

**Molly:** Hey everyone, and Happy New Year. Before we begin today, we want to thank our newest patrons, Hannah and Charlie. Welcome to the team. Plus, a huge shoutout to our patron, Nairi, who upgraded their pledge. And now, enjoy this week's episode covering the second half of *Clueless* with our guest, Sequoia Simone.

[Pod and Prejudice theme]

**Becca:** This is Becca.

**Molly:** This is Molly.

**Becca:** We are here to talk about Jane Austen.

**Molly:** We are here specifically to talk about--

**Molly and Becca:** *Emma*.

**Becca:** Listeners, if you're new here, I, Becca, have read many Jane Austen novels, watched many adaptations of her work, and watched *Clueless* a bunch of times.

**Molly:** And I, Molly, am doing that for the first time through this podcast.

**Becca:** If you want to hear Molly read through *Pride and Prejudice* or *Sense and Sensibility* for the first time, you can listen to Seasons 1 and 2 of this podcast, respectively. But that is not what we're doing here today.

**Molly:** No. Today, we are talking about Part 2 of the 1995 masterpiece, *Clueless*.

**Becca:** Yes. [giggles]

**Molly:** And we are joined today [00:01:00] by Sequoia from various podcasts. Hello, Sequoia.

**Sequoia:** Hello.

**Becca:** Hi.

**Sequoia:** I'm so excited to be back here with you two on one of my favorite podcasts.

**Molly and Becca:** Oh.

**Becca:** God, this is so flattering and such a pleasure. And also, since you were on this podcast last time, you've moved to New York and become our real-life friend, not just our podcast friend. [laughs]

**Sequoia:** Exactly.

**Molly:** Yeah.

**Sequoia:** Exactly. See, my new thing is that I just am becoming friends in real life with all of my favorite podcasters.

**Molly:** Yeah. Which is, I mean, really the goal.

**Sequoia:** Yeah.

[laughter]

**Molly:** So, we're here with Sequoia in person recording in our little makeshift podcast studio, which is very exciting.

**Becca:** Yes.

**Molly:** This is only the second time we've ever done this.

**Becca:** The most crucial thing about the in person record with the guest is also that Milo, Molly's girlfriend's dog, is here in the studio with us as well, just basically snuggled in a pile of pillows.

**Sequoia:** [laughs] I was like, "Is Milo still here?" Oh, yes.

**Molly:** Yeah.

**Sequoia:** He just made a little [00:02:00] nest out of pillow.

[laughter]

**Molly:** Yeah. He was watching the second half of *Clueless* with me this morning, and he had thought--

**Becca:** Oh.

**Sequoia:** Oh, yeah.

**Molly:** So, he said, "Can I join when you are recording?" And I said, "Sure. Obviously."

**Becca:** Yes.

**Molly:** Yeah.

**Becca:** So, before we get into talking about *Clueless*, Sequoia, as a returning guest, you have to answer our returning guest questions.

**Sequoia:** Yes.

**Becca:** Our first question for you is, what is your relationship to Jane Austen now, and how may it have shifted since the last time you were on our podcast?

**Sequoia:** Yeah, I feel like my relationship to Jane Austen is so much deeper now than it was before. And I feel like I can credit you guys a lot with that.

**Molly:** Aww.

**Sequoia:** I've always loved Jane Austen, because I am a romance girly. That is who I am, that is my heart, that is my soul. I've always loved it, but I don't think I really was taking the time before to deep read it or really look at like the social and [00:03:00] societal implications and blah, blah, blah. And also, to think a lot about how those storylines are still so relevant, and how it may not be as stark in the class divides, and the society may be different, but a lot of those things are still so relevant. So, yeah, so I feel like I have a much deeper appreciation and relationship to Jane Austen. And there's been some absolutely incredible adaptations that have come out since the last time I was on this podcast.

**Becca:** Absolutely. Completely agree with that. Also, very touched to be part of your Austen journey at this point.

**Sequoia:** [laughs]

**Becca:** So, our second question is, what piece of Austen content are you currently connecting to right now, which might be related to your last point on our first question?

**Sequoia:** I want to say that maybe *Fire Island* became one of my top three [00:04:00] Austen adaptations, and it's one that I've kept going back to over the last year or so. I'd say, I would say that's the one that's connecting with me the most right now. But recently, and you guys haven't done *Mansfield Park* yet, but I discovered this young adult author who rewrites the Jane Austen novels as murder mysteries. And so, I read *Manslaughter Park*.

**Becca:** Oh, yes.

**Sequoia:** And it also gay.

**Molly:** Yes.

**Sequoia:** So, I'll also got to put that out there. [laughs]

**Molly:** Oh, my God. Do you know the author's name off the top of your head?

**Sequoia:** I don't, off the top of my head.

**Molly:** Okay. We're going to look into this.

**Becca:** Yes.

**Sequoia:** [laughs]

**Becca:** And this is also great. One of my favorite things about whenever anybody brings up *Mansfield Park* on the podcast is that Molly has no idea, but just hears a lot of ominous shit, [Sequoia laughs] for which I'm going to say, "If you're going to make any Jane Austen into a murder [00:05:00] mystery, I feel like *Mansfield Park* lends itself pretty well."

**Sequoia:** Right for it.

[laughter]

**Molly:** Is that the one--? I know Amanda Quain, who we had on for *Accomplished*, wrote a book called *Ghosted*. I don't know if it's an adaptation of *Mansfield Park*, but I feel like if we're talking ominous shit, that sounds like-- because there's ghosts in it.

**Sequoia:** I think that one was a *Northanger Abbey*, probably.

**Becca:** Yeah.

**Molly:** Oh.

**Becca:** Yeah.

**Molly:** Is there ghosts in *Northanger Abbey*? No spoilers.

**Becca:** *Northanger Abbey*, again, is a blind spot for me in Austen. I know enough to know *Northanger Abbey* is #fandomcontent.

**Sequoia:** Yeah, that's the other adaptation that I have been revisiting recently is the masterpiece BBC, *Northanger Abbey*. So, those are the three. I'll keep it at three. I'll just keep it at a quick three.

[laughter]

**Becca:** A tight three.

**Molly:** My favorite part of *Fire Island*, back to your first one, is when the sun goes down and they say, "You set, girl."

**Sequoia:** [laughs]

**Becca:** Oh, my gosh, the actor playing Kitty in that was, [00:06:00] oh, perfect.

**Molly:** Oh, so good.

**Sequoia:** It's incredible.

**Becca:** Yeah. So, that brings us to our last. Who is your favorite Austen character that you love to hate?

**Sequoia:** That's so good, because I think I have to say Caroline Bingley. Because she's the fucking worst, but also can't leave Lucy Steele-- [crosstalk] .

**Molly:** I was going to say.

**Sequoia:** Lucy Steele is high key. She feels to me, smarter than Caroline Bingley. She's more calculating, she's smarter, she's got more to lose. So, I don't know if that makes me love to hate her more or love to love her more, is my caveat.

**Becca:** With Lucy, I feel like it's a perfect answer to this because she walks that perfect line between, do I love her or do I hate her.

**Sequoia:** Right.

**Becca:** Because she is the villain, [Sequoia laughs] but she's also defrauding the upper classes with just her wits and her body.

[laughter]

**Sequoia:** And I love that.

**Molly:** Yeah, we support.

**Becca and Sequoia:** Yeah.

**Sequoia:** [laughs]

**Becca:** [00:07:00] Absolutely. Zachary, when he was on the podcast, mentioned that he thinks that Emma and Caroline are almost like different iterations of each other. I do see that so clearly in the fact that both of them think they're really good at scheming and both are really bad at scheming.

**Sequoia:** Very bad. Very bad at scheming. [laughs]

**Molly:** Yeah, absolutely.

**Sequoia:** Like, "Girl, what are you doing?"

**Becca:** You might say that they are *Clueless*?

**Sequoia:** Oh, boy, that's a great segue. Great segue.

**Becca:** [laughs]

**Molly:** Really, really good segue.

**Sequoia:** [laughs]

**Molly:** Segue. Vroom, vroom.

**Sequoia:** [laughs]

**Molly:** Well, I suppose that being said, we should start talking about the second half of *Clueless*.

**Sequoia:** Yes.

**Becca:** Yes. Before we get too far into it, Sequoia, do you want to tell us a little bit about your background with *Clueless* as a romance and romcom aficionado?

**Sequoia:** Oh, boy, oh, boy, oh, boy, yes. *Clueless* has been one of my favorites for a long time. And it's one of those movies where I feel like I just have to-- [00:08:00] You just have to accept it for what it is and what it's doing. I watch a lot of romcoms, and especially, 1990s and 2000s, there were a lot of them that were doing just these very unacceptable things, you know?

**Becca:** Yeah. You watch those, and a lot of times, it's like, "I cannot get past whatever unacceptable thing is happening here." This is one where I'm like, "Listen, I understand that you got a side eye this movie a little bit." But I am willing to look past some certain things about it and still love it a lot.

**Becca:** I think that's perfect encapsulation.

**Sequoia:** [laughs]

**Becca:** We talked about this with Kelly a little bit, because it's like, the things that have aged poorly about *Clueless* have aged very poorly. But the things that are timeless about *Clueless* are so tight and so good that it makes you want to appreciate them, despite the less awesome parts of the movie.

**Sequoia:** [00:09:00] And Paul Rudd is so gall and cute. [laughs]

**Molly:** He's so freaking cute. He's a vampire. He's--

**Becca:** Immortal.

**Molly:** He's immortal. He never ages.

**Sequoia:** It's wild.

**Molly:** His little sparkling eyes and the way he looks at her when she comes down the stairs and then the way he runs his hands through his hair and he's like, "Oh, fuck."

**Sequoia:** [laughs]

**Molly:** Oh, I love him so much.

**Becca:** Yes.

**Sequoia:** It's so good. Yeah. So, my history is that I have been watching this movie repeatedly since I was a teenage person.

**Molly:** It's actually the only thing you watch. You just watch it repeatedly-- [crosstalk]

**Sequoia:** Over and over and over again. And *Clueless* was actually the first episode of But Make It Scary.

**Molly:** Oh, wow.

**Becca:** I think I listened to it back in the day, because--

**Molly:** I wasn't allowed.

**Becca:** Yes.

**Sequoia:** [laughs]

**Becca:** Yes. Because for listeners who don't know, Sequoia has an amazing podcast called But Make It Scary, where we take romcoms and we turn them into horror movies on the podcast. And Molly and I have been on a few times now to cover some Jane Austen content. When we first were going on the podcast, I always try to listen to an [00:10:00] episode of whatever podcast we're going on, at least one. I remember loving it, because I was. "Yes. Yes, give me horror *Clueless*."

**Sequoia:** [laughs]

**Molly:** That reminds me, we didn't ask you who you are and what you do in the podcasting world as well. So, for any listeners who may not have heard you on our podcast before, tell us what you do and who you are.

**Sequoia:** Yeah, I'm Sequoia Simone. I have two podcasts. One is called Fanatical Fics and Where to Find Them. It's a comedy *Harry Potter* fanfiction podcast, where we go deep into the historical fanfictions. [Molly giggles] Pre-2008 is our cut off. Our cut off is July 2008.

**Molly:** Oh, specific.

**Sequoia:** It's very specific. It's one year post *Deathly Hallows*, because we wanted to try and get some next gen in, but turns out there's no next gen in that year, which is annoying. So, we may move that benchmark, eventually. But we find just the wildest stuff, and we do read re-react on the podcast. So, that one's fun. And then, But Make It Scary, we take romcoms and [00:11:00] rewrite them as horror films. So, it's like a dark comedy moment. And also, sometimes pretty scary, I will say. [laughs]

**Molly:** Get spooky-spooky.

**Becca:** I will just plug shamelessly our episode on *Sense and Sensibility*, the Ang Lee version, the Emma Thompson version, because I'm so proud of the story we landed on for that one. [giggles]

**Molly:** Yeah. I really remember more so our episode on *Bridget Jones*.

**Sequoia:** Yeah.

**Molly:** Because she was like a zombie in a skin suit or something.

[laughter]

**Molly:** She wasn't a zombie. She was like a lizard. She was like some sort of--

**Sequoia:** Yesh.

**Molly:** I was just like, "What did we do?"

**Becca:** I don't know, but--

**Sequoia:** It was great. I loved it.

**Becca:** Yeah.

**Sequoia:** And we're going to have to eventually do *Emma*.

**Molly:** Oh, absolutely.

**Sequoia:** Because we do one after every time you're done.

**Becca:** Absolutely.

**Sequoia:** [laughs]

**Becca:** And you got to go for *Emma*.

**Sequoia:** Oh, right. *Emma*.

**Becca:** Yes.

**Sequoia:** Wow. A dream [00:12:00] come true. A dream come true.

**Becca:** But speaking of Emma being *Clueless*-

**Molly:** She is.

**Becca:** Are we ready to tackle the second half of this film?

**Molly:** Yes, I'm ready. Are you ready?

**Sequoia:** I am so ready.

**Molly:** Great. So, where we left off is just after Tai has discovered that Cher is a virgin, and she is heartbroken about Elton, at this moment. Cher is thinking about how she hates high school boys, specifically their fashion choices. We get this nice shot of all of these high school boys wearing varying forms of the same outfit, baggy jeans and a hat.

**Sequoia:** An outfit that has returned. That outfit is back.

**Molly:** The 1990s are back in general. Low rise jeans are back.

**Sequoia:** [laughs]

**Becca:** I thought those were in the early 2000s for the most part. But I guess they're late 1990s as well.

**Sequoia:** Yeah.

**Becca:** Uff.

**Sequoia:** But this like the huge pant, it's way back. I see that. I see those kids with that on the subway all the time.

