parsons?” I was standing there.</p> <p><i>[Ben laughs.]</i></p> <p>I was like, “You wanna pull up a chair?” He was like, “Yeah, this is good as any—good as anywhere.”</p>
00:40:26	Adam	Host	Such an intoxicating feeling to have people interested in what you say, John. I imagine you’ll find a couple of podcast co-hosts that do that for you one day.
00:40:35	John	Host	<p>Yeah, one day.</p> <p><i>[Ben laughs.]</i></p> <p>One day someone will sit next to me and ask me questions, and I’ll just—</p>
00:40:39	Adam	Host	<p>You keep making shows! Uh, just can’t seem to find a co-host that does that.</p> <p><i>[The three laugh.]</i></p>
00:40:46	John	Host	<p>But Spike, you know, Spike Lee is, like, oversize personality, his confrontational nature with the culture—</p> <p><i>[Ben and Adam make affirming sounds.]</i></p> <p>—his, you know, his willingness to be—to make people uncomfortable. Like, and when he sits down with you at a dinner table, he’s just a great conversationalist.</p>

00:41:05	Adam	Host	That's an aspirational kind of celebrity, right? I think so.
00:41:09	John	Host	That's a real sidebar to this conversation about this.
00:41:12	Ben	Host	<i>[Laughs]</i> But I think that that's also, like, that confrontational-ness is—I mean, I guess in a small way I'm participating in that. Like, it's a box that the culture has also put him in. Like, "Okay, you're the person that every five to 15 years makes a movie that really blows white America's mind and has them wonder why Mookie threw the garbage can through the window. And then we forget about you for a long time and write you off for whatever reason." And, like—
00:41:43	John	Host	He's in that place that Quentin Tarantino's in, that Woody Allen's was in in the early eighties. He's a guy who's made his bones, and now he can make any movie he wants. And in the case of Woody Allen—and I know that, Ben, you've probably cancelled Woody Allen— <i>[Ben chuckles briefly.]</i> —but Woody Allen, when he got to this point in his career, he made five of the great films of American movie history, right? Kind of— but—and they were—and what characterized them was that they were all personal and including with the Woody Allen character being a creep. <i>[Ben chuckles.]</i> They were personal. They were dialogue-driven. A lot of them just sort of happened in apartments in New York City. They were very much of a time, of a moment. They were upper–middle class. But they were you know, they became kind of totems of that mid-20th-century, like, film history. Quentin Tarantino has taken that power, you know, and made an oeuvre of films that that I think resemble Spike Lee's. Or Spike Lee's resemble his. Or they are—you know, they're of a family. Which is they have, now, the power to make any movie they want, really. And in a way, it—they keep making these movies where it feels like they can't quite decide what movie they want to make. So they make them both or all 15 of them.
00:43:05	Adam	Host	Hmm.
00:43:06	John	Host	And, you know, they're not doing—they're—neither one of them are really focusing on the small, the personal, the... dialogue. Although those are the parts of those movies that are the best. The parts of this movie are the best when it's personal, when it's dialogue-driven, when we're watching characters really wrestle with themselves, each other, their history. But they don't confine themselves to that. They keep also wanting to have it also be an adventure story, an—and also—I mean, Spike—you feel in this movie that Spike Lee says, "This is the movie that I make every ten years that drops the severed head in the lap of white America."
00:43:52	Clip	Clip	Lieutenant Dugan (<i>Dead Presidents</i>): You hungry or something, Cleon?
00:43:55	Adam	Host	You cease being a filmmaker, and you become an auteur, in this way you're describing, you know?

