Sarah ([00:00](https://www.rev.com/transcript-editor/shared/VvtNifLhXVczvJSMzX5lvpUpr1ZgzfTXdaF-oYWh8DzSBaGg09tAsrzedw8bhY7S2bUdkUyiXDnde5YxejUkrxLpoW4?loadFrom=DocumentDeeplink&ts=0.3)):

Hi, and welcome to Forgotten Film Club. We're your hosts, Sarah

Hallie ([00:04](https://www.rev.com/transcript-editor/shared/Q56raF9HNKdyzjDLUxcX8jG4S-MTJOjP0AUyWAWAZZZdRobMeLAGrhnpACQTikujaDxJsycUz0hnjtzoZn0qDOW4Dys?loadFrom=DocumentDeeplink&ts=4.05)):

Hallie

John ([00:04](https://www.rev.com/transcript-editor/shared/WORaj9VtIySK-OweMAxnD2QPcGOQcl8_vJf20jBqCKgJaLvkLfqUIgbYEDagmc5HeRQurBQ5DbEGgxezHojmK-4vp2c?loadFrom=DocumentDeeplink&ts=4.05)):

and John.

Sarah ([00:05](https://www.rev.com/transcript-editor/shared/MyT2HYKl7Scli-aj32aSA5fxBgA7R1VE-7Sv-170u132mWV1ROLJMFT36ZK4r4Venqn1Brf_-Dw84GlZI--WPMh9nug?loadFrom=DocumentDeeplink&ts=5.97)):

This is our mini episode on setting as a character. We're doing things a little differently this time. We have all watched different movies and we are sharing them with each other now in five minutes or less. So that's new for us too. And Hallie's going to kick us off.

Hallie ([00:23](https://www.rev.com/transcript-editor/shared/1hdzfQG_78yun2TJ2s1xVQa_oQ9c8EAEVdF8R6vpOTl4x4J73Ktjr-lLYfaXISRFbxrgvPUaZ7rShfbSMTsR_j7a7Ns?loadFrom=DocumentDeeplink&ts=23.58)):

Okay, so I'm going to kick us off with, I think, not a forgotten thing. It is just, this was one of the first things that came into mind, and it's my best friend's wedding starring Julia Roberts and Dermot Mulroney when they're supposed to be 27, nearing 28, which again, back in the day felt when this came out in 97, felt very much like they were full-fledged adults. And now I'm older. I won't say how much, so I'm just going to read what I have.

([00:51](https://www.rev.com/transcript-editor/shared/Ef1IN1p-Eq7MO9C-u0KQmpkJBt-yPaDn5axtyMD280bN7ur375OEw9d7jgeNpFK8nEOQyw5wL1qh9DHfyKCNNRwbTfg?loadFrom=DocumentDeeplink&ts=51.78)):

I said Chicago, the most photogenic city in America. Our first dive into Chicago is what is obviously supposed to be Charlie Trotters in Lincoln Park, the exclusive restaurant of Bully Chef Charlie Trotter. Really, this is actually true. He was voted one of the meanest people in Chicago at the time in 1997, also with Michael Jordan. They were like the two top meanest people in Chicago at that time.

([01:18](https://www.rev.com/transcript-editor/shared/IqFqkGYDlkKTrkrmPp9FQwGPPPEQeqcsGK8a9_oD5BThebo2IYOQu2fTrrmkV3EoGTg2lJZtd9IbQbPJEsKIcyyp7QQ?loadFrom=DocumentDeeplink&ts=78)):

I don't know why. But anyway, so we go into Charlie Trotter, something that's supposed to be Charlie Trotters. He is bossing his staff around in preparation to serve Julia Roberts. Julianne, who's a successful food critic at the impressive age of 27. And what's really weird though, this is what's odd and you can't question it too much, is that we're supposed to be in New York, but in the beginning, she lives in New York and we're supposed to be in New York, but we're at Charlie Trotters. And I thought about this as I was rewatching it, and I said, we're not in Chicago yet, but I think the movie's supposed to make us fall in love with Chicago. So I'll give it a pass. So anyone who saw this probably looked up who the chef was and saw it was Trotters of Charlie Trotters and the exclusive brownstone in Lincoln Park in it's heyday in Chicago in 97, and I bet he made even more people cry in his kitchen after that.