**Molly:** And the giant sneakers?

**Sequoia:** Mm-hmm.

**Molly:** It's [00:13:00] like zits. Do you guys remember the comic strip, zits?

**Becca:** Vaguely.

**Sequoia:** Wow. That is a thing that is being unearthed in my brain right now.

**Molly:** [laughs] Yeah. The main character just wears these giant pants and these sneakers that are larger than the rest of his body.

**Sequoia:** It's like clown shoes.

**Molly:** Yeah. Those are back.

**Sequoia:** [laughs]

**Becca:** I have to ask, as someone who is apparently noticing this, but is the boxers showing back? Because that was a huge thing when I was in middle school. Guys would always want their pants down below their butt.

**Sequoia:** Yeah. I haven't seen boxers as much as like-

**Molly:** Thongs.

**Sequoia:** -briefs. Yeah. [laughs] Here's my underwear. It's my tight underwear. Here's my butt. [laughs]

**Molly:** Yeah. I haven't seen men or mask people doing it as much as young girls with their just full thongs up around their waist.

**Becca:** Not the whale tail. [00:14:00]

**Molly and Sequoia:** The whale tail.

**Becca:** Oh, God.

**Sequoia:** Back, dude. [laughs]

**Molly:** Yeah.

**Becca:** If this makes these young femme people feel sexy and attractive like good for them. I am happy. I personally am getting a fight or flight moment going.

**Sequoia:** [laughs]

**Molly:** Yeah.

**Sequoia:** I'm having flashbacks to deGrasse, the next generation. Anybody, anybody? [laughs]

**Molly:** Not me, but I do know what you're talking about.

**Becca:** For me, it's like I've been rewatching *Buffy* for the first time in a long time.

**Sequoia:** Oh, yeah.

**Becca:** We're halfway through Season 3, and this is where the fashion starts to go from that really awesome mid-1990s high pants, like big sweaters, like chunky highlights thing that I really like to the low rise jeans and the bucket hats and the very weird frilly tops. And I'm like, "Oh, no."

**Sequoia:** Yeah.

**Becca:** "Oh, no."

**Sequoia:** [00:15:00] It's all back, baby.

**Molly:** It is. So, Cher is thinking about how it's pointless to search for a boy in high school.

**Becca:** The specific line is, "Searching for a boy in high school is as useless as searching for meaning at a Metallica concert."

**Molly:** In a Pauly Shore movie.

**Sequoia:** You know what/ Pauly Shore movie. Yeah.

**Becca:** Oh, this Pauly Shore movie. I thought it was a Metallica concert. Oh, my God.

**Sequoia:** [laughs]

**Molly:** That's a very specific thing to mix it up with.

**Becca:** I don't know why, but in my brain, it's always a Metallica concert. But I don't know why. Is it that another line in the movie, or am I just completely hallucinating?

**Molly:** No.

**Sequoia:** I don't think so. I think you made that up fully in your own head.

[laughter]

**Becca:** Oh, no.

**Sequoia:** I love that.

**Becca:** [laughs]

**Molly:** You said it with so much confidence. That's why I really applaud you.

**Sequoia:** [laughs]

**Becca:** Oh, my God. And you know what? Look, you weren't even going to bring up the line. You were just going to let it by and I was like, "No, this is the specific line that we need to be talking about."

[laughter]

**Sequoia:** This is it. This is the line.

**Molly:** I've never heard of Pauly Shore.

[laughter]

**Molly:** But [00:16:00] he is in a goofy movie which came out the same year as this movie.

**Becca:** Perfect.

**Sequoia:** Really? He was in a goofy movie?

**Molly:** A goofy movie.

**Sequoia:** Wow.

**Molly:** Not an extremely goofy movie. Oh, he is in an extremely--

**Sequoia:** [laughs] He does return.

**Becca:** Oh, my God.

**Molly:** He plays Bobby Zimmerman in a goofy movie. But what I'm really shook about is that a goofy movie came out in the same year as *Clueless*.

**Sequoia:** Yeah, that is? There's a disconnect. It disconnect in my brain.

**Molly:** Well, yeah, *Clueless* has the stamp of 1995 just like, on it.

**Molly:** To be fair, so does a goofy movie, if you think about it.

**Sequoia:** [laughs]

**Molly:** He's wearing the big jeans.

**Sequoia:** He is. We're back. We're back to the giant jeans. [laughs]

**Molly:** Yeah.

**Becca:** But you know who's not in giant jeans? Christian.

**Molly:** Christian enters, and Christian looks like he has stepped straight out of Greece. He walks in, and he's giving asshole energy. His vibe does [00:17:00] shift at some point in this movie. But when he walks in, he's like, "Where should I park?" And it's like, "Okay, just ask where your seat is."

**Sequoia:** Yeah. I think they're trying to really drive home that he's not from around these parts.

**Molly:** He's from Chicago.

**Sequoia:** He's from Chicago.

**Becca:** Where everyone dresses like Frank Sinatra.

**Sequoia:** [laughs]

**Molly:** Yeah. And wears sunglasses inside.

**Sequoia:** Oh, yeah.

**Molly:** Cher immediately is like, "Oh, my God, this man is beautiful." She drops a pen to get his attention. And he bends down to pick it up for her, and then he says, "Nice stems."

**Sequoia:** I think we had a disagreement while watching this film as to what that was in reference. [laughs]

**Molly:** Yes.

**Becca:** Yeah.

**Molly:** So, let's make our arguments.

**Sequoia:** [laughs] This has turned into a debate.  
[laughter]

**Becca:** So, my understanding of this from when I was a very young child was that he was talking about her shoes, because they're heels. So, I was like, "Ooh, stems." Like, "Cool shoes." **[00:18:00]** She's excited that this man understands her shoes very well and like her love of fashion, and he's clearly more fashionable than all the other guys in her class.

**Sequoia:** That is a really fair reading. That does make sense, especially given that this character is going to be revealed as gay. However, I do think he means her legs.

**Molly:** I think she thinks that he means her legs.

**Sequoia:** Yeah, maybe he does mean shoes. And she thinks he means her legs.

**Molly:** Yeah. Because she's like, "Ooh, thank you."

**Sequoia:** Yeah.

**Molly:** This film is just such a rich text that it lends itself to so many different interpretations.

**Molly:** Yeah.

[laughter]

**Molly:** So, they're making this intense eye contact, and Mr. Hall is like, "Cher, it's time for your oral."

[laughter]

**Molly:** Another line which could be read multiple ways.

**Sequoia:** Multiple ways. [laughs]

**Molly:** And Cher and Christian, both snap their heads further like, "What did you say to us?" **[00:19:00]** And he says, "It's time for you to give your speech." And she's like, "Oh, right, of course." And she gives the shortest speech of all time.

**Becca:** [laughs]

**Sequoia:** Oh, my God.

**Becca:** About violence on TV.

**Molly:** Yeah. She says that, "The Attorney General says that there's too much violence on TV, and that should stop. But people could still watch the news. And until America is--

**Becca:** At peace, basically.

**Sequoia:** Yeah.

**Molly:** He is. Until peace is declared.

**Sequoia:** You know what? Cher for president. Like, honestly--

**Molly:** She's not wrong.

**Sequoia:** [laughs] She stands strong in her convictions, you know? [laughs]

**Molly:** Absolutely.

**Sequoia:** She's making an argument. Is it extremely eloquent or well researched or the length of a speech?

**Becca:** Yes.

[laughter]

**Sequoia:** Becca rest her case. [laughs]

**Molly:** Yeah. Becca's a lawyer, everyone.

**Becca:** Yes.

**Molly:** So, after the speech, Mr. Hall is like, "Okay." And he asks, if anyone has any comments. And Elton raises his hand and says, "My **[00:20:00]** foot hurts," which I think is so funny.

[laughter]

**Sequoia:** This ongoing bit with Elton in class is so good. It's one of those things about the movie where you're like, "Okay, this doesn't need to be here. Like, this could fully be gone and it wouldn't change the movie at all." But you have to drive home the point that Elton is the most annoying dude-

[laughter]

**Sequoia:** -of all time without having very much seen with him or having him-- He barely talks in the whole movie.

**Molly:** Right.

**Sequoia:** So, when he does, you got to make it count. [laughs] This is how they make it count. It's so good.

**Molly:** And it's the same with Travis in the class scenes. We don't need to necessarily see him goofing off, but we need to know that he's the best person on earth.

**Sequoia:** Yeah. [laughs]

**Molly:** So, when he turns to Travis and asks his opinion, he says, "Two enthusiastic thumbs up."

**Sequoia:** Yeah. [laughs]

**Molly:** I love him.

**Sequoia:** And a huge smile. A huge smile on his face. [00:21:00]

**Molly:** Yeah.

**Sequoia:** Oh, so great.

**Molly:** I love him. On their way out, Christian says that he dug her speech. Anyway.

**Sequoia:** He's so annoying. He's also so annoying in this scene.

**Molly:** He is. But it's like until you realize that he's gay-- Spoiler alert for anyone who's listening to the podcast [Sequoia laughs] and hasn't watched *Clueless* and is just wanting to hear the plot through us. He's gay. And when you watch back again after learning that he's gay, everything sort of-- If you read his interactions with Cher as not necessarily flirty, but more like, "Are you going to be my best friend?" it feels a little less annoying. It's just his language that's annoying.

**Becca:** Which I think goes for Christian for most of the film. He's overwhelmingly one of the kinder, moral characters of the story. But he also is just using the worst phrases and worst ways to describe everything going on around him that [00:22:00] is humanly possible.

**Molly:** Yeah. He's a little pretentious.

**Becca:** Yes.

**Molly:** I think that's a good word for him, pretentious.

**Sequoia:** Though this is absolutely the kind of guy that me in high school would have been all about.

**Molly:** Oh, yeah.

**Sequoia:** And if I did have a dime for every time I fell in love with a gay man-- [crosstalk] [laughs]

**Molly:** I would going to say, same. That was literally my type. So, I can't fault Cher at all for not catching.

**Sequoia:** Exactly. I'm like, "Girl, I get it."

[laughter]

**Molly:** I'm glad I'm not alone in that.

**Sequoia:** [laughs]

**Molly:** So, over the next few days, Cher starts sending herself flowers and candy to make Christian think that she's in high demand. And I really love the way this shot was laid out, because it starts with a shot of the flowers on her desk and it says Cher. And you're like, "Oh, my God, did he send her flowers?" But then the voiceover comes in, and she's like, "I did what any rational girl would do. I sent myself flowers."

**Sequoia:** [laughs]

**Becca:** It's also just such a beautiful encapsulation of the different tricks and tips teenage girls use to try to attract men. It's [00:23:00] so baseline that it's like, "Oh, yeah, men want women who are desirable, so pretend to be super desirable by other men. Draw attention to your mouth, so they think of kissing you."

**Molly:** Like, "Show a little skin, so they think of sex."

**Sequoia:** I love too that she's like, "This is so blatant. It's so blatant." And she's not even trying to be like, "Oh, there's one specific guy who's after me," or whatever. She's just like, "You know, everybody-- [laughs] everybody wants this."

**Molly:** What's weird though is that Christian doesn't pick up on her tricks. Like, does he actually think that she's in high demand and therefore, think that it's safe to befriend her?



That's something I was thinking about this second or third watch through.

**Becca:** So, my take on Christian in this scene-- We don't get his perspective. So, obviously it's up for interpretation. I think Christian sees Cher is obviously the most popular girl [00:24:00] in school. She's extremely fashionable, and she's precocious in the way he's precocious. So, I think he genuinely is like, "This girl is iconic, and I want to hang out with her."

**Molly:** Okay.

**Sequoia:** Yeah. This feels very much like the status politics of Emma.

**Molly:** Mm-hmm.

**Sequoia:** Like, in *Emma*, Frank Churchill and Emma are friends, because it's natural in the order of society. So, in *Clueless*, Christian is looking for his match as is natural in the society of high school. And so, he's looking for the coolest, hottest girl because he looks at himself and says, "Me, the coolest, hottest guy." [laughs]

**Molly:** Yeah.

**Becca:** I think that's entirely correct.

**Molly:** Yeah, that does make a lot of sense. So, in order to befriend her, he says, "Hey, duchess."

**Sequoia:** Every time he talks, you're like, "You know, you don't have to." [laughs]

**Molly:** I like that [00:25:00] Mr. Horowitz calls him out on it. The first time he walks into his door, he's like, "What? Did the--?"

**Sequoia:** The rat pack--

**Becca:** Have an opening?

**Sequoia:** The rat pack have an opening?

**Molly:** Yeah. So, he's like, "Hey, duchess, you rationed this weekend? I thought you could show me where all the heavy clam bakes are." I don't understand a word that comes out of his mouth.

[laughter]

**Sequoia:** They're like, "See that of towner?"

**Molly:** Yeah. But she gets it. She says, "Heavy clam bakes? My stepbrother's friends are having a party." And he's like, "Nice."

**Sequoia:** What if we just started talking like that-

**Molly:** Should we?

**Sequoia:** -to each other? And now, I'm going to do that. Now I'm going to be like, "Hey, you guys know where heavy clam bake--?" [crosstalk]

**Molly:** If I'm having a party, I'm going to text you, guys. I'm going to say, "I'm having a heavy clam bake."

**Sequoia:** [laughs]

**Becca:** Yeah. Oh, God, that sounds disgusting.

[laughter]

**Sequoia:** That's really good.

**Molly:** Yeah. So, all of a sudden, daddy has a very important case and he's super busy and Josh is helping him.

**Becca:** Which is unhinged. I'm sorry.

**Sequoia:** [laughs]

**Becca:** So, there's two ways to read this. One is that, Mel [00:26:00] Horowitz, Mr. Horowitz is completely ridiculous in having an 18-year-old participate in this very high profile legal case.