00:43:59	John	Host	Or a polemicist.
00:44:01	Adam	Host	Yeah.
00:44:02	Ben	Host	Do you think that the MAGA hat is there as a point of entry for somebody that might not normally catch a Spike Lee film? Is it—is he trying to speak to part of America that has drunk that particular Kool-aid? Or is he only trying to fuck with the heads of people that do wanna see a Spike Lee movie and he's trying to challenge us?
00:44:27	John	Host	I don't think so. I think what he's doing there—and what this movie could have—what I hoped this movie was gonna be was—you don't see that many movies with Black boomers—and in the autumn of their lives. And what we don't know as white, middle-class, West Coast, like, cheese dicks— <i>[Ben chuckles.]</i> —is—
00:44:51	Ben	Host	Stilton, in my case!
00:44:53	John	Host	—within the Black community, there are a lot of conservative older Black dudes. Now, that's not to say conservative, like, that they're Trump supporters. But there're just as many Black dads sitting on couches going, "I don't want you dating a Mexican." You know, like, it's—Black people are complicated and they're Americans. You know, like, more—before anything else!
00:45:12	Ben	Host	Yeah, they live in the same culture as us. Yeah.
00:45:14	John	Host	Yeah, they're fucking Americans! And that's what Paul is in this movie. Is—and Spike turns up the volume by putting a MAGA hat on him. But all four of those guys are, like, "Well, I'm old now and I kind of had a good career and I live somewhere in a house with my—" you know? Even Paul's son is like—he's all about Moorhouse. But he's aspiring to be a middle-class—he's a teacher, but he's an American. That's what's great about this setup, you know. Like, just to hear these guys talk about their aches and pains. To hear them talk about what it's like to be a 65- or 70-year-old guy, a Vietnam vet and all the shit he's gone through in the subsequent years. Like, where were these guys during the disco years? Where were these guys during the Reagan administration? Like, that's the personal story.
00:46:09	Ben	Host	Yeah. Well, that's gonna be the next film, is the prequel in the <i>Da 5 Blood-iverse</i> .
00:46:16	John	Host	The fact that Eddie comes clean that he's bankrupt, I thought was also a great Spike Lee moment. Because Eddie is the one who's the prosperous guy who made it.
00:46:29	Ben	Host	Yeah.
00:46:30	John	Host	And it turns out that he screwed up. And when he runs down all the reasons that he's bankrupt, they're just regular American reasons. Too many wives. Spent money like it was going out of style. Bad investments. I'm bad at business, basically. And it was, like, it didn't just humanize him, it humanized all of, you know—'cause they were all, like, "Ah, we kind of hate you 'cause you made it." You know, that's really a personal, little moment.

00:46:59	Adam	Host	That's a film technology that is a shorthand for intimacy, you know? You share the thing that you feel the most shame about.
00:47:08	Ben	Host	Yeah. But it's also in that moment, when he is advocating for, "Let's not keep this money."
00:47:14	John	Host	Right.
00:47:15	Ben	Host	And that's—and it, like, further complicates the fact that he's advocating for that.
00:47:19	John	Host	Right. And it makes him—who seemed early on like a callow character—because he's the one that tries to pay for the hotel rooms. He's the one that apparently bankrolled the whole trip. Paul is all, like, contemptuous of him about it. And then it turns out, you know, he <u>is</u> bankrolling the whole trip and he's also broke <u>and</u> wants to give the money away.
00:47:41	Ben	Host	Totally.
00:47:42	John	Host	And is a three-quarter-Bob.
00:47:45	Ben	Host	<i>[Chuckles]</i> At the end, did you think that Otis survived it? 'Cause that scene where he goes back and meets up with Tiên Luu and Michon at their super-fancy apartment seemed like almost magical realism—
00:48:01	John	Host	Yeah.
00:48:02	Ben	Host	—the way that went down? Like, "I love and miss you, daughter I didn't know I had."
00:48:06	Adam	Host	Boy, if that's true then I like the ending a lot <u>more</u> . Because I was viewing it through the eyes of it being realism realism, and that is the reason why the ending did not work for me. 'Cause I just don't respond to that kind of manipulative sentimentality. It felt Spielbergian.
00:48:27	Ben	Host	Yeah. I mean, but he's, like, bleeding out the last time we see him at the temple. My wife and I were both like, "That was, like, a dying man's fantasy, right?"
00:48:36	Adam	Host	Wow.
00:48:37	John	Host	Well, here's the thing, though. If he died, somehow that gold got brought down from the temple, divided up, turned into money, and those cashier's checks got sent around to everybody. Who did that? Was it Paul's son?
			<i>[Ben makes an uncertain sound.]</i>
			Was he the only one that survived and then he's the one that disbursed the cash?
00:49:03	Adam	Host	We get the montage of where the gold goes. And when it comes time to tell us the Otis part of that story, that's the scene we get. We don't get anything having to do with the gold with him.
00:49:15	John	Host	Yeah.
00:49:16	Adam	Host	And I wonder if that supports your idea, Ben.