([02:13](https://www.rev.com/transcript-editor/shared/E7TEtIm94Cw3Cq9gf_9ul2ZnEbnaq5kVNwGTJJShQmv4m9X-wBDiMSCFhCChp58RRx0_uxslEesp-fedgP7Le4llGG0?loadFrom=DocumentDeeplink&ts=133.32)):

So it's a good thing, and I think it's also hard to do a movie based in Chicago without some mention of the food scene, albeit it's a five star scene, but Trotter was an icon back then. So I think it's a great way to sort of whet your palate for a fun visit to Chicago. Okay, so then the next moment we have in Chicago is the Drake Hotel, which is iconic. That's where Michael is staying, Dermot Mulroney, which is weird because he's engaged to a woman who lives in Chicago, so why isn't he staying with her? And they're getting married in four days. But the Drake Hotel is where he breaks the news of his engagement to this younger woman, Cameron Diaz. And the hotel comes up a few times in the movie, and each time is sort of the home base for Julianne. She drinks the whole mini bar and rage of jealousy, and we see a young Paul Giamatti as a hotel employee who coaxes Julianne from her guilt later in the movie and as a place where we see a really moving piece of life advice from the other character in the movie whose name I'm now completely blanking on, who can help me?

Sarah ([03:21](https://www.rev.com/transcript-editor/shared/xasM5hnf4RJIrXSRh9EdRiHXlF-IIQxCTNAueKXnH1oSmyFuDqXRb27M7FgZyNB39JiXAOs0i0iBBHqVJ_Fl__gpcVU?loadFrom=DocumentDeeplink&ts=201.97)):

Oh my God. Okay. This is not his name, but I wanted to say Rudolph. No that's not it.

Hallie ([03:27](https://www.rev.com/transcript-editor/shared/dXj69eI820hXTb-AIE_Wjo6XGMndNWIjW2tpJbMf3lWOt93tbixCOzDyabPzqsWwkFMZc7WnDG7-Lm7gbZDSqYcObjg?loadFrom=DocumentDeeplink&ts=207.07)):

Rupert Everett. Thank you. I knew that would do it. Rupert Everett. Okay, thank you. From Rupert Everett. So we see a lot of moving things in this hotel, and again, again, another, I feel like a lot of this movie was let's go just with the top places in Chicago. We can see. Okay, great. So we have the Drake, and we see it also in the beginning with the skyline coming south on Lake Shore Drive with crazy Cameron Diaz driving. So we see a little bit of that. Okay. My favorite part of Chicago in this whole movie is the airport skyline. So the skyline of Chicago from O'Hare. When you're coming into Chicago, when you're coming in east from the east coast, you see this incredible view of Lake Michigan and the Chicago skyline and the Hancock building, and I love that It's in the beginning of my Best Friend's wedding.

([04:25](https://www.rev.com/transcript-editor/shared/t6bk6vSb6Ej2v2Pub6I46ISXQWjq_OLE7OVy-b7TxYXXb1M6M85OAkkgDNRDb4pVCV_K_ikzxPsgX9WScb3Jak8LRes?loadFrom=DocumentDeeplink&ts=265.85)):

And then we have the romantic awkward moment at O'Hare where Julianne meets Kimmy for the first time. And yes, it romanticizes O'Hare, but I'm also a sucker for a good romantic gesture at an airport, particularly pre 9/11 when you could have free reign of the airport and it was a beautiful thing. We also got the elegant shops of Michigan Avenue where Cameron Diaz weirdly asked Julianne to be her maid of honor. It's not the most iconic Chicago, but it's good to showcase the shopping maybe, I dunno. Okay. Then we have the Chicago River cruise. We fast forward to the two main characters on the river cruise, trying to figure out if there's anything there between them to pursue romantically, and I really think the Chicago River is one of the most beautiful parts of the city. I didn't realize how romantic it was actually until I saw the movie as a kid, but the way the light reflects off the river and the glass of the skyscrapers and the mix of the ages on the deck, it's a great way to see Chicago and it's the perfect thing to do in the summer in that city.