**Molly:** Multimillion dollar case.

**Sequoia:** Yeah.

**Becca:** The other way to look at it is basically that, and this is also highly possible, Mel Horowitz is trying very hard to give Josh, a parental figure he does not have, which is hinted at through the movie.

**Molly:** Yes.

**Becca:** And it's basically giving him doodles to do, while the rest of them are working on the case but trying to make him feel included.

**Molly:** No. Or, like a free internship.

**Becca:** Yeah. But internships, I don't know, it's bizarre. Because in my head, Josh is like 18

years old. I have to make him 18 years old for this story too.

[laughter]

**Molly:** He must be 18 years. Preferably 17 years, even. Maybe he's a young freshman.

**Sequoia:** Let's say he graduated high school early. Let's say--

[laughter]

**Becca:** You know what? If Josh is 18 years and Cher is 16 years, I'm at peace.

**Molly:** But she's 15 years at the beginning of the movie.

**Becca:** She is, but her birthday is in April.

**Molly:** [00:27:00] Yes.

**Becca:** So, by the time they'd get together, she would be 16 years.

**Molly:** No, it's not that big of an age difference. But like I said on our last episode, when you are in high school and college, it's a bigger age difference than when you're both in college and three years apart.

**Sequoia:** You know it.

**Becca:** All this to say, there is no world in which Josh is both young enough to date Cher and old enough to be helpful to this legal case.

**Sequoia:** [laughs]

**Molly:** You're so right. Yeah, they're clearly giving him too much responsibility, and Cher too later, which we'll get into, because there's no way that you're putting that much pressure on a 16-year-old to help you with this multimillion-dollar case that you're going to storm out if she does something wrong. But we'll get there. So, the doorbell rings, and Cher calls down, she's like, "Daddy, I can't just open it. I have to make him wait a while," which I thought was so funny, because it's just such a Cher thing to do.

**Sequoia:** She knows and she prescribes what dating is and should be as a person who has clearly maybe never [00:28:00] been on a date before.

**Molly:** I don't think she's ever been on a date.

**Sequoia:** Yeah.

**Molly:** She's been saving herself for Luke, whatever.

**Becca:** I don't know. Listeners, we're maybe too young for this reference, but I think this might be a 90210 reference. But it doesn't really matter. The point is that Cher is in love with the guy on TV.

**Molly:** Yeah.

**Becca:** I love this scene, because it's so insecure of Cher to be like, "Josh, please let him in."

**Molly:** Please.

**Becca:** "I need to make an entrance."

**Sequoia:** [giggles]

**Molly:** Yeah. And then Josh gets the door, and Christian just barges in and he's wearing a fedora, which Josh promptly snatches off his head and shoves into his chest, which I thought was amazing. He comes up to Mel and he says, "Nice pile of bricks you got here."

**Becca:** [giggles] Mel is having none of it.

**Molly:** None of it.

**Sequoia:** [laughs]

**Molly:** He's like, "You drink." And Christian's like, "And now I'm good, thanks." And he says, "I was asking if you drink. I'm not offering you a drink. You're about to take my daughter out in your car."

**Sequoia:** [laughs]

**Molly:** And Cher comes down the stairs, and the music swells. Josh looks at her in this tiny white dress, and he's [00:29:00] like, 'Fuck.'

**Sequoia:** [laughs]

**Becca:** I have to say yes. Okay, we talked about this a little in the first half. We're going to talk about it again. The sibling thing, bad. But putting that aside, this moment with Paul Rudd's face staring directly at Cher with his little green eyes like, "Oh." It hits in the romcom.

**Sequoia:** Yesh. It really, really does. It really does. And this is the moment. This is like the first big moment where you're like, "At least one person here is figuring out what's going on, is starting to put the pieces together."

**Molly:** Yeah. So, Christian comes in, and he calls her doll face and says, "She looks

stunning.”

[laughter]

**Becca:** She's like, “Oh, he thinks I'm so hot.”

**Molly:** [laughs] Just like watching this scene with new eyes. After figuring out everything, you're like, “Oh, yeah.” He says, “Doll face. You're stunning.”

**Sequoia:** [laughs]

**Molly:** Like, “What?” Okay.

[laughter]

**Molly:** [00:30:00] He is the caricature of a gay man.

**Sequoia:** Yeah.

**Molly:** Okay. So, they leave, and Josh is like, “Argh, maybe I should go to the party too.”

**Becca:** Wait, you skipped over. So, this isn't a great moment for Josh. But clearly, he's insanely jealous of Christian, because he hasn't picked up on certain facts about Christian yet, and he goes, “You're not going to let her go out in that to Mel,” which bad on Josh.

**Sequoia:** Very bad on Josh.

**Molly:** Yeah. I felt really icky watching that again today. I was like, “Wait a minute, you like how she looks in it. Don't be--”

**Sequoia:** Yeah.

**Becca:** But the exchange that ensues is worth it for him having a shitty and problematic moment, because Mel going, “Cher, what are you wearing?” And she goes, “A dress.” And he goes, “Says who?” And she goes-

**Becca and Sequoia:** “Calvin Klein.”

**Sequoia:** [laughs]

**Molly:** Yeah, that is excellent.

**Sequoia:** Then he's put something on, she's like, “Daddy, I was just about to.”

**Molly:** Yeah.

**Becca:** And then proceeds to put on the sheerest.

**Sequoia:** A sheer. It's just see through.

**Molly:** Yeah. She looks like she's wearing a little robe and a bath, [Sequoia laughs] like a [00:31:00] bedtime slip. Yeah.

**Sequoia:** Oh, so good.

**Becca:** Incredible.

**Molly:** I think it might be the same shirt that she wears over her skirt later when she realizes she's in love with Josh. It's the cute little sweater with the skirt, and then the sheer shirt that goes all the way down to the bottom of the skirt. I actually love that outfit.

**Sequoia:** That outfit, great.

**Molly:** The way that she put that together-- [crosstalk] Yeah.

**Becca:** With her computer, probably.

**Molly:** Oh, yeah, with her computer. Yeah.

**Becca:** [giggles]

**Molly:** Also, we'll get to see this later, but her closet actually rotates.

**Sequoia:** Oh, my God. Yeah.

**Molly:** So, she can see all of her stuff. And I was like, “Why don't I have that?”

**Becca:** [laughs]

**Sequoia:** I want that.

**Becca:** Molly, I'm looking at your closet.

**Molly:** I know. My closet's great. I have a big closet. I lucked out with my closet, but it doesn't have a rotating thing. So, when I run out of space, right?

**Becca:** Yeah.

**Molly:** Like, do I need to get rid of all the stuff I don't wear? Yes. But if I had a rotating thing, I would [00:32:00] probably wear everything more, because I'd be like, “Oh, well, that's of course--”

**Sequoia:** Right.

**Molly:** Anyway. So, Josh is like, “Maybe I should go to the party.” And Mel is like, “Okay, if you think you should go to the party.” And he's like, “But you don't need me here, do you? Because if you need me here, I'll stay,” and he's go to the party. He goes to the party and he's like, “I'll watch her for you.” And Mel is like, “Okay, you do that.” And then he gives this

knowing smile. And again, it's still weird, because Mel thinks of him as a son.

**Sequoia:** Yeah.

**Becca:** Again, that part's not the weird part to me. Like, him having a father figure in her dad is not necessarily the weirdest part. It's how that came about, which is the fact that they used to be stepsiblings.

**Molly:** No. Yes, but it's that he's a father figure and thinks, "Yes, go, you have a crush on my daughter. I can see that." He knows.

**Sequoia:** Yeah.

**Becca:** Could have made him a neighbor.

**Molly:** Yeah.

**Sequoia:** Could have made him a neighbor.

**Molly:** Coulda, shoudha, woulda.

**Sequoia:** Could have made him a whole variety of other things that were not this.

**Molly:** Yeah. I could write a whole list, and we could do an episode about it.

**Sequoia:** In fact, he could have been **[00:33:00]** the brother of her sister's husband.

**Molly:** Yeah.

**Sequoia:** Wild. [laughs]

**Molly:** Yeah. A wild thought.

**Sequoia:** Wild thought.

**Molly:** I wonder why no one wrote that before.

**Becca:** Yup.

**Molly:** So, they get to the party, and it's actually a SCA concert.

**Becca:** Which just I did not realize until this watch through of the entire movie.

**Molly:** Yeah. What's weirdest is that they later refer to this party as a frat. But this is not a frat house. And frat parties are normally at the frat house. So, this frat must either be extremely wealthy to have meant to-- [crosstalk]

**Sequoia:** Yeah, that was my thought.

**Molly:** Yeah.

**Sequoia:** Yeah.

**Molly:** But then also, it's a SCA concert, which doesn't seem like Cher's genre.

**Becca:** No, but it does seem like Josh's genre.

**Molly:** Oh, absolutely.

**Becca:** And it is a college party Cher heard about through Josh.

**Molly:** That's true.

**Sequoia:** That's true.

**Molly:** You are right. Okay, it makes sense.

**Becca:** So, from that perspective, I get it. I do think that there's no sense in which this seems like a college party, because they're "charging for brewskis." It seems like a bar they went **[00:34:00]** to that has a SCA band is playing.

**Sequoia:** [giggles]

**Molly:** That was my favorite quote, and I will say it again later.

**Becca:** [laughs]

**Molly:** Well, I'll get there in a minute. So, they're at the SCA concert. Christian is dancing, like, I can only describe it as a peacock.

**Sequoia:** [laughs]

**Molly:** He's moving his head like a duck.

**Sequoia:** [laughs]

**Molly:** And he's got his sunglasses on indoors. Tai arrives, and she immediately falls down the stairs. And Cher is like, "Oh, no, are you okay?" And Tai's like, "That's so embarrassing." They see Amber and Elton dancing together at this party. Now, how did Elton and Amber find out about her stepbrother's frat friend's party?

**Sequoia:** That's maybe not a frat. That's maybe just a bar that is SCA.

**Molly:** Why are all these high schoolers there?

**Sequoia:** They see like SCA people. [laughs]

**Becca:** That's a great question. It's not that rare that high schoolers would try to crash a college party. Like, a lot of New York high schoolers, I think, try to do that at NYU all the time. So, if Josh goes to UCLA, this makes sense.

**Molly:** Yeah.

**Becca:** It does seem like a [00:35:00] weird coincidence that they end up at the same party, but it doesn't seem out of the realm of possibility.

**Molly:** Sure. So, they're dancing together, and Tai's like, "Shit, are they together?" And it's clear that they are.

**Becca:** And Amber is wearing a tutu?

**Molly:** Amber is wearing a tutu. Tai is wearing the cutest little overalls you ever did see.

**Sequoia:** Oh, my God. Yeah. [laughs]

**Molly:** Though later, Cher asks Josh if he's seen any positive improvements in Tai. And he's like, "Yes, with your help, she's exploring the world of the mid drift." Like, the exposed mid drift. I'm like, "No, she's not. Not in that outfit."

**Sequoia:** Fully wearing overalls. She's giving OshKosh B'gosh energy.  
[laughter]

**Sequoia:** Here's the thing. I don't know if you guys talked about this in the first episode, but when we were watching the movie, at one point, way earlier in the movie, Amber was saying something, and Molly was like, "Is that Elton?"

**Molly:** Mm-hmm. Because she's dressed so over the top.

**Sequoia:** Yeah.

**Molly:** We did talk about this a little. It's like the way that Cher and [00:36:00] Dionne effortlessly pull off this over the top look. Amber does it to the extreme where it doesn't look good.

**Sequoia:** Yeah.

**Becca:** Like, Cher and Dionne are pulling off this very specific aesthetic that is translating something to the world. It's almost like Amber is so brilliantly costumed because it's like she's trying to copy them, but with random pieces. The way I can describe it-- Do either of you guys watch *The White Lotus*?

**Sequoia:** Yes.

**Becca:** Okay. So, Molly, this will be lost on you, but it's not a spoiler. So, Portia, in the 2nd Season, everyone made fun of her outfits the entire season for good reason, because they were unhinged. But one of the things the costume designer for *The White Lotus* says is that the reason she dressed Portia like that is that, in her brain, Portia spent two years on social media, seeing the world and not participating in it. She is trying to replicate that maximal look, but kind of failing, because she doesn't quite have the eye for it or the [00:37:00] understanding of the aesthetic. And I think that's what Amber's costuming is in this movie. She is trying to capture what Cher and Dionne have going on naturally and what Cher and Dionne clearly understand about fashion. But she's not doing it correctly, so it comes off very jarring.

**Molly:** Yeah. After Cher's speech, Amber is like, "I thought it reeked." And Cher goes, "No, that was your designer imposter perfume."

[laughter]

**Sequoia:** So good.

**Molly:** Yeah?

**Sequoia:** Yeah. I think the tutu in this scene particularly, she looks a little unhinged in this scene. But if the tutu were styled correctly on Dionne, I think it would look great.

**Molly:** Absolutely.

**Becca:** Exactly. I think this is actually a really smart way to translate Mrs. Elton, because you could argue Mrs. Elton is putting on the heirs of the society that Emma is in, but not capturing it correctly because she was not born and bred in that society in the same way.

**Sequoia:** Right.

**Molly:** Absolutely. So, they're watching Amber and Elton, and Tai is like, "Do you think she's pretty?" And Cher is like, "No. She's like a [00:38:00] Monet," which is Cher trying to be more intellectual than she actually is. Maybe this is a good comparison, but she says that Monet looks nice from far away, but up close is just a big mess, [Sequoia laughs] which is a bold statement.