00:49:19	Ben	Host	Huh. I mean, I really like that it's a little unclear, and I almost think that the whole coda is slightly magical realism for that reason. Just 'cause it feels, like, triumphant and like a happy ending, but also, like, how the fuck— <i>[chuckles]</i> —does a happy ending like this come out of what happened to these guys?
00:49:44	John	Host	I thought that the character of Quân and her daughter Michon is—that's another place where this movie was... great. Addressing the q—the idea that Michon, as the daughter of a Black serviceman after the fall of Saigon and then throughout her entire life, would have experienced discrimination from every single group of people in the world. Like, her entire life has been characterized by a kind of discrimination that puts—or a kind of, like, world of persecution that puts everything else to shame, in a way. And yet she's presented as someone that's overcome that and become, you know, an elegant person. And watching <u>all</u> of that go across Clarke Peters' face. As he sits in that chair.
00:50:46	Adam	Host	And just power-chugs that red wine.
00:50:48	Ben	Host	<i>[Chuckling]</i> Just, like, yeah.
00:50:49	John	Host	"Would you like a glass of wine?" And she's like, "No, I'm good." And he's like, "Doop doop doop doop doop."
00:50:53	Ben	Host	Realizing something that profound has been true of his life for, whatever, forty, fifty years and he'd never known it.
00:51:00	John	Host	Right.
00:51:01	Adam	Host	Delroy Lindo, like, rightly is going to be the story of this movie. But Clarke Peters has been doing the nonverbal great acting thing his entire career. Like, it was such a nice film to be reminded of, for example, how great he was in <i>The Wire</i> . Just by sitting in a chair looking at someone, he has that kind of power.
00:51:21	Ben	Host	Totally.
00:51:22	John	Host	And in that moment, in that performance, there's also comedy in it. Like, he does a good job—
00:51:27	Adam	Host	<i>[Chuckling]</i> Yeah. He—yeah.
00:51:28	John	Host	—of being completely gobsmacked. But also you see all the pain. And, like, that is a Best Supporting Actor moment.
00:51:38	Clip	Clip	Otis (<i>Da 5 Bloods</i>): Is that our daughter? Our? Tiên: Yes. She is.
00:51:44	John	Host	We started off this episode talking about, in a way, kind of the—and we do this in a lot of shows—the movie that we wished this movie was. And I'm kind of harping on this movie that was a lot more personal and a lot less bombastic. And that scene right there was, you know—sold it in the room for me. And I just wish the rest of the movie had that same tone or at least went back to that tone more.

00:51:14	Ben	Host	Yeah, I— <i>[chuckles briefly]</i> —I really liked this movie. I wholeheartedly agree with you guys, though, that it is all over the place and trying to be 15 different movies at once. Spike Lee is—has enough control of his powers that he can do that and get away with it occasionally. He definitely occasionally does not get away with it, also. I'm just, like, scrubbing back through the stuff at the end of the film again, and I'm noticing that some of the same visual language is used in the passing-out-of-the-checks sequence as is used in the final scene between Delroy Lindo and Stormin' Norman. You know, when the camera tilts down from the trees and Stormin' Norman is standing there in front of him and it's very... ethereally backlit. It's a very lens flare-y shot. Like, almost every beat in the sequence of the checks being handed out has sun coming—
00:53:19	Sound Effect	Sound Effect	<i>[The mechanical whirring of an old-fashioned dot matrix printer.]</i>
00:53:20	Ben	Host	—in from the background—
00:53:21	John	Host	<i>[Quietly]</i> Right.
00:53:22	Ben	Host	—in the same way, if it's that same dreamscape that it's taking place in.
00:53:27	Adam	Host	That's a very interesting film paper, Ben.
00:53:31	Ben	Host	<i>[Chuckles]</i> It's been a while since I've had one.
00:53:33	Adam	Host	Yeah.
00:53:34	John	Host	I like that, because of all the characters who are go—if we're looking at that check-disbursement scene in the dream of any one of those characters, that would have been the kind of naive dream of Otis as he died.
00:53:52	Adam	Host	Mm.
00:53:53	John	Host	That that gold went to all the places it belonged and everybody celebrated it. As soon as those checks went out, the blood was cleansed off the gold. There was no more dispute. There were no hard feelings. Everybody felt like they got the right amount and it went to good causes, both personal and public. I like that film paper, Ben. It all was a dream. And then they all woke up and they were back in Vietnam and the whole thing had been a dream.
00:54:24	Adam	Host	This is Spike Lee's <i>Citizen Kane</i> . <i>[Adam and John laugh.]</i> And instead of rosebud, it's "Sheeeit."
00:54:38	Ben	Host	<i>[Laughing]</i> Oh, man. I wondered how they decided on that. Like, does Isiah Whitlock, Jr., have a, like, "Oh, I get an extra \$50,000 if you want me to do that—" <i>[John laughs.]</i> In his contract?
00:54:48	Adam	Host	That's like "Let's get ready to rumble." Like—
00:54:51	Ben	Host	Yeah. <i>[Laughs.]</i>
00:54:56	Adam	Host	Trademarked.