([05:33](https://www.rev.com/transcript-editor/shared/JGBKNFhuADf0jLLIZ2TWnazG9kIqfpSDITrKqyTgt-0V5POAOZLQ7fdIs_8WjfQYG5RWCjQYEGQ4pUaKi8AODLy6dGk?loadFrom=DocumentDeeplink&ts=333.55)):

And then one of the coolest parts of the movie is Union Station. You never thought you'd think Union Station was a cool place to be, but when Julianne steals the bread truck and chases Michael into the city and into Union Station, Dermot Mulroney stays fixed to those beautiful wooden benches and he broods over losing Cameron Diaz and it's a beautiful, beautiful, I think owed to how many different things you can see in that city. So it's a great setting. His character, we love My Best Friend's wedding and we love Chicago.

Sarah ([06:07](https://www.rev.com/transcript-editor/shared/vMqKbmghYhfFax7x8s-7-1uNaTfYNGkK_jHS6T5mkD4fCyzkWFAqJCZzvO27TmN-dSJ-qTlEG3VmV6fv39wrmy3bdIs?loadFrom=DocumentDeeplink&ts=367.43)):

I have a quick question. I haven't seen this movie in at least 10 years.

Hallie ([06:10](https://www.rev.com/transcript-editor/shared/yWnhcKV_nE7sf4XrfkrXlgTU1WedMDNqTEVTtaBPK8iQxg5pd4w7k1ZvaK0-8sna31zz2b9LxUUJyNWGo_A6gmwMVxs?loadFrom=DocumentDeeplink&ts=370.85)):

Okay, please go.

Sarah ([06:12](https://www.rev.com/transcript-editor/shared/bVmvNGe-qY7KppZ-Y5TmZSRUfb_r3VUdmbri_3-Kn2R_rXw92rWP3eAcKwOU1aQ5EZfKn5C6UPyAUax9XB9cuJqJjVg?loadFrom=DocumentDeeplink&ts=372.68)):

So Dermot Mulroney does not inform Julia Roberts that he's getting married until four days before the wedding.

Hallie ([06:21](https://www.rev.com/transcript-editor/shared/2E-W2DCfOx_TkXZPN8__8pnH1pZIANkuj9DOfcCB4A0P75ZenIqBoJHuS3b5350YRwq8fEASGtZyvPQmMMkmQ1fAgX0?loadFrom=DocumentDeeplink&ts=381.74)):

Truly. So he literally goes, we're getting married this Sunday, so they haven't spoken in a while. These two characters, I guess dated when they were in their early twenties, knew each other for a long time and didn't work out, and they had this pact that they were going to get married if they hadn't met anybody. By 28. He tells her on the phone, I'm getting married this Sunday to this 20-year-old woman I met,

Sarah ([06:46](https://www.rev.com/transcript-editor/shared/AkQqX2bWLLqdvvuWuUO27SRIlkoxGcMJl5wE7ifpSI487F5wfAA2Ztuye0CEtCDBkYkEh4Z-wX0OcUicSco2Zsyxk8Y?loadFrom=DocumentDeeplink&ts=406.07)):

Was it a shotgun wedding?

Hallie ([06:48](https://www.rev.com/transcript-editor/shared/zWFVla37AWYsSVvi-o1IvGrIpvYb0GbinXJxOrW0Rnymx5PstRSGHKhLjX0gRqv7sB9XkboHcXsVEzZpSuoyGzguwQw?loadFrom=DocumentDeeplink&ts=408.02)):

No, and it's not even a shotgun wedding. He's just this cool, she's just this woman and her dad owns, oh, there's also Comiskey Park. I didn't mention that. But anyway, so yes, they're having some weird whirlwind wedding where they're getting married very quickly.

Sarah ([07:05](https://www.rev.com/transcript-editor/shared/RKyIupkhuEtWqBF5DcSfesEue9Dl6A1oIGq-9xu_9aicOF_75v9qKJqa2PQxBYrwlVFz3C3QceRY036wE0NAvrtqEPk?loadFrom=DocumentDeeplink&ts=425.18)):

Yeah. Wow. Cameron Diaz is the only likable character in this movie. In hindsight,

Hallie ([07:11](https://www.rev.com/transcript-editor/shared/dz2tzE6B9-pN0KlC8f5KRZWweh1hG_9w526BqoR6EcmQWCee9e-IoV0rWyllghYtN9C_wsSA9JMWtAerrI51XFpaPvY?loadFrom=DocumentDeeplink&ts=431.06)):

It truly, oh, really? In hindsight, you kind of go, oh, she's kind of the one who doesn't deserve these people.