**Sequoia:** It is. Or, it's a statement upon the brilliance of the work that minuscule, you don't know what's happening, but you could that.

**Molly:** Yeah.

**Sequoia:** Another one of these things. You could interpret it various ways. She could be very smart right now, but I think probably not as much.

**Molly:** Well, when you think-- No, you're right, because people do say that about impressionism or up close. Obviously, you don't know what the big picture is. You step back, it's the big picture. But then actually, it's a compliment to call someone a Monet, because they are complex.

**Sequoia:** Right. Yeah.

**Becca:** It is a compliment to call them a Monet in terms of personality. But [00:39:00] she means it as a huge insult, because she's basically saying, "If you look at Amber from very far away, she's pretty. But if you get up close, her face sucks,"-  
[laughter]

**Becca:** -which is a very mean thing to say.

**Sequoia:** Very rude. Very rude, in fact.

**Molly:** She says, "Let's ask a guy." And this is when she turns to Christian, and she says, "What do you think of Amber?" And Christian lowers his eyeglasses, his sunglasses.

**Sequoia:** His sunglasses.

**Becca:** He's wearing inside.

**Sequoia:** He's wearing inside.

**Molly:** Yes. And he says, "Hagsville."

**Sequoia:** And you're like, "Look at that gay man."  
[laughter]

**Molly:** That was when I started to suspect. But you were both there.

**Becca:** Yeah.

**Sequoia:** Yeah.

**Molly:** The moment that I really understood was immediately after this, when he goes to get drinks and they're watching him, and a girl puts her hand on his shoulder, and he is deep in conversation with the bartender.

**Becca:** The male bartender.

**Molly and Sequoia:** The male bartender

**Becca:** This was great, because all of us watching it together, and Mike and Molly at the same time, neither of whom has watched this movie before, perk up in their little queer seats and go, "That's a gay guy."

**Sequoia:** [laughs]

**Molly:** Yup. And Cher [00:40:00] says, "Well, look how he ignores all the other girls."

**Sequoia:** Oh.

**Molly:** And I'm like, "Yeah."

**Sequoia:** Sweet summer child.

**Molly:** Yeah. So, he comes back and they're dancing, and Tai is standing alone between two of the tallest men that I've ever seen.

**Sequoia:** [laughs]

**Molly:** Like, their heads are not on the screen and she's just standing there with her short little self in between them. Cher is sad, because Tai is sad and lonely. But then Josh comes over to Tai and says, "So, I think we're born to move."

**Sequoia:** He's so cute.

**Molly:** He's trying so hard.

**Sequoia:** It's ridiculous.

**Molly:** There is nothing more endearing than a handsome man being sweet and not being able to dance.

**Molly:** Yeah.

**Sequoia:** That's it. [laughs]

**Molly:** That's the whole thing. He's just jumping up and down, and he looks at Cher, and Cher is so happy that he's dancing with Tai, and he gives her this little shrug like, "Yeah, I guess."

**Sequoia:** And he does look like a puppy.

**Molly:** Yeah.

**Sequoia:** He looks like a puppy.

**Molly:** Yeah. [00:41:00] So, after the party, Christian is still dancing, [Becca laughs] but it's

just him. And Cher and Tai are falling asleep, and Josh comes over and he's like, "How are you guys doing? You want to go home?" They call Christian over and Christian's like, "No, there's going to be an after party with these guys."

**Sequoia:** Some random, like the crew.

**Molly:** Yes.

**Sequoia:** [laughs]

**Becca:** So, I will say that for the first time ever when I was watching this movie with you, guys, I realized that that scene is where Josh realizes Christian is gay.

**Molly:** Oh, yeah. Because he watches him dancing with Cher. He's dancing with this guy and Cher is dancing next to them, like, not knowing [Becca laughs] what's going on.

**Sequoia:** She is, in fact--

**Molly and Sequoia:** *Clueless*.

**Sequoia:** Boo. [laughs]

**Molly:** Yeah. Josh has this look on his face like, "Wait a minute, that's not a straight person."

**Sequoia:** [laughs]

**Molly:** Yeah. So, totally figures it out there. Christian stays, [00:42:00] Josh takes the girls home. And in the car, Cher is like, "Don't you love Tai? Isn't she great?" And he's like, "Yeah," whatever. And they decide that it would be really dope of them to get takeout for her dad and the other lawyers, because they're going to be up so late. Which also several times during the ensuing scene, I had to ask, what time is it? Because it was like already 01:00 AM, when they left the party.

**Sequoia:** Yeah.

**Molly:** It seemed like it was the wee hours of the morning.

**Becca:** That can happen.

**Molly:** It can happen. But then they got home, they gave the food to the lawyers, and they were very grateful for it, and then proceeded to watch tv, eat Cheetos in jeans. And his mom calls asking, if Josh is there. She sounds very awake. Nobody's mom is awake at that time.

**Sequoia:** I think there might have been a passage of time.

**Becca:** Yeah.

**Molly:** Oh.

**Sequoia:** Because you are correct. If that had just all been part of the same uninterrupted timeline, that would be fucking wild.

**Molly:** A passage of time makes a lot more sense.

**Sequoia:** [laughs] I [00:43:00] believe there was.

**Molly:** So, they get takeout for the lawyers. They're all very grateful. And this is something that Josh likes that Cher thought of this on her own because it's something nice to do for the world. And the whole movie is really about Cher learning how to care for other people instead of just herself. So, they get takeout for her dad, then they eat Cheetos, and she's brushing her hair, and she's like, "Sometimes I have more fun when I veg out than when I go partying. I know that sounds insane."

**Becca:** Which to us sounds completely reasonable.

**Sequoia:** Yeah, that's how it is. That's what it is.

**Molly and Sequoia:** Yeah.

**Sequoia:** [laughs]

**Becca:** Would I rather eat Cheetos with a guy I had a crush on and watch cartoons, or would I rather go to a SCA concert?

**Molly:** Much rather eat Cheetos.

**Becca:** Yeah.

**Sequoia:** Cheetos.

**Molly:** Yeah. So, his mom calls, and he's like, "Don't tell her I'm here." And Cher's like, "What's that all about?" And he says, she wants me to come home for spring break. And Cher's like, "Duh. Why aren't you going home for spring break?" And he's like, "Well, dad number four is going to be there, and he is always mean to me." [00:44:00] So, Cher's like, why don't you come stay with us? There will be all these parties. It'll be fun." And he says, "Well, how fun would it be for you to have your big brother figure hanging around?" And she says, "Josh, you are not my brother."

**Becca:** Uff.

**Sequoia:** Right. Which is so rough in this context. But then you think about the *Emma* context, where they're like, "Who should I dance with?" "You if you'll ask me. We are not so much brother and sister that we--" When it happens in *Emma*, it's like, fine. Because they're not [laughs] brother and sister, and it's fine. And in this context, it's like, "Stop reminding me of the thing you did." [laughs] That is my least favorite part of this movie.

**Molly:** Right. Exactly.

**Sequoia:** Stop pointing it out.

**Molly:** So, then we get this amazing shot of a phone, a home phone from below, and it looks like a monolith. And the music from *2001 A Space Odyssey* is playing, and it's so unnecessary, but I love it. It looks so random. And the [00:45:00] phone rings, which leads me to believe that that was all the same night, actually going back to the timeline thing, because Christian said, "I'll call you tomorrow."

**Becca:** No, because she says, "Christian said he'd call tomorrow, but in boy time, that meant Thursday."

**Molly:** So, you can imagine my astonishment when he called me while I was packing daddy up. I think she was packing him up to go on some trip the next day.

**Sequoia:** I think he called her either the next day or the day or like, two days.

**Becca:** Yeah. I think that--

**Molly:** Earlier than Thursday.

**Becca:** Yes.

**Sequoia:** Yeah.

**Molly:** Okay.

**Sequoia:** You're right. The timeline is wonky.

**Molly:** It's a little funky.

**Sequoia:** [laughs]

**Molly:** But they also don't explain. I think maybe her dad is going to visit his parents or something, because she said something about, "we're going to Malibu at the beginning of the movie, and he said, "Why?" And she's like, "They're your parents." Because they don't ever talk about where he's leaving for.

**Sequoia:** Yeah.

**Becca:** I assumed it was a business trip.

**Molly:** A business trip.

**Becca:** Yeah, because a big case.

**Molly:** Big case. Right. Okay. All right. Either way, he's going somewhere. They don't really give much explanation, but she has [00:46:00] the house to herself. And Christian says, he'll come over to watch movies. And so, she calls Dionne, because this is going to be the night.

**Sequoia:** [laughs]

**Becca:** Oh.

**Sequoia:** Oh, this is the part where you spend the next 15 minutes of movie being like, "Oh, no, no, no, no, no, no, no, no." [laughs]

**Molly:** Yeah.

**Becca:** I do love this part of the movie though, because, again, Cher thinks of herself as such an adult. And this moment is really where she is most like a kid. She's so lost in this.

**Sequoia:** Yeah.

**Molly:** She is very lost. She has to pick out the right outfit. She has to do her makeup. Most importantly, she knows that it's important to have something baking if a man is coming over.

**Sequoia:** Oh, my gosh.

**Molly:** Which, for our dear listeners, the three of us, and Mike did watch this together, and we did put an entire log of vegan cookie dough in the oven in order to enjoy with this scene.

**Sequoia:** Yes.

**Becca:** I think it's really crucial that you guys know Sequoia brought the vegan gluten free cookie dough, [Sequoia giggles] [00:47:00] and it was in a tub, and I said, "No." And I formed it into a log-

**Sequoia:** Yeah. [laughs]

**Becca:** -specifically for this movie.

**Sequoia:** It's like, spooning it out onto the tray. And then just with your finger, [laughs] just creating a log of cookie dough.



**Molly:** No, this is amazing because I was late to the party.

**Sequoia:** [laughs]

**Molly:** So, I arrived after the cookie dough log had been formed. I didn't ask, but I saw the log, and I saw the tub, and I was like, "This feels important."

**Sequoia:** [laughs] This feels like intentional. It feels incredibly intentional.

**Molly:** Yeah. Now that vegan gluten free cookie dough baked phenomenally well, for vegan gluten free cookie dough.

**Sequoia:** Yeah. And we had it, and Becca doled it out for us to eat at this specific [Becca laughs] point in the movie. Nobody was allowed to eat the cookie dough pre, and Mike kept being like, "Now?"

[laughter]

**Becca:** I was like, "You'll know."

**Sequoia:** "You'll know. Wait."

**Molly:** [laughs] So, she has the cookie dough baking, and he arrives, [00:48:00] and she opens the door. She's wearing this little red dress. I think he starts to notice as soon as he sees her in the red dress.

**Becca:** Well, in his perspective, he's like, "I called my BFF, we're going to watch movies together." And she comes in wearing borderline lingerie.

**Sequoia:** Yeah.

**Molly:** yeah. So, this whole scene is very uncomfortable for him. But I am curious how he didn't notice she was flirting with him earlier throughout the rest of their friendship. But it really comes to light.

**Sequoia:** It seemed like she probably already had a thing going, because she had all these flowers and chocolates and stuff.

**Becca:** [laughs]

**Molly:** So true.

**Sequoia:** So, how was he to know? [laughs]

**Molly:** So true. So, he walks in, and he says, "Is something burning?" And she's like, "Oh, no." And of course, the cookie dough is completely blackened.

[laughter]

**Molly:** And he's like, "Oh, honey, you baked."

**Sequoia:** [laughs]

**Molly:** Then they walk around the house, and he's obsessed with all of the art and the sculptures. And he's an art buff. We learned this about him. They watch the movies, and she keeps trying to play footsies with him.

**Sequoia:** Oh, [00:49:00] my God, it's so painful. It's so really painful.

**Molly:** It's really painful. And also, the movies he brought over were *Spartacus*, which she calls *Sporadicus*.

**Sequoia:** Great moment.

**Molly:** Great moment. And what was the other one?

**Sequoia:** Oh.

**Molly:** I don't know.

**Becca:** I don't remember.

**Molly:** I watched it twice this morning.

**Becca:** Oh.

**Molly:** God. Well, they're not very romantic movies.

**Becca:** [giggles]

**Sequoia:** No. And it's all about him being in love with-- Brock Hudson? No.

**Molly:** Oh.

**Molly and Sequoia:** Yeah.

**Sequoia:** It's all about him being in love with the male star of these movies.

**Molly:** Yeah, they are very male centric movies.

**Sequoia:** Yeah. They're like, "Look at this hot, shirtless man that we are watching here together." And she's like, "What if I rub my foot up and down your leg?" That's not the vibe. That's not the vibe.

**Molly:** And he's like, "What's up?" And she's like, "My feet are cold." And he takes a pillow and puts it on top.

**Sequoia:** [laughs] He's like, "Stop."

**Becca:** Which is a sweet gesture from a friend.

**Molly:** Yes. She then falls off the bed, [00:50:00] and he's like, "Are you okay?" And she's like, "Can I get you some wine from the floor?" And he's like, "No. You know how wine makes people want to feel all sexy." And she says, "Oh, that's okay." And then you see the dawning on his face, and he's like—

**Sequoia:** He's like, "I have to leave."

**Molly:** "I'm tired, actually."

**Sequoia:** [laughs]

**Becca:** Oh, my God.

**Molly:** And so, they go to the door and he says, "You're great. We're friends, right?"

**Becca:** I actually really love that moment.

**Molly:** Me too.

**Sequoia:** Yeah.

**Becca:** Because it's like he starts to understand there's the misunderstanding in the relationship, but he does care about her.