00:54:57	Ben	Host	I mean, this movie, we're reviewing it, like, a couple days after it was released, so there hasn't been a ton of submissions yet. But I—this one is more interesting and something I also noticed, which is that, "M16s—"
00:55:10	Sound Effect	Sound Effect	<i>[Morse code beeping begins and continues as Ben speaks.]</i>
00:55:11	Ben	Host	"—firing at full auto for 20 or 30 rounds is silly. Most guys had them set for short bursts or they would be out of ammo all the time." And this movie definitely <u>delights</u> , a couple of times, in gun fights where people are using M16s as though they have an unlimited magazine.
00:55:28	John	Host	I thought about that before we started the show today. I was like, "You've got to remember to mention the full-auto M16s."
			<i>[Adam laughs.]</i>
			Like, everybody just unleashing—just firing them like they're M60s, basically. Like they're belt-fed.
00:55:43	Ben	Host	Right <i>[chuckles]</i> .
00:55:44	John	Host	The way that the M16s were filmed firing full auto was really cool. The—whatever they were using as ammo made really long, like, flame trails out of their barrels. And the weapons just looked—as they were firing, they just looked hot as shit!
00:56:06	Ben	Host	The gunfights in this movie are fucking awesome.
00:56:09	Adam	Host	It feels like a unique composition that we're getting a couple of times, too. Like, a lot of ¼- and ¾-profile views where you get to see downrange and up-range a little bit more than you're used to. It made me—like, one of the Spike Lee films I haven't seen is the <i>Miracle at St. Anna</i> film, which is the World War Two film that he made. And this film made me want to see him make more war films for this reason. 'Cause I think he's extremely skilled at that.
00:56:39	John	Host	<i>[Adam makes a couple of affirming sounds as John speaks.]</i>
			Well, that—the helicopter crash in that scene was a great helicopter crash! You never see a helicopter spin out like that and hit the ground in the same shot. Usually the helicopter spins around with the smoking tail and then they cut to two 50-gallon drums of oil blowing up over the hill on the other side of the hill.
			<i>[Ben laughs.]</i>
			And this time you just watch that thing go all the way into the ground, with people hanging out of the door. Like, that was a special effect worth whatever the budget was.
00:57:11	Music	Music	Theme music plays, "War" by Edwin Starr.
			<i>War!</i>
			<i>Huh!</i>
			<i>Yeah!</i>

00:57:14	Adam	Host	<p>If you're new to <i>Friendly Fire</i> and you might just be—as we tend to gather a lot of new listeners to episodes about the newer films—welcome, first of all. And also at this point in the episode we will rate and review the film. And that rating system is constructed out of an object from the film we've just talked about.</p> <p>There is a scene from which I am pulling this rating system, and it happens in the hotel. This is not long after Paul's son David has come to visit. Paul has discovered David in his hotel room and the reuniting has not gone well between them. He kind of gets brought down to the lobby later and sat down in front of the Bloods. And they're sort of figuring out what to do with him.</p> <p>Paul is, like, really laying into David here. But it's also breakfast time at the hotel where they're staying. And Paul is so upset that he can't hold his plate steady enough to keep the fruit from falling off. And what caught my eye about this scene was that—and this my moment of pedantry, Ben—how many hotels have you been in that had mango as a part of the mixed fruit in that continental breakfast? Got to say... pretty rare. And it's the mango that Paul drops on the carpet. He's so mad at his son that he keeps dropping stuff off of his plate and then finally that mango goes over.</p> <p>And here's—here's why the mango is gonna be the rating system for <i>Da 5 Bloods</i>. I think when you go to a breakfast at a hotel that has a breakfast bar, you have some idea of what to expect. There's the super-tiny glass of orange juice that's already, like, separated into—into pulp and non-pulp like so much salad dressing.</p> <p><i>[Ben laughs.]</i></p> <p>You've got the waffle turner device where you pour your batter in and then you flip it over. I've personally—I've never had one of those. It never looked that good. There's the dry pancakes and then there's that mixed fruit. And the mixed fruit is always, without fail, cantaloupe, red grapes, and honeydew. That's all you get. That's all you've <u>ever</u> gotten.</p>
00:59:42	Ben	Host	Adam, you have been to a lot of American hotels.
00:59:44	John	Host	I feel like Adam has—is describing a Delta Sky Lounge here.
			<p><i>[Ben laughs loudly.]</i></p> <p>Time to bump up from a three-and-a-half-star hotel, Adam.</p>
00:59:55	Adam	Host	If you find yourself in a hotel that has mango in that mixed fruit—
01:00:01	John	Host	Never leave!
01:00:03	Adam	Host	I think you're in for a real treat.
01:00:05	John	Host	<i>[Chuckling]</i> You're home.
01:00:06	Ben	Host	<i>[Chuckling]</i> Get the loyalty card.
01:00:07	Adam	Host	I think you've gotta feel like you're in for something special. And that was the same feeling I had when I saw that Netflix was dropping a Spike Lee film. And not only were they dropping a Spike Lee film, but it was going to be a film appropriate for our war movie podcast.