Sarah ([07:18](https://www.rev.com/transcript-editor/shared/r0bTO9-lwmcnTV1KgE3p3o57nhq8TUmHOZPCIRHPR9pt8MTeLoB6TO6VMRNgDJIw82kuH3IFTbE95NDU0a-y5hiebWE?loadFrom=DocumentDeeplink&ts=438.68)):

It's like you're worried for her a little bit. Get out of there, girl. Go back to college.

Hallie ([07:24](https://www.rev.com/transcript-editor/shared/lMZeMrA4iG6wUVxzwCu3Id2H55k02KANqzNjZGvLQc7d_wUbkeK0km-olZsHUtTQuqrqQoN-rrQGPDQuPK9RUo-s8vw?loadFrom=DocumentDeeplink&ts=444.05)):

He is borderline, verbally abusive

Sarah ([07:29](https://www.rev.com/transcript-editor/shared/0261gcP8KkeqIeFpGHWas0fpIm6vyF7_RWhHSPjteWtA578iWEvS5LRx5qMR9PMg7uyowwapy4JtzdM-uc8VXS_eiPk?loadFrom=DocumentDeeplink&ts=449.21)):

Oh I didn't remember that...

Hallie ([07:29](https://www.rev.com/transcript-editor/shared/6Oq--O-I6JeeoSt4ehULwohoq7VJr6O7UQIb3d0jFGka1IfG_imcvb7UDAg1pz5iFEsDMs5ems2bFfAyuvFqAvIx2qw?loadFrom=DocumentDeeplink&ts=449.21)):

And a little bit bizarre. And she's also isn't going to be finishing college, which makes me sad. That was the other part of the movie that I didn't remember. She's in school to be an architect.

Sarah ([07:41](https://www.rev.com/transcript-editor/shared/je_nj6LefVgb19rPu9CwfQWsWdxHN6Js9M9IgxJzJsaeDjYIRQqO7yM0hA1kK-pLt_hD_sOb_DCJxn4qReTtXrL_ib8?loadFrom=DocumentDeeplink&ts=461.39)):

What the fuck? So she's an architect in training and she jumped ship for an MRS degree.

Hallie ([07:48](https://www.rev.com/transcript-editor/shared/yZPi82p_aXVviuEXiOi8QJ9s4qhIuMvzmTsuTXHHhcLEj7W_MV88amtEb84DU9kM_8EIXGCLVlEFvO_nL9rq5LD5JLE?loadFrom=DocumentDeeplink&ts=468.17)):

She's an architect in training, and she's 20. So what is that? A sophomore, sophomore,

Sarah ([07:54](https://www.rev.com/transcript-editor/shared/53W03437rpHA5xFpd-ZQHZ-e7r54z767qlHF4ajW0by16gmJhOp0gqqdksedt2wVdSR7jt3Mr5orhM1DNOrSxrdMbEg?loadFrom=DocumentDeeplink&ts=474.56)):

Sophomore, junior. I don't know. When's her birthday?

Hallie ([07:58](https://www.rev.com/transcript-editor/shared/j1oap6_q51Z0em5k-xZQqYXYha8bdpqAkVrg1iTmwiu7_tte5tZNt7byvgInPbq2CtZ5CG478hjb99Lf5F18UU0hOM0?loadFrom=DocumentDeeplink&ts=478.1)):

And she decides to leave for this guy who's a sports writer, Dermot Mulroney. I think it just shows Chicago. I think Chicago is one of the most photogenic cities to film in for movies. I just think it's beautiful. The water, I think makes it look great. You have the river and you have the lake, and it's just a great place to be in love. Sorry, I know that's cheesy, but it's a great place to be in love and I think a movie surrounding marriage and love and weddings. It's fun. Chicago's a great backdrop for it. So that's mine, y'all. I'm excited to hear the two other ones. So go watch My Best Friend's Wedding. It's on Netflix. Okay.