**Molly:** Yeah.

**Sequoia:** Yeah. And he does want to be her friend.

**Molly and Becca:** Yeah. And this is where we realized that Jane Fairfax is just the gay agenda.

**Becca:** Yeah.

**Sequoia:** [laughs]

**Becca:** Yeah. At some point in this sequence, we paused the movie, because we were talking about the fact that there is no Jane Fairfax in *Clueless*. And Jane Fairfax is indeed just the fact that Christian, AKA Frank Churchill, is a gay guy.

**Molly:** Yeah.

**Sequoia:** It's just the gay agenda.

**Molly:** Yeah.

**Sequoia:** [laughs]

**Molly:** So, Cher thinks there's something wrong with her. She's like, "Why didn't [00:51:00] he want me?" And she's asking Dionne, while Dionne is learning to drive from Murray, which, again, you cannot learn to drive from a fellow 16-year-old. That's just illegal.

**Becca:** I get the impression that Murray is a year older than them.

**Molly:** Okay. So he's already licensed.

**Sequoia:** Yeah.

**Molly:** He is experienced in this. Okay. All right, that makes sense. That's fair. They're in the car. Dionne's like, "Maybe he was really tired." And Cher says, "I mean, he does dress better than me. What would I bring to the relationship?" Which I thought was a hilarious and [crosstalk] on her part.

**Sequoia:** [laughs]

**Molly:** And she says, "Well, I can't believe I almost had sex with him." And Murray's like, "Who'd you have sex with? Almost?" And she says, "Christian." And Murray starts laughing, and he's like, "Okay."

**Sequoia:** He's like, "You guys,-

**Molly:** He says, "Your boy is in--"

**Sequoia:** -have you met that guy?"

**Molly:** He says, he's a disco dancing Barbra Streisand ticket holding friend of Dorothy.

**Sequoia:** [laughs]

**Molly:** The Barbra Streisand ticket holder is really-- What did it for me, actually that's hilarious.

**Sequoia:** Yeah.

**Molly:** And they're like, "Oh, what?" And Dionne is a little distracted and accidentally gets on the freeway. [00:52:00]

**Becca:** The scene is very dramatic.

**Molly:** Dramatic but relatable, because I didn't drive on the highway until I literally got a job that required me to drive on the highway. And then I said, "I need to get on the highway before I get behind the wheel of a company vehicle."

**Becca:** Yeah. From my perspective also, it's not just that it's the highway or the freeway. It's that it's the California-LA freeway, which like, if anybody has driven in Los Angeles, it isn't a place to drive. It is a place to try to not die.

**Molly:** Sure. And also, they're in a convertible. So, all of the sounds are just there in their face. There's like 12 motorcycles that just whip around them, and there's an old lady flipping them off, and there's a giant truck that tries to run them over. They're all screaming the whole time. When they finally get off the freeway, they stop on the exit ramp.

**Sequoia:** They do, in fact, hopefully, the shoulder of the exit ramp, I would hope.

**Molly:** You would hope. But it doesn't appear that they do that.

**Sequoia:** [laughs]

**Molly:** They don't seem to pull over.

**Sequoia:** They do just sort of stop. They do just sort of stop.

**Molly:** [00:53:00] Yeah, which is more dangerous than to continue moving on the freeway. [laughter]

**Sequoia:** I love driving in California. Sorry. [laughs]

**Molly:** Really?

**Sequoia:** I do. I love the-- [crosstalk]

**Molly:** Gives you rush.

**Sequoia:** I love driving in California. It's aggressive.

**Becca:** Yeah. [laughs]

**Sequoia:** It's aggressive and it's offensive is what it is. They are an offense--

**Molly:** It's an opportunity to get the rage out.

**Sequoia:** [laughs] Yeah.

**Molly:** Yeah.

**Becca:** Learning so much about Sequoia as a thrill seeker. [laughter]

**Becca:** It's like, "Damn, I don't want to go skydiving either. But some people like it."

**Molly:** Yeah, true. So, when they get off the ramp or when they're on the ramp, I guess, Cher watches Dionne and Murray make out with relief, and she's like, "Okay. Then Dionne's virginity went from technical to nonexistent." And I realized how important love is and how much I want a boyfriend of my own,-

**Sequoia:** Oh, sure.

**Molly:** -because she avoided death and now she's like, "What is there to life?"

**Sequoia:** [laughs]

**Molly:** So, luckily, Christian becomes her favorite shopping buddy. And now they are actually just best friends, she has let go of [00:54:00] wanting to be with him.

**Sequoia:** I love it.

**Molly:** Yes. It is the redemption arc for Frank Churchill that we really wanted.

**Becca:** Yeah. Truly the least problematic Frank Churchill of all time, because his only miscommunication is simply gay.

**Molly:** Yeah.

[laughter]

**Molly:** Which we love.

**Becca:** Like, if you watch the movie, he's actually not trying to hide the fact that he's gay. Cher's just--

**Molly and Sequoia:** Clueless.

**Sequoia:** Yeah.

**Molly:** Yeah. So, they're at the mall, and they're talking about a jacket that he bought and I love it. She's like, "Whatever, like carpet DM. You looked hot in it," [Sequoia laughs] which I thought was so funny. And Tai is flirting with these random guys that she met, and then they take her and they dangle her over the edge of the railing in the mall, so that her head is hanging down and she's screaming, because they could literally drop her and murder her.

**Sequoia:** This is like actively terrifying.

**Molly:** So scary.

**Becca:** Yeah.

**Molly:** And Christian runs over and pulls her back and pushes the guy and saves her. I will say that I thought it was interesting that they kept [00:55:00] this savior of Tai being a thing

that Christian does, which is what Frank Churchill does-

**Sequoia:** Right.

**Molly:** -in the movie. And that's what leads to the miscommunication that Cher thinks that, or not Cher, that Emma thinks that Harriet likes Frank and Harriet really likes Knightley. They kept Christian being the one to save her instead of making it someone that there could be a miscommunication about, but because there isn't ever a miscommunication in this one.

**Sequoia:** Yeah. They throw out the idea of the miscommunication entirely, which is fine. I think they just replace it with the idea that she's had this near death experience, and all of a sudden, she's more popular than Cher, which I think really serves these characters a lot better than a miscommunication would have served.

**Molly:** Totally.

**Molly and Becca:** Yeah.

**Sequoia:** So, it's a decision I agree with, but it is really interesting [00:56:00] that they used something that was like, "They used a piece of *Emma* to get there that you wouldn't have thought."

**Molly and Becca:** Yeah.

**Becca:** I totally agree with that. I think part of the thing about *Emma* that doesn't translate well to the modern era is the fact that there is never a moment where Harriet gains power over Emma in their dynamic, which makes sense if you're in the Regency Era, because-

**Sequoia:** Right.

**Becca:** -by nature of their stations in society, she would never gain power. And so, the scandal is that Harriet thinks that she is getting closer to Emma's level of power, but she simply cannot.

**Molly:** Right.

**Becca:** That doesn't obviously work in this day and age, and they're dealing with high school popularity as the social currency,-

**Sequoia:** Right.

**Becca:** -and that is ever moving. So, it's much more interesting. And I think you're right. It's great to use a piece of *Emma* to get there. It's much more interesting to make the breakdown between Cher and Harriet, that Harriet has gained power over her in some regard, has gained social currency in class, [00:57:00] as opposed to having it be that Harriet has forgotten her place in society or school, so to speak.

**Molly:** Mm-hmm.

**Sequoia:** Yeah. I also love that this scary experience is actually a scary experience. Whereas in *Emma*, [Becca giggles] you get the impression that nothing really happened to Harriet.

**Molly:** She got knocked over by some children.

**Sequoia:** [laughs] Yeah. And she was like nothing was actually ever dire.

**Molly:** Yeah.

**Sequoia:** But this one is like--

**Molly:** She literally could have dired.

**Sequoia:** Yeah, that's real scary.

**Molly:** Yeah.

**Becca:** Yeah.

**Molly:** Cher, like, when she comes over and Tai is talking to everyone about her near death experience, Cher tries to jump in and she's like, "Well, when I was held at gunpoint," which was also very scary.

**Sequoia:** Yeah.

**Molly:** But nobody wants to hear about it, because they want to hear what happened to Tai. And Cher is like, "What's going on here?" And also, Dionne is asking ty for sex advice. And then Travis comes over. I did note that Tai said to Dionne, "Oh, here comes your boyfriend," which was a weird thing, because, like, that doesn't [00:58:00] make any sense. Did I misread that? Did someone else say it?

**Sequoia:** I think she's just trying to razz her for like, "This guy's obsessed with you."

**Molly:** But it's Travis.

**Becca:** Yeah. I think it's honestly just a poor joke on the part of Tai, which one could read as total brilliance from Amy Heckerling in the screenwriting, as Tai's not even making the joke in

any sort of direction, because she's projecting her own feelings for Travis on to others.

**Molly:** Oh, she's trying to be mean by saying, "Oh, look, here comes this guy. Ooh, it would be so gross if he liked you." But really, he likes.

**Becca:** Yeah.

**Molly:** Yeah. So, he comes over and he tries to talk to her, and she's like, "Umm, the slackers hang out on that grassy knoll over there." And he walks away looking so dejected.

**Sequoia:** It's so sad.

**Becca:** Devastating.

**Molly:** How dare she?

**Sequoia:** Yeah.

**Molly:** And Cher starts to know-- She watches Travis walk away, and she's like, "Oh, no, what have [00:59:00] I done?"

**Sequoia:** "What did I have created, a monster?"

**Molly:** Travis is actually a nice guy, and Cher knows that. You start to see, she's like, "Oh, I shouldn't have really shut him down so quickly, because now Tai is looking out of her league." She doesn't know yet who Tai is looking out of her league at. Then it's time for Cher to take her driver's test, and she cannot find her shirt, the shirt that she wanted to wear for the driver's test.

**Sequoia:** "My white collarless shirt from Fred Siegel." [laughs]

**Molly:** Yes, exactly. And she's calling Lucy, which is a fun reference to whatever the show is called.

**Becca:** I love Lucy.

**Molly:** I love Lucy.

[laughter]

**Sequoia:** Whatever the show is called. [laughs]

**Becca:** That little known sitcom.

**Molly:** Yeah. She goes to ask Lucy where it is, and Lucy like, "It's at the cleaners." And Cher's like, "Well, it's too late." Also, there was something about the gardener, and the fire department was coming, something about the garden. And she was like, "You said you were going to ask him." And Lucy's like, "Well, he's your gardener. Why don't you talk to him?" And she says, "You know, I don't speak Mexican."

**Molly and Becca:** Ooh.

**Sequoia:** Oh. [01:00:00] Wow, that's a rough moment.

**Molly:** Yeah. It actually was not treated as roughly in the movie as it should have been. Like, it should have been a bigger deal than they made it out to be.

**Sequoia:** Yeah.

**Becca:** Yes.

**Sequoia:** But she did. The problem was that she—So, this, hypothetically, is Box Hill gate, right?

**Molly and Becca:** Yes.

**Sequoia:** Box Hill gate is her saying something mean to a person who's in a station below hers in front of a bunch of people.

**Molly:** Right.

**Sequoia:** But they didn't do that. They had her do it in front of one person.

**Molly:** Right. But it's the person that she cares the most about hearing his opinion of her.

**Sequoia:** Exactly. And so, not only did he kind of-- He did make a deal out of it. He was like, "What is wrong with you?"

**Molly:** He's like, "She's from El Salvador.

**Sequoia:** Yeah.

**Becca:** That's an entirely different country.

**Sequoia:** Yeah. He could have made an even bigger deal out of it. But also, it's lessened by the fact that she didn't do it in public.

**Molly:** Mm-hmm. [01:01:00]

**Becca:** I agree. I think what they're trying to do here is, Cher has some of those feelings of embarrassment and loss of status from the situation with Tai at school, that is the context behind this interaction. And so, they're layering on top this ridiculously racist comment onto those feelings of insecurity and feeling like, she's doing everything wrong anyway and then

adding the scolding from Josh. But to me, that cheapens the actual insult, because it means that-- it's in the back of her head compared to everything else going on in her life. And then they do write it off almost immediately, because in the next scene, she mentioned she apologized to Lucy.

**Molly:** Right. We should have seen her apologize to Lucy and learned from that mistake.

**Sequoia:** Yeah.

**Becca:** If you watch any adaptation of *Emma*, even the ones that are streamlining the story, you get those moments of agony where Emma's replaying what she said to Miss Bates in her head, and really having to grapple with how horrible that was. And here, it's [01:02:00] like, "Oh," says, "racist comment. Lucy gets offended. Josh calls her out on it." And she's like, "Oh, so it's my fault." And then the next scene, she's like, "Oh, I feel awful about myself. I apologize to Lucy, but something was still nagging at me."

**Molly:** Right. And the thing that's nagging her is that Josh called her a brat. So, it's not even like she has really learned her lesson.

**Becca:** Yeah. I think the implication is that it was enough to just simply say I'm sorry to Lucy for the comment, which I would think a little bit more would be warranted after that remark. But it's not the most carefully done thing, and it's not the best adapted version of Box Hill gate by any stretch of the imagination.

**Sequoia:** Yeah.

**Molly:** Yeah. So, she is distracted when she goes to take her driver's test, and she almost kills a biker.

**Sequoia:** She really, really fucks up a car, really bad.

**Becca:** [laughs]

**Molly:** She crashes into a parked vehicle.

**Sequoia:** [laughs]

**Molly:** The driver's ed teacher tells her to get out, and they switch, and she's [01:03:00] like, "Is it over? How did I do?" And he's like, "You almost killed someone."

**Becca:** "You can't park. You can't switch lanes. You almost killed someone."

**Molly and Sequoia:** "You can't make a right-hand turn."

**Molly:** So, she fails and she's like, "Oh, my God, is there anything I can do? Isn't there anyone above you?" And he's like, "I am the messiah of the driver's test."