What a surprise! I bet it's amazing! It's like finding mango in your mixed fruit at the continental breakfast.

[Ben and John laugh.]

From one to five mangos, we will be rating *Da 5 Bloods*. The mission of this show—again, I'm kind of addressing a new listener here. Like, the mission of this show is to explore how a country describes its own history through its war films. And right now in our country is a very interesting time to make a film about the Black war veteran experience. Only bettered maybe by the time to watch such a film. That time being right now.

01:01:13 Adam

Host

I—like, it's incredible that this film was in production a year or two ago and it is able to resonate the way that it's able to. The reality of this film, though, is that it is a heist film and a history lesson and a social commentary and a melodrama. It is that thing where this could have been a film with a message that was laser-focused on its one target. And instead this is a carpet-bombing of a number of ideas. And it makes the film an inconsistent teacher, I think, of what it may be trying to say.

Like, it's a film that gives us the greatness of a transcendent actor's work here, which is what Delroy Lindo gets. The bookends of Muhammad Ali and Martin Luther King. And also those scenes at the end between Otis and his daughter and his daughter's mother. And those are the ones that I have the hardest time with. I enjoyed so many parts of this movie. I loved how beautiful it was. I loved how thought-provoking it was. I loved how challenging it is. But when everyone is okay at the end of a movie, I stop thinking about the characters and the movie that they're from. And this is one of the reasons why I reject the Spielberg ending.

I feel like when you want a movie to be better, that is saying that a movie isn't great. And it—I wanted this movie to be great so badly. Spike Lee belongs on our Mount Director—more of living filmmakers. Like, right along with the bigs. And I think you guys were talking about this earlier. Like, there is a class of director right now, like, that includes the Tarantino and the Paul Thomas Andersons and the Christopher Nolans where, like, your creative indulgences and the power you've earned through a successful career gives you such authority over your work that you dull your own knife in the process.

01:03:31 Adam

Host

And I can appreciate and expect that Spike Lee makes a kind of movie. It is a Spike Lee joint. This is one of my favorite Spike Lee movies, but I don't think that I am here to rate and review Spike Lee films. I think I'm here to rate and review a war film and I don't think it is a great war film because of how scattered it is. And I know this is an example of me dropping my own mango on the floor.

[Ben laughs.]

So I'm going to give this 3.9 mangos. And I know I've dropped that last mango on the ground. And that's my doing. That's just my experience viewing it. I have a feeling people are going to love this move. Love it. I'm not one of those people, and I wish I were. Three-point-nine mangos.

01:04:19	Ben	Host	<p>Hm. I did love it. And I think it's maybe—it's less of a war movie than I imagined it would be going in. But despite that, it interrogates the war in a way that I haven't seen before. And I think that the American film canon has been missing this movie and movies like it. And I'm glad we get it, and I think everybody should see it. So I'm gonna give it 4.25—</p> <p><i>[John makes an approving sound.]</i></p> <p>—mangos.</p>
01:04:56	Adam	Host	Really teased out those decimal points.
01:05:00	Ben	Host	Well, I was looking at the mango on my screen and he's done that thing where you slice it off the seed and then you kind of crosshatch it, and then—and then—
01:05:08	Adam	Host	Yeah.
01:05:09	Ben	Host	—invert the peel so that you got little cubes. And I was trying to think about if there was, like, an elegant way of saying the number of cubes—
			<p><i>[Adam laughs as Ben continues.]</i></p> <p>—but I don't think it's like—I don't think you can like, you know, from mango to mango, that's gotta vary somewhat, right?</p>
01:05:22	Adam	Host	Right.
01:05:23	John	Host	One of the things that we do on this show is imagine how Denzel would eat a piece of fruit or vegetable.
			<i>[Ben giggles.]</i>
01:05:29	Adam	Host	Wow.
01:05:29	Ben	Host	And I was going right through the peel on that mango. <i>[Laughs.]</i>
01:05:31	John	Host	<i>[Chuckling]</i> Yeah, I would love to see Denzel eat a mango that had been prepared that way. 'Cause he would, he'd come the other way at it.
01:05:40	Ben	Host	He's biting <u>through</u> the seed.