Sarah ([08:39](https://www.rev.com/transcript-editor/shared/Qtrh389W5MIceEs_1dRgi8PFn7VWqx6tmuVHATFzanPCNbDuh9dX-orAwheh6RX0Aa015zvXT8aiFeS579y5Tahlmwg?loadFrom=DocumentDeeplink&ts=519.35)):

All right. Well, speaking of places where you can stream the things we're talking about, you can stream mine on Tubi or Pluto for free with ads. Only five minutes to talk about one of the most iconic movies of all time? And the first time Nicholas Cage was credited as Nicholas Cage. Okay, I'll do my best. For the uninitiated, Valley Girl is a 1983, like totally new wave take on cross-cultural love. If cross-cultural means a punk from Hollywood and a prep from Valley High. They meet on neutral turf, the beach. Randy Nick Cage and Julie Deborah Freeman, who you might remember from Real Genius lock eyes across the sand. A friend of Randy's then overhears. A friend of Julie's talking about a party later that night, which Randy and his friend crashed. All the preps think these two guys are weird, but the vibe between Julie and Randy is still strong as they lock eyes once again this time across the living room to the Payola's Eyes of a Stranger.

([09:38](https://www.rev.com/transcript-editor/shared/4gCdAU4hUtoWski-wNN_XJTjV9FvCsTWofLL5HqU4z3x1Jg4QHmYxfR8ogCYbq1dCx2MCtGBcTJb60Re2fW5ylCl1ec?loadFrom=DocumentDeeplink&ts=578.4)):

Just a quick aside, this movie could work equally as well if the theme of this episode was soundtrack as a character, and speaking of soundtrack, Josie Cotton known for her hits. He Could Be the One and Johnny Are You queer had this to say about the movie in which she cameos: "I used to think it was a girl's movie, and then I realized it was a guys movie because it was really about guys being able to be individuals and sensitive and creative and be able to actually have real feelings. A lot of guys have come up to me and said, I broke into manhood during that movie, like How to be a sensitive guy, not a jock, not a bully, but somebody cool. Nicholas Cage did a great job portraying that character." To Josie's Point, the movie is largely Julie's movie. She's the focal point of most of the photography.

([10:23](https://www.rev.com/transcript-editor/shared/CdZ6emoJsIk3vdEyPBam4Z0mqgBqDxzVlKt9-qV3CRRfmioYzEtmtOqPbTe2S7UzPi3AlsCtBefjIpj_WBW_nxMvqe4?loadFrom=DocumentDeeplink&ts=623.67)):

Only once do we see Randy in Hollywood without her, but we see Julie plenty of times in Sherman Oaks having fun with her friends, coming of age under the loose supervision of her aging hippie parents, and struggling with her really annoying ex who was out to sabotage her relationship with Randy by poisoning her friends against him--though he doesn't have to work very hard because they're already pretty judgy of Randy and anyone outside of the valley in general. In fact, it's with her best friend Stacy, who makes Julie promise no one will ever find out that Julie feels safe enough to leave the party with Randy and his friend and go for a drive from the Valley to Sunset Strip. Randy calls this "the real world," but of course it's got its own rules just like the Valley, but Hollywood's rules are faded glamor, so it's way more of a vibe than Yuppie suburbia, and were treated to a lot of tracking shots and interspersed with just enough jump cuts to confuse you if you're at all familiar with the terrain.

([11:13](https://www.rev.com/transcript-editor/shared/-b98HEyRVeYv6vkCnA2JyaDO3NCXqtfoIytvMId4FWs5besGpXV73H5qyyMW9Rm3rKIEc_eDflkwnkuWKkCHU0hvDWc?loadFrom=DocumentDeeplink&ts=673.65)):