[laughter]

**Molly:** So, she gets home very dejected. And Josh and Tai are in the backyard playing hacky sack together and giggling.

**Becca:** Because it's the 1990s.

**Molly:** Because it's the 1990s.

**Sequoia:** It's the 1990s.

**Molly:** College students in 2013 were playing hacky sack.

**Becca:** Well, that is because of where we went to school, not because of what college students were doing. [laughs]

**Molly:** Oh, I just assumed that when he was playing hacky sack, I was like, "Yes, that is something that philosophy students do on a regular."

**Sequoia:** [laughs]

**Molly:** So, she tells Josh not to lecture her on how driving is a big responsibility that she's not ready for, and he's like, "I didn't say anything." And she's like, "Well, you're thinking it."

**Becca:** I think Cher's thinking it.

**Molly:** Cher is [01:04:00] thinking it.

**Sequoia:** Yeah.

**Molly:** She's learning. So, Tai has a little box of Elton treasures that she has brought to burn. She's got the rag that had the ice in it when she got her concussion, and a little tape of *Rolling with the Homies*.

**Sequoia:** [singing] Rolling with the homies.

**Molly:** Yeah. Thank you for that.

**Sequoia:** Yeah. Couldn't help.

[laughter]

**Molly:** And Cher is like, "Don't burn that," and she takes the rolling with the homies tape and she says, "I'm really happy for you, but what brought on this sudden empowerment?"

**Becca:** Really quick side note. Burning a cassette tape seems like a terrible idea.

**Sequoia:** Bad idea. That seems like it would release toxic fumes probably into the room.

**Molly:** Well, one wouldn't think, but maybe Cher is smart enough to know that. And that's why she said, "Don't burn that." Not because necessarily-- [crosstalk]

**Sequoia:** Not because she loves the song.

**Molly:** Yeah, she loves that song.

[laughter]

**Molly:** And Tai is like, "I met this guy. You've got to help me get Josh." So, again, just completely erasing the misunderstanding. It's like, "No, this is who I like, and I want you to help me." And [01:05:00] Cher is like, "Do you think he likes you back?" And Tai's like, "Yeah, he's always touching me, and tickling me, and he flirted with me that time that he danced with me at the party."

**Becca:** I love every time you do a Tai, you start getting a little into her accent, it's so cute.

**Molly:** Well, you got to.

[laughter]

**Molly:** And Cher looks like she's going to "Ralph." And Tai is like, "Oh, yeah, I know what that feels like. The other day, Josh was saying that guys like college girls because they wear less makeup on their face." Now, was she going to throw up because he said that, or why did she bring up that specific moment?

**Becca:** I think the idea is she's not at all paying attention to Cher's feelings-

**Molly:** Oh, sure.

**Becca:** -and just is excited to be talking about Josh and herself, which is a direct reflection of how little Cher cared about Tai's feelings at the beginning of this movie.

**Sequoia:** Yeah.

**Molly:** So true. So, Cher says, "Well, I don't think that you and Josh would mesh well together." And Tai says, "Why am I even listening to you anyway? You're a [01:06:00] virgin who can't drive." And then she raises her eyebrow and does a little, hmm, face as Cher.

**Sequoia:** It's so good and devastating. [laughs]

**Molly:** It's way harsh.

**Sequoia:** It's way harsh, Tai.

**Molly:** Way harsh, Tai.

**Sequoia:** [laughs]

**Becca:** And again, this is like a perfect moment in the film because again, we are doing the humbling of Emma Woodhouse/Cher Horowitz. And it is one of those moments where it makes her so small, because at the beginning of the movie, Tai just assumes that Cher is this incredible force of nature. And then through the movie, she learns more and more that Cher is just a kid like her. And getting it down to, "You're a virgin who can't drive," makes her sound like, in teenager terms, a loser.

**Molly and Sequoia:** Yeah.

**Molly:** Now, when I was 15 years, 16 years, I was also a virgin who can't drive.

**Becca:** I mean [crosstalk] me too.

**Molly:** Yeah.

**Sequoia:** [laughs]

**Molly:** Listen, nobody who was anybody wasn't a virgin who can't drive at 16 years.

**Sequoia:** [laughs]

**Becca:** Yeah. If you were a non-virgin who could [01:07:00] drive at 16 years,-

**Molly:** You're not cool.

**Becca:** -you probably peaked in high school.

**Sequoia:** [laughs]

**Molly:** But I think that the line is especially funny, because it escalates from 0 to 100 so fast.

**Sequoia:** So fast.

**Molly:** First, she says, "Oh, you think that I'm not good enough for Josh? You think that I'm kind of dumb and an airhead, because he's a smart school person," and blah, blah, blah? And then all of a sudden, she's just like, "Well, you're a virgin, you can't drive." And it's just so—Yeah.

**Sequoia:** Brutal.

**Molly:** Brutal. Harsh.

**Becca:** Way harsh, Tai.

**Sequoia:** Way harsh.

**Molly:** Yeah.

**Becca:** Yeah.

**Molly:** Tai leaves and Cher's like, "I need to go for a walk." So, she goes for a walk and all by myself starts playing.

**Sequoia:** [laughs]

**Becca:** It's a flawless needle drop for the moment.

**Molly:** Oh, yeah. She's walking around town and her voiceover is saying that she's done everything wrong. Wait for it. "I was totally and utterly clueless."

**Sequoia:** Oh. We were counting how many times clueless was said while we watched the TV.

**Molly:** We were. [01:08:00] Yeah.

**Becca:** It dropped like six times in the movie.

**Molly and Sequoia:** Yeah.

**Molly:** Do a shot, every time clueless is said.

**Sequoia:** [laughs]

**Molly:** She's thinking about it. She gets distracted by a cute dress. She goes and buys the dress. She continues to walk around and she's like, "Why does she even like Josh? He's not even cute," in a conventional mean. He's a slob. He just hangs around the house all the time. The more she thinks about it, the more she slowly starts to realize, maybe he is kind of cute, and maybe he's her best friend. And maybe music swells, fountain-

**Sequoia:** Fountain. The fountain.

**Molly:** -goes off and turns pink behind her, and she says, "I love Josh."

**Becca:** "I am majorly, totally, but crazy in love with Josh."

**Molly:** Yeah.

**Becca:** Oh.

**Molly:** Now all of a sudden, she doesn't know how to act around him, and she's sitting next to him like, "What do I do?" And they're watching the news, and he's like, "Are you okay?"

**Sequoia:** [giggles] She's sitting up so straight.

**Becca:** [laughs]

**Sequoia:** It looks so uncomfortable. [laughs]

**Molly:** Yeah. She's like, "I care about the news."

**Becca:** This is the most relatable Cher is during the entire [01:09:00] movie, because who among us has not realized we have a crush and then had no concept of how to deal with it.

**Sequoia:** Yeah.

**Molly:** Oh, yeah.

**Sequoia:** Like, hyper aware of what my entire body is doing.

**Molly:** Yeah. She's like, "I can't touch you now."

**Becca:** Yeah.

**Sequoia:** Yeah.

**Becca:** I once had a friend who told me that I had a tell when I had a crush, and I asked what it was because almost no one could ever tell when I had a crush, and they just went, "Oh, you're careful."

**Sequoia:** [giggles] Yeah.

**Molly:** Yeah. "You just get really careful."

**Molly:** Interesting. Yeah, that sounds about right.

**Becca:** Yeah. [giggles]

**Molly:** And Cher's like, "Well, normally, I would send myself chocolates and flowers and strut around in my cutest little outfits in front of him, but it's Josh. I can't do that in front of him," which shows a little bit of growth, because she realizes that those things are okay to do around people that she might not care as much about, and she sees that they're actually a little bit pointless in the grand scheme of things. And with Josh, she's like, "How do I be myself?"

**Sequoia:** Yeah. She's being faced with the idea that like, this is not a person that she wants to lie to. [01:10:00] Because some of those things, sending yourself flowers and chocolates and stuff is like lying. [laughs]



**Molly:** Yeah, it is lying.

**Becca:** And I think she also knows that at the end of the day, Josh doesn't care about those sorts of things.

**Sequoia:** And he'll see right through it.

**Molly:** He'll see it.

**Sequoia:** He's like, "You set yourself those flowers." [laughs]

**Molly:** She's dealing with the mortifying ordeal of being seen.

**Sequoia:** Ooh.

**Becca:** Oh.

**Sequoia:** Ooh.

**Becca:** Oh.

**Becca and Sequoia:** Ooh.

**Sequoia:** [laughs]

**Molly:** Cher is being perceived, and she does not like it.

**Sequoia:** Oh, man.

**Molly:** So, she's stressed, and she goes and asks her dad if he needs any help with anything. And so, he asks her to highlight all of the September 3rd conversations.

**Becca:** Once again, this is just not something you give to your 15-year-old daughter, but I digress.

**Molly:** Yes.

**Sequoia:** la

**Molly:** And while she's highlighting, she asks him for advice, and she says, "I like a boy, but he doesn't like me back." And her dad's like, "Well, he's an asshole. He doesn't know what's good for him."

**Becca:** No. But the way this is phrased is perfect, because she goes, "Daddy, have you ever had a problem you can't argue your way out of?" And he goes, "Tell me the problem.

**[01:11:00]** We'll figure out how to argue our way out of it."

[laughter]

**Molly:** Yeah. And this moment is so sweet because she's like, "Well, no, the boy is actually pretty smart. He's one of those do gooder types." And her dad says, "Who takes care of everyone in this house? Who makes sure that daddy eats right? To tell you the truth, I have not seen such do gooding since your mother."

**Sequoia:** Oh. It's just such a sweet. That's the thing. I think there's so much like daddy-daughter in *Emma* that we miss a little bit of it in this movie, and I feel like they really bring it home here.

**Molly:** Yeah.

**Sequoia:** Because the whole contention of that last part of *Emma* is just like, "I can't leave my father." And so, them giving us this daddy-daughter moment is really necessary to staying true to that piece of the text.

**Molly:** Yeah. It also shows that everyone has something that they can offer the world.

**[01:12:00]** And Cher is like, she wants so badly to be able to offer the world what Josh wants her to offer the world, or what she thinks Josh wants her to offer the world, because she's like, "Well, Josh is going to tree club," tree huggers club, or whatever it was.

**Sequoia:** [laughs]

**Molly:** Tree people. And he does this and that, and I should be helping. I should be doing more. But she has her own little ways that she helps people. She takes care of her dad, she runs their household, she tells Dionne to take out her nose ring when she has allergies.

**Sequoia:** [laughs]

**Becca:** I think we get the impression that-- and this is one of those beautiful moments where like, a lot of *Emma*, the book is the humbling of Emma and bringing her back to earth and making her aware of the people around her. But one of the realizations in *Clueless*, which is really lovely, is that we've been seeing Cher as this popular, self-centered mean girl this entire movie. But if you look back at the movie, she is taking care of her friends and her family through the **[01:13:00]** entire movie as just part of her instinctual way of being.

**Molly:** I think what's so nice about this movie and Cher Horowitz is that she's actually not a mean girl. She's not like Regina George. She's not constantly putting people-- She starts out a little bit putting people down and thinking that everyone has their place in school and you

have to stick to your lane. But she's not actually mean to people in the same way, like, in classes and stuff, everyone seems to really like her. I think that she has good intentions. She's just, as we've said,-

**Sequoia:** Right.

**Molly:** -clueless.

**Sequoia:** She's only mean to Amber, and I'm okay with that. [laughs]

**Molly:** Yeah.

**Becca:** We should all be mean to Amber.

**Molly:** Yes. Fuck Amber.

**Sequoia:** [laughs]

**Becca:** She indeed deserves bullying.

**Sequoia:** [laughs]

**Molly:** So, Cher is inspired by her conversation with her dad, and she decides to give herself a makeover, except this time, it would be a makeover of her soul. And she starts thinking about all her friends, and she's like, "Well, Christian finds beauty in everything." And you see them at an art [01:14:00] museum together, and Christian telling her about the art, and she says, "Dionne and Murray are so sweet to each other when they think no one's watching." And you see them giving each other a sandwich or something, and it's like, "Okay, they fight in public, but when they're just by themselves, they have this really beautiful thing." And she's like, "So, there's a little bit of good in everyone. What's the good in me?" And she decides to help out with the Pismo Beach disaster relief team, which is not a real disaster. We did google it.

**Becca:** Okay. [giggles]

**Sequoia:** Okay. Good. Yeah. [laughs] I didn't know.

**Molly:** It's not a thing that happened. She starts giving away all of their stuff. She goes into their pantry and is taking the caviar out, and she's got all of her clothes.

**Sequoia:** The skis are my favorite.

**Molly:** She walks out with the skis, and her dad's like, "I don't think they need your skis." And she said, "Daddy, some people lost everything. Don't you think that includes athletic equipment?"

**Sequoia:** [laughs] So good.

**Becca:** So good.

**Molly:** And when she's walking away with the skis, her dad turns to Josh and is like, "This is your influence, isn't it?" And Josh gives his little smile to himself like, "Oh."

**Sequoia:** It's so cute.

**Molly:** He's so [01:15:00] proud of her.

**Sequoia:** Paul Rudd.

[laughter]

**Molly:** At the drive to get everything donated, Travis comes up. This is my favorite part. He has a box with his bongs in it and he's like, "I don't need these anymore, and I wanted to apologize about your shoes." And she's like, "Those are so last season. What made you even think about them?" And he's like, "Oh, I joined this club, and there's all these steps." And she's like, "Are there 12?"