01:05:43 John

Host

[Laughs pointedly] When we saw this movie coming out, we all talked about how exciting it was. We see so many Vietnam movies where there is a Black, like, subplot. There's never one that's truly just from the Black perspective. And this one really—I really hoped it would be. And when the movie started off in modern day and we see these guys at age 65 or 70 coming back to Vietnam, it just—there was so much promise in that premise. All that newsreel footage, all that context that he put in at the beginning of the movie. I really wanted to go back and interrogate the war and see it through the eyes of these guys that did the fighting and then had a *Dead-Presidents*-style reckoning when they got home, but not one that turned into a bank heist. But one that was just regular. You know, and the fact that these guys were regular people at the start of the movie made you—made me feel like this was the movie I was gonna get. And it went off the rails and then got back on the rails and went off the rails and back on. And then it's like, "Well, there are three or four rails that are all sort of going at the same time. And I'm kind of with, like, three of them, but the other seems like, "Where did this one—" and then pretty soon there's 15 rails and I don't know where I am. And that's just—that's nothing to do with Spike Lee. That's nothing to do with the Black experience in Vietnam. That's nothing to do with any of the acting. It's nothing to do with the present day. It's just the—it's just the film. And when I say, "nothing to do with Spike Lee," I mean, like, nothing to do with his reputation or his legend. But it is everything to do with his directing and somewhat to do with the sc—the way that this script got turned into this movie.

You know, when I got done with the movie I had the experience that I love to have after watching a movie with somebody, which was that my fellow movie-watcher and I got into an immediate discussion, like—like, kind of ranting discussion about it.

[Ben laughs.]

And I found myself doing the thing that I, you know, hardly ever do anymore! Where I was actually standing up and pacing back and forth, waving my hands in the air, talking about this movie.

And I do feel like this is a movie worth watching again. There's a lot more information in it than I think you can get at one watch. And unusually for me, I really liked the hand of the auteur so much in this movie. Almost wanted it more. But just wanted it more in different places. I wanted the magical realism to add up to something or to at least be consistent within its own universe it was trying to create. So I feel like it's 3 ½ mangos from me. And 3 ½ mangos with a lot of respect for the—for the 3 ½. And, you know, and I'm—and I have to pour out a little bit of what's in my flask for the 1 ½ mangos that I had to drop on the floor.

01:09:05 Adam

Host

I love watching a movie like this with our conversation in mind. I think while we disagree on many of the parts that we liked and disliked, I think we're all in agreement that we're glad that this movie exists. What a great thing to see.

01:09:20 John

Host

I mean, we didn't even discuss, like, how much more Chadwick Boseman I wanted in this movie.

01:09:27 Adam

Host

Yeah.

01:09:28	John	Host	Because every time he's onscreen, it's a revelation. The acting in this movie is top shelf.
01:09:36	Adam	Host	There was a conversation with Delroy Lindo that I read where he described how difficult it was for him to direct-address the camera. It's not something that he's used to doing. And it was a great adjustment for him to do that. It's incredible that someone with his intensity has not been given that opportunity yet. It's almost as though, like, a director would know how powerful an instrument that is and would choose not to do it up until now. I'm glad we were given that experience to receive that, because I'll never forget that scene.
			That snake that comes out and gets him—
			<i>[Ben laughs.]</i>
			—was that a practical snake? It—
01:10:27	Ben	Host	Rambo would have caught that snake!
01:10:28	John	Host	<i>[Quietly]</i> Yeah.
01:10:29	Adam	Host	Like, was it a robot snake or a digital snake because it looked so real.
01:10:36	Ben	Host	Yeah, it really flops around plausibly, doesn't it?
01:10:39	Adam	Host	Yeah.
01:10:40	Ben	Host	Maybe they just had a real viper— <i>[laughs]</i> —attack Delroy Lindo.
01:10:44	Adam	Host	Yeah, you want a trained viper on set for this one.
01:10:47	Ben	Host	Yeah.
01:10:48	Adam	Host	The last task for the assembled hosts of <i>Friendly Fire</i> is the selection of a guy. Each host gets one. Who's your guy, Ben?
01:10:57	Ben	Host	I'm gonna make my guy the chicken salesman—
			<i>[John chuckles.]</i>
			—that comes up to them on the boat. Like, both because he is in a minefield and does not know it, in a way that the characters—the other characters are later. But also, you encounter a, you know, a hard sell like this sometimes, traveling especially. And I have never had a good sense of how to interact with somebody that really wants to sell me a, you know, string of beads or whatever it is that they're selling.
01:11:37	John	Host	I would assume that your method would be to immediately buy the beads for twice what the guy is asking—
01:11:43	Adam	Host	Right.
01:11:44	John	Host	--and apologize to him.
			<i>[Ben chuckles.]</i>
01:11:44	Adam	Host	And then ask them to go back home, get <u>more</u> beads, and bring them back.