They drive down Hollywood Boulevard, past Grauman's Chinese theater, then in its Mann's Chinese theater phase, which is playing Heidi's Song and An Officer and a Gentleman. Then they pass the Seven Seas nightclub, which was a tiki bar in its heyday, but in the early eighties, it was past its prime as the nightclub and El Capitan movie theater before we cut to Sunset with the view of the Rainbow Bar and Grill, the Roxy, a marquee displaying Oliver Hardy in Wizard of Oz 1925, Sabu in Jungle Book, Rocky Horror, the Grand Hotel and Dinner at Eight. But don't look too closely because we do appear to be moving both west and east at the same time, because then we're back at the intersection of Las Palmas and either Sunset or Hollywood Boulevard. Who the hell knows? I don't know...maybe he just wanted to cruise around a bit. A lot of this montage is him yelling out of his car of friends while Julie's b fff freaks out in the backseat. I became so obsessed with whether or not this route was plausible, that I've actually mapped it out and will include it in the show notes for those who want to recreate the drive. By the way, this is an 84 minute drive without traffic, so I guess you have to do it at like three o'clock in the morning if you want to be efficient with your time.

([12:21](https://www.rev.com/transcript-editor/shared/yqChzBELdvzueqgzESDNBmZL2ktmmpgtREXY5IefHm9j8PlZagEEs_KIC9e8twZ7PLAoyhQfXNfmIKGhe12mjxEq77s?loadFrom=DocumentDeeplink&ts=741.04)):

Then we wind up at The Central, which is now the Viper room. The marque suggests the young Katy Segal, yes, that Katy Segal will be playing, but instead we're treated to a song by the Plimsouls A Million Miles Away, A proverbial gap that Randy and Julie close with a makeout while Stacey balances delicately on some paper napkins in the adjacent seat. Since everything in the club is a little grimy, and honestly it probably is, but that doesn't mean it's not hot. Much like Randy himself. The end.

Hallie ([12:49](https://www.rev.com/transcript-editor/shared/htPetnFXqf3PNdD4sf3x4OXv3ATdZpFBYPj-nB4W6hd5TPclAKHlcUFesgK8hfGXMepJrxMHpLx8olBjLs_hgCVsHfw?loadFrom=DocumentDeeplink&ts=769.75)):

Yay. Oh my gosh. So I really needed a visual because LA in the eighties is just its own thing. And so I highly recommend our listeners if they haven't seen the movie yet, just Google image shit. And you're going to see the best hair ever to be on a human ever on Nicholas Cage.

Sarah ([13:10](https://www.rev.com/transcript-editor/shared/vRVrcAFlSF-6dnj2--4O-_HzEVhzmXBz8gbH1dDjXTUWEm297l6hrWvnIdW4o8wS4tDsQ3RxG0iY5NS7pxpigUQhA3E?loadFrom=DocumentDeeplink&ts=790.63)):

And for the benefit of Halle and John, let me just real quick, pop this share link into the chat so you can see this insane route.

Hallie ([13:27](https://www.rev.com/transcript-editor/shared/-P_GcayXhnOO0o6k6sXUEUzZa5mWnNlo6UXLs9PGEzR_AKrF8I21dkIxw57CE6KzJ9ddysfJk8EE8fZ2unefBfGmuYI?loadFrom=DocumentDeeplink&ts=807.4)):

It was how many minutes without Traffic?

Sarah ([13:29](https://www.rev.com/transcript-editor/shared/26bN0kEvlt6KNQeNag2xe6INlDHeHgUlzZcs5enNwbcwF0SNHdmGxOBrRhYrEojZbUA5szuP_DanWe95jeS5rtOFdc8?loadFrom=DocumentDeeplink&ts=809.14)):

84. Because not only is he coming from the Valley, then he's also kind of, if you follow the intersections kind of going, which I mean I can totally believe an 18-year-old was just cruising around like that, but it's also a little bit funny.

Hallie ([13:45](https://www.rev.com/transcript-editor/shared/P9xvC085cEXqnlcIIOHK7lWo4UmrFr1u10SONvCNoGwLklKx-s2IdmcEiHigYD6gHrY2_mQkQJsS4aX2XOqSlZkhFH0?loadFrom=DocumentDeeplink&ts=825.73)):

Wow. Going from Chicago to Los Angeles is really a great jump though. They couldn't be more different to me.

John ([13:53](https://www.rev.com/transcript-editor/shared/FCzAOljnLGmXA8BM1jgaj4VksritIb3C9PrhXCHCDLvB1cpxJ3b4N2DJd1AtDj3miHNh3fOo1qW_yAkbDLUTqt2RL0E?loadFrom=DocumentDeeplink&ts=833.95)):

I've still never been to, I mean, I grew up around LA, but I've never been to Chicago, still outside of the airport.