**Sequoia:** [laughs]

**Molly:** And he goes, "Yeah, how'd you know?"

**Sequoia:** How'd you know?

**Molly:** And she goes, "Lucky guess." He's so happy and proud of himself, and he's like, "This clarity has really improved me with my skating, and I joined this amateur skateboard league. Will you come on Saturday and watch us?" And she's like, "Okay," which is so sweet.

**Sequoia:** So sweet.

**Molly:** I'm so proud of Travis.

**Sequoia:** Yeah.

**Becca:** Honest to God, I know Josh is like the proverbial dreamboat and played by Paul Rudd. But can we all agree that Travis Birkenstock is delivering dreamboat behavior in this movie?

**Molly:** Yeah.

**Sequoia:** Yeah.

**Molly:** Actually, if I had a crush on anyone [01:16:00] in high school, if it wasn't Elton, it would have been-- Actually, it probably would have been Travis regardless, and Travis would have ended up being gay just by coincidence.

**Sequoia:** [laughs] It's like a transitive property.

**Becca:** Yeah.

**Molly:** Yeah.

**Sequoia:** [laughs]

**Becca:** I think there's a world in which both after high school Tai and Travis both are like, "Maybe we were just gay the whole time."

**Molly:** I mean, Tai does say she's never had any straight friends before.

**Becca:** Exactly.

**Molly:** So, they go to the skateboard show competition, and Tai and Cher make up, and they both apologize profusely for what they've done, and they're all good. They're giggling, because Travis waved to Tai, and Cher watches him and she's like, "I had no idea he was motivated. He's doing so well for himself." And then Tai is like, "I did." And there's sparks flying.

**Sequoia:** Oh.

**Molly:** And Cher knows that Josh is now out of the picture, although Tai does not say that it's.

**Sequoia:** True.

**Becca:** I think the implication is in the narrative that like, Josh is out of the [01:17:00] picture and we are led to believe that Cher has seen Tai and Travis, at this point,-

**Molly:** Flirting.

**Becca:** -get together and stuff.

**Molly:** Okay. Good. And Tai does say, when Cher is like, "I should have been more supportive of your feelings for Josh," all Tai says was, "You're entitled to your opinion," but in a way that implies that she doesn't actually care. So, we can expect that Josh is out of the picture. Cut to Cher and Josh helping her dad's assistant or lawyer friend.

**Becca:** Associate.

**Sequoia:** Yet again.

**Molly:** Associate.

**Sequoia:** Yet, again, more lawyer things that shouldn't be poisoned upon children.

**Molly:** Yeah.

**Becca:** [laughs]

**Molly:** Here, I should not.

**Becca:** Here's the thing about being an adult. I was watching the scene, and I think the guy who is there with them is supposed to be a younger lawyer at the firm, and I was really relating to him in this moment, because as much as I root for Cher and Josh, if I got saddled with sitting with two teenagers flirting with each other while I was stressed at work, I would be livid.

**Molly:** Yeah.

**Sequoia:** Yeah.

**Molly:** You [01:18:00] should be livid. But he should be livid at Mel for allowing these kids to work on case.

**Becca:** Yes.

**Molly:** Like, it is not their fault that they're there.

**Becca:** To be clear, it does not excuse his blatant misogyny that pops up.

**Molly:** Yes.

**Becca:** But it is just one of those moments where I was like, "If I were working on a case, and there were two teenagers sitting by me and just flirting with each other and pretending to know about the law, I would be stewing in my own rage across the table from them."

[giggles]

**Sequoia:** [giggles]

**Molly:** Yes. So, Cher is wearing braids, like, two braids, and Josh is wearing a hat, and he's like, "You look like Pippi Longstocking," and she's like, "You look like Forrest Gump. And then he takes off his hat, and she takes off her braids.

**Sequoia:** It's very cute.

**Molly:** And the lawyer guy asks, "Where the August 28th files are?" And Cher is like, "Oh, I think I checked them for the September 3rd conversations, and then I divided them into two piles." And he's like, "Nobody cares about September 3rd." But her dad did specifically ask her to do that. So, I would also have made that mistake, if I [01:19:00] was supposed to check for September 3<sup>rd</sup>.

**Sequoia:** Clearly, the parameters were not set very well.

**Becca:** The moral of this story is, don't have your teenage daughter do legal work for you.

**Sequoia:** Yeah.

**Molly:** Of course. He gets mad and accuses Josh of playing footsies with this dumb kid, and he storms out, and he's like, "I'm taking a sick day." And Josh turns around and sees Cher sitting on the stairs, and she also overheard that that guy thought they were playing footsies and flirting, but she was like, "Do you think I really ruined the lawsuit?" And Josh is like, "No, it's going to be fine. He shouldn't have blamed you for this." And imagine saying, we were, you know?

**Becca:** Again, this is a great moment, because I think, again, it makes Josh seem really young when it happens.

**Sequoia:** Yeah.

**Becca:** Because he doesn't know how to talk to this girl he likes.

**Molly and Sequoia:** Yeah.

**Becca:** His sister.

**Molly:** Becca.

**Sequoia:** Becca.

**Becca:** I'm sorry.

**Molly:** It's about to happen, and you can't bring it up.

**Sequoia:** You can't do that right now. [laughs]

**Becca:** I [01:20:00] didn't write the film, guys.

**Molly:** Argh.

**Becca:** I didn't do this.

**Molly:** So, Cher overlooks the imagine, saying we were duh, duh, duh. And she says, "Yeah, this case has been a big deal for you." And he's like, "It's been a really good learning environment, learning experience." And he's like, "But you don't even want to be a lawyer? You should have fun. Go shopping." And she's like, "Oh, you think I'm just a ditch with a credit card?" And he's like, "No, you're young and beautiful." And she's like, "You think I'm beautiful?" And he says, "You know, you're gorgeous, but that's not why I come here. This is a really good learning experience for me." And she goes, "You said that already."

**Sequoia:** She's got this look in her eye at that point where she's like, "It's in the back." [laughs]

**Molly:** Yeah. She's like, "This man is falling all over himself."

**Becca:** Yeah.

**Molly:** He's like, "I come here for Mel. He's the only one who cares about me." And Cher says, "That's not true." And he says, "You care about me? And then they kiss."

**Becca:** And I will say, he's stumbling over all of his words. It's almost as if he loved her less. He might be [01:21:00] able to talk about it.

**Sequoia:** [laughs]

**Molly:** Oh, yeah. Exactly. He cannot make speeches.

**Sequoia:** Yeah.

**Molly:** And then her voiceover says, "You can guess what happened next." And we cut to a wedding. And then she goes, "As if I'm only 16 years and this is California, not Kentucky," [Sequoia laughs] which I thought was very funny.

**Sequoia:** As if.

**Molly:** As if. The wedding is between Miss-

**Sequoia:** Geist.

**Molly:** - Geist and Mr. Hall, and it is in Cher's backyard.

**Becca:** Is it-

**Becca and Sequoia:** -in Cher's backyard?

**Molly:** I recognize the waterfall that earlier Josh was sitting in front of. Now, this might not be supposed to be Cher's backyard. It might be supposed to be a venue of some sort.

**Sequoia:** Right. But they had to use-

**Molly and Sequoia:** -the same set.

**Molly:** Yeah.

**Becca:** This is hilarious, because we were watching the film the first time through, and Mike was just like, "How are these public-school teachers making enough money to have this really fancy wedding?"

**Molly:** Well, [01:22:00] because Cher donated her backyard to their—

**Sequoia:** Yeah. Cher is so obsessed with their love story that she is-

**Molly:** That she is in the wedding party.

**Sequoia:** -in the wedding party, which is really wild. I cannot imagine actively in high school being in the wedding party for one of your teachers.

**Molly:** For two of your teachers.

**Sequoia:** For two of your teachers.

**Molly:** One of whom you're probably their least favorite student, but with love.

[laughter]

**Sequoia:** Yeah.

**Molly:** I think Mr. Hall hates her, but also finds her very amusing.

**Sequoia:** Exactly.

**Molly:** Miss Geist probably loves her, because she helped out so much with the thing.

**Becca:** Yeah.

**Molly:** And also, all of the students are there at the wedding, and all the teachers are there. I can understand the teachers being there. Now, I did go to my third-grade teacher's wedding. She invited the whole class, and a few of us did go. So, I can see inviting some of your students to your wedding.

**Sequoia:** Sure.

**Becca:** Yeah, I was invited to my first-grade teacher's wedding, but also, we were her first-year teaching, and it was like, she got [01:23:00] engaged while we were there and was showing us all the ring and everything.

**Sequoia:** Cute.

**Becca:** It was very cute. And we were six, so it was very much one of those sweet, have a bunch of little kids at the wedding situations. But it's weird, because none of these children are very involved in school. They're all teenagers who hate school. And also, just like do they know that Cher set them up?

**Sequoia:** Because it seems like they wouldn't put her in the wedding unless they knew that she set them up.

**Molly:** In which case, they should be a little bit confused as to why she set them up.

**Becca:** Which would lead them to know that she did it to improve her grades.

**Sequoia:** Improve her grades.

**Molly:** Right.

**Sequoia:** Which like--

**Molly:** Plot holes.

**Sequoia:** [laughs] I don't know. If I was a teacher and I found out that my student set me up but did it for their own personal gain, I'm not entirely sure that I would put them in my wedding party.

**Molly:** And not only in the wedding party, but the only person in the wedding party. Like, it's just her standing next to Miss Geist. That's [01:24:00] so sad.

**Sequoia:** Oh, my God.

**Molly:** So does Miss Geist have no friends?

**Sequoia:** No friends? Oh.

**Molly:** Which makes me really sad. She invited the gay gym teacher to the wedding, why didn't she put her in the wedding party?

**Becca:** Such a good question. These are all really good questions.

**Sequoia:** These are all really good questions

**Becca:** Like I said, this is a rich text, and [Sequoia laughs] there's a lot of room for cinematic analysis here.

**Molly:** Yeah. Amy Heckerling, if you want to come on the podcast, we'd be happy to have you.

**Sequoia:** Oh, my God. Yes.

**Molly:** So, they're at the wedding, and the girls after the ceremony are all talking about their future weddings, like, what they want to wear. And Murray is like, "I'm completely bugging."

**Becca:** Wait. Before we go--

[laughter]

**Molly:** Wait. Did I skip something?

**Sequoia:** Yeah. I love this part so much. Go ahead.

**Becca:** This is the part where they're describing their weddings, and it's very specifically Dionne's description of her wedding, which is that she wants to be wearing-

**Molly:** Oh, yeah.

**Becca:** -a sailor dress, but little like a gown, and she wants all of the bridesmaids to wear--

**Becca and Sequoia:** Sailor hats.

**Molly:** Yeah, I did forget about that.

**Sequoia:** The way she [01:25:00] says it and the way she uses her hands when she does, it's one of the most perfect moments of the whole movie, honestly.

**Molly:** I think we need a Dionne spinoff, because she is very fashionable, but her hats have been wild throughout the movie. And so, when you hear sailor dress, that's a gown. It's very difficult to picture that. But Dionne could pull it off.

**Becca:** Oh, wait.

**Sequoia:** Sure.

**Becca:** Listeners, the ones who drew us, *Emma*,-

**Molly:** Yes.

**Becca:** -in the yellow plaid Regency Era dress, can you draw Dionne in her little sailor wedding dress?

**Molly:** Preferably with an empire waist?

**Becca:** Yeah.

**Sequoia:** Yes, and the sailor hat. She can be wearing the sailor hat.

**Molly:** But it's a veil.

**Sequoia:** But it's a veil.

**Becca:** Yes.

**Molly:** And then I want also the bridesmaids' dresses and the matching sailor hat.

**Sequoia:** [laughs] This is a tall order.

[laughter]

**Molly:** Wow. Yeah, I can't believe I forgot that. Obviously, Tai just wants a floral motif, which is--

**Sequoia:** Which is really floral motif.

**Molly:** Yeah. A [01:26:00] woman ahead of her time, because I feel like everyone's getting married with a gown that has little flowers embroidered on it now.

**Sequoia:** Oh, yeah.

**Becca:** Yeah. One of my good friends just got married, and she had rose petals in her veil. It was beautiful.

**Molly:** Gorgeous.

**Becca:** Yeah.

**Molly:** So, anyway, Murray is like, "Okay. Stop talking about your weddings. We're 16 years. I'm completely bugging." And Josh says, "I'm bugging myself."

**Sequoia:** [laughs]

**Becca:** Paul, no.

**Molly:** And he takes a little bite of whatever he's eating or little sip of his drink, and everyone's like, "Oh, my God, he's trying to be hit, because he's so old."

**Sequoia:** Because he's so old.

**Molly:** And then the gym teacher comes over and she's like, "Guys, she's about to throw the bouquet." She is so excited. She's like, "Over here." Like, as if they're catching a football or something. And Josh is like, "We have a pool going for whose girl is going to get the bouquet, and it's up to \$200." And Cher is like, "Don't worry. It's in the bag." And they go over, and Cher catches it, but then she and Amber get in a fistfight over it for a minute.

**Sequoia:** Oh, yeah.

**Molly:** And then she comes out victorious, and she and Josh kiss. And as they're [01:27:00]

kissing, Josh brings his hand up, and there's one boingy curl in Cher's hair, and he just takes it and just boings it ever so gently.