01:11:49	Ben	Host	<p><i>[Laughs]</i> I don't, usually. I—like, I'm—I mean, the only thing I hate more than personal confrontation is being separated from my money. So—<i>[chuckles]</i>—so it's always, you know, it's like a—it's a puzzle. It's something I find very unpleasant. And I think that that's largely cultural. Like, that if I grew up in a culture that had, like, more, you know, bartering and haggling kind of element to it, I would have tools for those kinds of interactions. But yeah. I wanted to know more about that guy. Like, the—like, he gets a real moment in that scene where it becomes confrontational and <u>he</u> becomes offended with how he's been treated by these GIs. And I love that moment, 'cause he's a—you know, he's trying to earn a dollar and is honestly aggrieved in a way that that felt really real in this movie. And I just love that this movie had moments like that that didn't turn the people of Vietnam into scenery, you know.</p>
01:13:02	John	Host	<p>When Vinh is trying to calm him down, and he says, "I haven't sold a single chicken all day!" Like, he's—</p>
01:13:09	Adam	Host	<p>Yeah.</p>
01:13:10	John	Host	<p>He's like, "I'm desperate to sell a chicken here. So desperate that I'm trying to sell a chicken to this asshole."</p>
01:13:15	Ben	Host	<p>Yeah.</p>
01:13:16	Adam	Host	<p>That's a great scene and a great guy, Ben. Like, the danger of that moment is really expertly done. My guy is also in that scene. I think Vinh is so interesting, because he gets in between the two people. He doesn't know Paul. Paul's a client. And he's probably run into Chicken Guy before. He probably knows not to piss off Chicken Guy. But he knows if he does not defuse Paul, it's going to be a real problem. And that problem is probably not going to be on Paul. It's going to be on Chicken Guy.</p> <p>And, like, Vinh's job and his life is so interesting to me and we get so little of it. He's the middleman for all of this. And his dad was a vet. And so he's got to have strong feelings about ferrying these guys around. And he's just being made to keep the peace between all parties. It's such—you get so little of him, but what you do get is so interesting. I think Vinh is a really interesting guy, and that's what makes him my guy in this movie.</p>
01:14:28	Ben	Host	<p>Good guy.</p>
01:14:29	Adam	Host	<p>How long do you wait out there? With the map on the hood of your—hood of your truck?</p>
01:14:34	John	Host	<p>Well, he says, if you're early or if you're late, I'll be there.</p>
01:14:37	Adam	Host	<p>I love how he put that. That's sort of how I feel about you guys.</p>
01:14:42	John	Host	<p>Oof, yeah, I'm al—</p>
01:14:43	Ben	Host	<p>Aww.</p>
01:14:44	John	Host	<p>I'm always late and Ben's always early, so...</p>
01:14:46	Adam	Host	<p>Yeah.</p>

01:14:47	John	Host	<p>You get—you get it both ways.</p> <p><i>[Adam snickers.]</i></p> <p>I really liked—and I look forward to—movies like this that—and I hoped that this would be true of this movie—that we just wouldn't see any white soldiers at all. And Spike Lee delivers, right? There's no white officer in their squad. There's the five of them. And we never see them really in any other context. On the helicopter, there are some white guys that—the pilot and the gunner. They both get killed. What we see is these five guys interacting with a lot of Vietnamese people, some French people, and each other. Interestingly, we don't see until the very end of the movie, any other Americans at all, of any race, except for one. There is one white American in this movie and that is Simon.</p> <p>Simon the poor, minesweeping nerd who is just like—Spike put him in this movie and said, "There's gonna be one white American in this movie. And it's gonna be this guy." Um—</p>
01:16:15	Adam	Host	It's gonna be Paul Walter Hauser. Of all—of all white guys.
01:16:19	John	Host	What he did with his time onscreen was very effective. He really was a knowable and recognizable, like, long-suffering, put-upon, well-meaning American white dude.
01:16:37	Ben	Host	Yo.
01:16:38	John	Host	And he ended up in the final couple of scenes playing—he wasn't just a bit player that we see in the background. He had a couple of real moments. So. Although sometimes our guy is someone we identify most with—and as you guys know, I'm a cool and not a nerd.
01:16:59	Adam	Host	Mm-hmm.
01:17:00	John	Host	<p>So I don't really—I didn't really <u>identify</u> with him. Like, you know, like, "Oh, there's me." I was like, "Oh, yeah, you know. I identify with that guy as a guy I know." You know what I mean.</p> <p><i>[Adam snickers quietly.]</i></p> <p>Like, a guy I've met. Or seen.</p>
01:17:16	Adam	Host	<i>[Chuckling]</i> Uh-huh.
01:17:17	John	Host	Met, you know. It's a—
01:17:18	Adam	Host	Sure.
01:17:19	John	Host	Like, he tweets me and stuff.
01:17:23	Ben	Host	<i>[Laughs loudly]</i> He's a reply guy.
			<i>[John laughs.]</i>
01:17:28	Music	Transition	<p>Theme music plays, "War" by Edwin Starr.</p> <p><i>War!</i></p> <p><i>Huh!</i></p>

Yeah!