**Sequoia:** [laughs]

**Becca:** Honestly, I love it. I'm into it.

**Sequoia:** It's great.

**Molly:** [laughs] And that's the last shot of the movie.

**Becca:** It's perfect.

**Sequoia:** Wow.

**Becca:** No notes. Ah.

**Molly:** Just a few notes.

[laughter]

**Molly:** But they're not important. They're not important.

**Becca:** I want to say it's a flawless movie. I think we've established, it is not.

**Sequoia:** It is not a flawless movie, unfortunately.

**Becca:** No.

**Sequoia:** Yeah.

**Molly:** But neither is Emma a flawless character. So, it's perfect for her.

**Becca:** Yeah. It makes sense for this movie to not be a perfect movie. It is still imminently watchable and a great adaptation in its own right.

**Sequoia:** Yes.

**Molly:** Yes.

**Becca:** Which brings us to Becca's study questions.

Molly: Yay.

**Sequoia:** Yikes.

**Becca:** All right. Favorite line delivery?

**Molly:** Sequoia.

**Sequoia:** This is so hard.

**Becca:** This is one of the most--

**Sequoia:** Because they're iconic across the board.

**Molly:** They really are.

**Sequoia:** I might have to go with, "But daddy, some [01:28:00] people lost everything."

[laughter]

**Sequoia:** "Don't you think that includes athletic equipment?"

**Molly:** So good.

**Becca:** And then she cocks her head and walks away dragging the skis.

**Molly:** [laughs]

**Sequoia:** Yeah.

**Becca:** Muah.

**Molly:** Okay. So, this is Christian when he says, "Sunglasses tilt down Hagsville, get this. They're charging for brewskis."

**Sequoia:** [laughs] Yeah, that's really good too.

**Becca:** So good. I know it's been brought up a thousand times, but I have to give it to what is the most iconic line from this movie. "You're a virgin who can't drive."

**Molly:** Oh.

**Sequoia:** Yeah.

**Becca:** Like, "Cannot go on mark."

**Molly:** "Listen, someone had to say."

**Sequoia:** "Somebody had to do it. Someone had to do it."

**Becca:** So then, notable changes from the book, *Emma*?

**Sequoia:** God, there are so many. I think that I'm going to have to go with, because I think they fumbled it. Box Hill gate. Yeah.

**Molly:** Mm-hmm.

**Sequoia:** It feels [01:29:00] like such a necessary point in the plot for Emma to do something that makes Mr. Knightley be like, "What is going on with you?" They fumbled it in a way that makes it so memorable and visible as a change.

**Becca:** Agreed.

**Molly:** Absolutely. I think for me, in this half specifically, it's going to be that there isn't a

miscommunication between Cher and Tai about who Tai likes.

**Sequoia:** Right.

**Molly:** Because there isn't the opportunity for Tai to like Christian, because she knows that he's gay, and also, it was never even brought up as an option. I think that you're right. It is a good change and it's just a big change and something that does change the whole trajectory of the movie and a lot of the relationships, because Emma and Harriet's relationship shifts around that miscommunication, but it doesn't have to for Che and Tai.

**Becca:** Yes. I have to give it again to **[01:30:00]** the largest change, which is, the lack of Jane Fairfax and the fact that she is-- Well, she's there, but more as just a thin layer of gay pride over the movie.

**Molly:** Yes.

**Sequoia:** [laughs]

**Becca:** Yeah. I think that making Frank Churchill's story one not of deception and a secret engagement to a woman far lower than him in society, but far better than him in--

**Sequoia:** [crosstalk] character.

**Becca:** Yes, exactly.

**Sequoia:** Yeah.

**Becca:** And changing that and making it the miscommunication that our Emma misses is simply the fact that he is gay, it makes Frank Churchill's character so much more likable. It makes him a not complicated good character, which, on some level, I do love dissecting whether or not Frank Churchill is a full villain or not. But here, he's just not a villain. He's just living, laughing, loving with a bunch of spa bartenders.

[laughter]

**Molly:** Yeah.

**Becca:** So, yeah, I think the lack of Jane and making Jane Fairfax simply the fact that Frank Churchill **[01:31:00]** is gay is definitely a notable change.

**Molly:** Yeah, absolutely.

**Becca:** Worst part of this movie?

**Becca:** [laughs]

**Sequoia:** I mean, Come on. The worst part of the movie is undeniably that he's her stepbrother.

**Molly:** Yeah.

**Sequoia:** But if we're focusing in on this second part of the movie, now I feel that I've already used up.

**Molly:** It can still be stepsiblings.

**Sequoia:** [laughs]

**Becca:** Yeah.

**Sequoia:** Because it is undeniably the worst part of the movie, and somebody's got to say it.

**Molly:** Yeah. In the first half, it's present. In the second half-

**Sequoia:** It was in the second half.

**Molly:** -it's still bad. I still hate it.

**Sequoia:** Unfortunately, present through the whole movie. [laughs]

**Molly:** Yeah.

**Becca:** It is the most baffling choice they could have possibly made to capture this sort of close, familiar relationship. I don't know who decided this **[01:32:00]** was the correct way to do this.

**Molly:** The screenwriters.

**Sequoia:** [laughs]

**Becca:** Yeah. But in my head, I'm like, "Maybe one of the producers was like, 'Yeah, let's make him a brother.'" I don't know.

**Sequoia:** Yeah.

**Molly:** That guy sucks.

**Becca:** Yeah, I'm going to just put that down. That is obviously the worst part of this movie in a movie with other flaws, for sure. But I think the stepbrother thing is just so glaring that it became one of the most talked about things about this movie. I would also give a runner up position to the fact that I did promise Kelly that Josh gets better in the second half, and I did forget that he is weird and possessive when she's going out with Christian at first.



**Sequoia:** Yeah.

**Becca:** So, I also say it takes Josh way too long to become dreamy in the movie.

**Molly:** Yeah. Paul Rudd is always dreamy aesthetically.

**Becca:** Yes. But later in the movie when he's talking about his insecurities and how he's a little lonely and confiding that in Cher, and also being sweet with her, doing takeout with her, joking around with her, you see [01:33:00] why she falls for him.

**Molly:** Yes.

**Becca:** But they spend a lot of time making him a little too at the beginning of the movie.

**Molly:** Yeah, because he's a college boy.

**Becca:** Yeah.

**Sequoia:** Yeah.

**Molly:** He thinks he's smart.

**Becca:** Exactly. And also, a little possessive and weird.

**Molly:** Yeah.

**Becca:** Best part of the movie?

**Molly:** That's really hard.

**Sequoia:** It's really hard.

**Molly:** I think, for me, Travis Birkenstock is just such a joyful little bean. And throughout the movie, he's just consistently unproblematic, which is something that we really love in a man.

**Sequoia:** Yeah. I got to give it to the outfits. I think wardrobe just absolutely smashed it on this. Every character is just exactly right. We were talking about with Amber even, they're getting across these character quirks with these small characters that you don't get a lot of time with [01:34:00] purely through costuming. You watch Tai grow through costuming. I just love the whole bit where Cher thinks a shirt [laughs] is going to make her driving test better.

**Molly:** Yeah.

**Sequoia:** Oh, the bit where she puts on the sheer thing over her tiny white dress. I just like the clothes, the costuming experience. I got to give it.

**Molly:** Yeah.

**Becca:** It's an incredibly well costumed movie. I said this before and I'll say it again, it is so well costumed that it ushered in a new era of fashion, because it was just so iconic.

**Sequoia:** Yeah.

**Becca:** I think the best part of this movie on whole, I'm going to tie it back to Jane Austen. I think that the brilliance of pulling the satirical elements of Jane Austen's work as it made fun of the upper classes in Regency Era England and using that same satiric energy on 1990s Beverly Hills culture, [01:35:00] it's such an obviously different culture, but it's the same winking eye of someone trying to capture how dumb these upper classes are through a character like Cher or Emma and being bathed in this world of privilege. I think it's just so well done, and I think it's such a great way to capture what Austen was going for in her time in a context that makes sense to a more contemporary audience.

**Molly:** Yeah. And it's self-aware about it. That's the point of satire. But it reminds me of when I was watching *Schitt's Creek* for the first time, and I was trying to convince someone to watch it, and they were like, "I'm not interested in watching a show about rich people. I don't care."

**Becca:** This was definitely Mike. [laughs]

**Molly:** It was probably Mike.

**Becca:** [laughs]

**Molly:** And yes, it was. I remember the conversation. And similarly, one might think, I'm not [01:36:00] interested in watching a movie about rich people, but because it's self-aware and it's not saying we should all aspire to this level of privilege, it's saying, look at this privilege and how dumb it makes people. And *Schitt's Creek* isn't saying that it makes people dumb, but it knocks the characters down a peg and they are like, "Oh, I have to exist in this other world that I'm not used to." So, very different plots.

**Sequoia:** But it highlights the ridiculousness.

**Molly:** Yes.

**Sequoia:** And how much you can get away with being ridiculous, if you are a wealthy person.

**Molly:** Yes, exactly.

**Becca:** It makes the journey of Emma/Cher so rich the entire story to know that she has to learn how to be a little bit more of a person the entire time. And just also having just fun playing around in the pool of making fun of rich, it's what Jane Austen does best and I think--

**Sequoia:** It's timeless.

**Becca:** Yeah.

**Sequoia:** Making fun of rich people is [01:37:00] timeless.

**Molly:** Yes.

[laughter]

**Becca:** I think the best contemporary Jane Austen adaptations refuse to lose that edge of class commentary, and I think this one is a great example of that, like, done very well.

**Molly:** Mm-hmm.

**Becca:** Who wins the movie?

**Sequoia:** I think Travis Birkenstock. [laughs]

**Molly:** Yeah.

**Becca:** Gets the girl, gets the sober.

**Sequoia:** He gets the girl. Yeah, he has growth and he has dreamboat energy.

**Becca:** Yes.

**Molly:** He does. I'll also give one to rest in peace, Brittany Murphy.

**Sequoia:** Yes.

**Molly:** She is so adorable in this. She has some of the greatest line deliveries. She really amps up the campiness of the film, in general. I think she and Cher both are very over the top in the way they speak and their performances. But I just want to give one to her. She is also a fairly unproblematic [01:38:00] character. She's just a little stoner. She gets to hopefully-- Well, now she's going to be with someone who's sober, so maybe she won't go back to being a stoner.

**Sequoia:** [laughs]

**Molly:** But she gets to enjoy the skate park and do the things that she wants to do. And so, she also has growth. I think that Brittany Murphy gave a very lovely performance.

**Sequoia:** Yeah.

**Becca:** I agree. It's an incredible performance from Brittany Murphy. I'm going to give it to another incredible performance. And I said this before, I'll say it again, Alicia Silverstone.

**Sequoia:** So good.

**Molly:** So good.

**Becca:** Delivering one of the most iconic romcom performances of all time.

**Sequoia:** Yeah.

**Becca:** So good that I think it's almost too good, because it's become so synonymous with the actor. But she just delivers an incredibly nuanced and vulnerable performance of a character that is not easy to perform in any regard. I think the movie rises and falls with her performance. I think we talked about this. The movie has aged interestingly, because it has aged [01:39:00] half badly and half incredibly. I think that movie in general aged-- like it becomes a still, watchable, enjoyable film every time, because Alicia Silverstone carries it on her back with her commentary and her brilliant, specific performance as Cher Horowitz.

**Molly:** Yeah. The way that she says certain words is just burned into my brain. Not only just, "As if," but-- Ah, there's so many good ones. It's hard to choose. But the random insertion of words that are out of her vocabulary.

**Becca:** "So, I was like totally bugging."

**Molly:** [laughs]

**Sequoia:** Yeah. She's one of those characters who like-- she walked so characters like Elle Woods could run, you know?

**Molly:** Yes.

**Sequoia:** Her walking down and being like, "As if," is very like, "I object."

**Molly:** Yes. And she even says, "I object," at one point.

**Sequoia:** Yeah. [laughs]

**Molly:** "I object. When were these alleged tardies?"

**Sequoia:** [laughs]

**Molly:** And then when he [01:40:00] tells her when one was, she says, "Ah, Mr. Hall, I was surfing the crim-- [Sequoia laughs] Why can't I say it? I was surfing the crimson wave."

**Becca:** “I had to haul ass to the ladies.”

**Molly:** “I had to haul ass to the ladies.” Oh, it's so good. She's so good. And she actually looks like, and I've said this before, I'll say it again, a combination of Meg Ryan and Reese Witherspoon.

**Becca:** Yup.

**Sequoia:** Yeah. Wow.

**Molly:** Like, if they had a face tune baby.

**Sequoia:** [laughs]

**Becca:** Yup. Oh, she's incredible.

**Sequoia:** Incredible.

**Molly:** So good.

**Becca:** All right, listeners, that concludes our coverage of the movie, *Clueless*.

**Sequoia:** Oh, my God.

**Becca:** We did it.

**Sequoia:** [laughs]

**Becca:** Sequoia, thank you so much for joining us. Do you want to tell the people where they can find you?

**Sequoia:** Yes, absolutely. Thank you so much for having me back. Yes, the people can find me on either of my podcasts, Fanatical Fics and Where to Find Them, or But Make It Scary, wherever pods are cast. You can find me on Instagram [@SequoiaSimone](#) or on TikTok [@SequoiaSimone](#).

**Becca:** Listeners, for next time, we are going to be doing a little special coverage of an adaptation of *Emma* that is **[01:41:00]** in book form. We're going to be covering *Emma of 83rd Street* with the authors themselves. So, if you haven't read it, we recommend picking up a copy. We're going to have a little bit of a spoilery discussion. But if you don't care about the spoilers, then you should absolutely listen. Or, if you're lucky enough to have read it already, you're just really going to enjoy the conversation we have. But until next time, stay proper.

**Molly:** And don't let a 16-year-old help you with a multimillion-dollar lawsuit.

**Becca:** Yeah, don't do it.

[laughter]

**Becca:** It's great advice.

**Sequoia:** It's a great advice.

**Molly:** Yay.

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