01:17:30	Adam	Host	Well, last bit of business on the show is rolling for our next movie!
01:17:34	Ben	Host	And we've already rolled! We rolled at the end of the last episode that you heard, and so now Rob—using the magic of editing—will add that dice roll to this.
			<i>[John “diddle-iddle-oos” along with Wayne and Garth as this clip plays. Ben snorts laughter.]</i>
01:17:48	Clip	Clip	Wayne and Garth (Wayne's World): <i>(Noise signifying a flashback or dissolve)</i> Diddle-iddle-oo! Diddle-iddle-oo! Diddle-iddle-oo! Diddle-iddle-oo!
01:17:50	Music	Music	A few seconds of a mid-tempo, nineties rock instrumental with guitar and drums plays.
01:17:52	John	Host	Alright, here we go. Hundred and twenty sides. Hundred and twenty shapes. Hundred and twenty colors.
01:17:59	Sound Effect	Sound Effect	<i>[A hard object rolling and clattering in a ceramic mug.]</i>
01:18:05	John	Host	<i>[Laughs]</i> A hundred and fourteen! A hundred and fourteen!
01:18:10	Ben	Host	Big number! Hundred and fourteen! is a—another World War Two film, this time set in Germany. From 1970, directed by George McCowan. <i>Black Brigade</i> . Also known as <i>Carter's Army</i> .
01:18:26	John	Host	<i>Black Brigade!</i> Or <i>Carter's Army</i> .
01:18:29	Ben	Host	It's a TV movie.
01:18:30	John	Host	How do movies have two names?
01:18:32	Ben	Host	I don't know. This is like—this is like something that I feel, like, happens less with major motion pictures than with minor motion pictures. But, like, maybe when they do the VHS release, they figure they can get more action at the rental with a title like <i>Black Brigade</i> than <i>Carter's Army</i> or something? Just speculation. I'm not really sure. But the logline on IMDB is, “A racist officer is put in charge of a squad of Black troops charged with taking an important bridge from the Germans.”
01:19:07	Music	Transition	Theme song slowly fades in as the hosts speak. “War” by Edwin Starr.
01:19:09	John	Host	Well, this is exciting.
01:19:11	Ben	Host	Yeah, it's gonna be a—
01:19:12	Adam	Host	Into it.
01:19:13	Ben	Host	It's gonna be a—an exploration of the racism of the forties in TV movie form.
01:19:20	Adam	Host	<i>[Laughs]</i> yeah.

01:19:21	Ben	Host	And that will be next week on <i>Friendly Fire</i> . So in the meantime, we're gonna leave it with Robs. For John Roderick and Adam Pranica, I've been Ben Harrison. To the victor go the spoiler alerts.
01:19:32	Music	Transition	Theme song fades to full volume. "War" off the album <i>War & Peace</i> by Edwin Starr. <i>What is it good for?</i> <i>Absolutely—</i> <i>—Nothing!</i> <i>Listen to me!</i> <i>War!</i> The song continues at a slightly lower volume as Rob speaks.
01:19:37	Rob Schulte	Producer	<i>Friendly Fire</i> is a Maximum Fun podcast hosted by Ben Harrison, Adam Pranica, and John Roderick. The podcast is produced by me, Rob Schulte. Our theme music is "War" by Edwin Starr, courtesy of Stone Agate Music. And our logo art is by Nick Ditmore. Last year we covered <i>The Night of the Shooting Stars</i> from 1982. It's a fantasy film that's also about the residents of a small Italian town who are trying to flee from the Axis control. <i>Friendly Fire</i> is made possible by the support of listeners like you. Please leave us a five-star rating and review on Apple podcasts. And you can also head to MaximumFun.org/join to pledge your support. If you do, you'll gain access to our monthly Pork Chop episode, as well as all the Maximum Fun bonus content. You can now follow <i>Friendly Fire</i> on Twitter and on Instagram under the handles "FriendlyFireRSS." And that's in addition to the discussion group we have on Facebook. So, join in the conversation! Thanks for listening. We'll see you next week on <i>Friendly Fire</i> . <i>[Theme song plays for a while at full volume before fading out.]</i>
01:20:56	Music	Transition	A cheerful ukulele chord.
01:20:57	Speaker 1	Guest	MaximumFun.org
01:20:58	Speaker 2	Guest	Comedy and culture.
01:20:59	Speaker 3	Guest	Artist owned—
01:21:01	Speaker 4	Guest	—audience supported.