Hallie ([14:01](https://www.rev.com/transcript-editor/shared/AdA31o2KFIMtnYfA3h9Up3x8EYGthNOoWOG2dlQo58ZbGZZk9FPibRlAHANHk4uXBR5z1deS3yT5n8yv_6Oa3wZTr5I?loadFrom=DocumentDeeplink&ts=841.39)):

Fly into O'Hare. You'll have My Best Friend's wedding view if you do, depending on where you're sitting in the airplane, obviously.

John ([14:12](https://www.rev.com/transcript-editor/shared/OwCbE05zClBvBCfxJoZqeG_kPuxvGGdxxzOXNtOnDxJbygdnkcHQksGOTapKLDiKizOkC4VL1YBuYksCmpMBwaWCkjE?loadFrom=DocumentDeeplink&ts=852.07)):

Of course. You said that you popped something into the chat?

Sarah ([14:15](https://www.rev.com/transcript-editor/shared/XEyqTFiWX9Wp_DrDLOqKQAx9TQ-K5p5uv7GdYQohj560C0BdMlzuYH7ZQv871uFOo2w9vbACX4_D9OfA_VlKdi8BQlk?loadFrom=DocumentDeeplink&ts=855.82)):

I was going to, but then I can't find the link. What the hell? I sent it to myself. Oh, I found it. I found it. Okay, hold on. Copy link. Okay. All right. So this is a real address, 20, wait, that's more numbers than I thought. 2 37, 27 Posey Lane in what is now West Hills, but I think was Canoga Park in 1983 is where they filmed the party scene. So that is the real starting address. If you want to recreate this shit, you can start over there and make your way to the Viper room very slowly and with some turning around your elbow.

Hallie ([14:57](https://www.rev.com/transcript-editor/shared/rncstT6Dh3uN6_5EWjLKZfFDRkcmzBNFSUh-_Xp4mi6NDyGKXnM7YBJ2gB-4lq9PLuW8F6pVWOYFf8N1XTfyJV3ocFA?loadFrom=DocumentDeeplink&ts=897.8)):

Not to really bring down the mood, but isn't the Viper room where

John ([15:06](https://www.rev.com/transcript-editor/shared/uMaq82bu-tMOKCJzW6YVBMfhtvjEw4qAsb52UlwOe_BvTjO-2BQZOL8jVGtWXTglYzpyIO730BUqjUAYb1uZx_tyQO0?loadFrom=DocumentDeeplink&ts=906.44)):

River Phoenix

Hallie ([15:07](https://www.rev.com/transcript-editor/shared/ClmZvtBS-1yDXKajxajyt-Obu6vpxRJqgMRWLXi-gmU0P8mBgPEK0uVJvYWGHhmXYca0w8vPdaaytRc2q760b5evFx8?loadFrom=DocumentDeeplink&ts=907.64)):

Died?

John ([15:08](https://www.rev.com/transcript-editor/shared/t3lVnZ8XPg6aTW-06ck0TEoBIqQCSoVznUOuuBX3-Kd2CRmSNXcmbSDhhV1isFgTnEK_4jjWOzdINlKJXrjqsymjT2Q?loadFrom=DocumentDeeplink&ts=908.81)):

I remember passing by the Viper room a bunch when growing up before completely realizing what it is, and I remember it being a lot very small in person.

Sarah ([15:19](https://www.rev.com/transcript-editor/shared/WU7YUGQLj5iy8PC2nSd9NVky0mwN_RrfmDaiE_szH7sUMQUVnIM0XU8-YWOfYdfPEdXWG5joUBHPik7HFGw0O9yCDK8?loadFrom=DocumentDeeplink&ts=919.8)):

It's small.

Hallie ([15:20](https://www.rev.com/transcript-editor/shared/ArNZocL3nlQ0_JESPPyhyYWpsPpIziRhaxAtB_Y3K0ZxfYAdXrUNFjj4lOHChwkQAql7hUCV0jQ_6ZVO9q3MXggcYpo?loadFrom=DocumentDeeplink&ts=920.46)):

Is it really? There's a movie called Molly's Game that has, it is the Viper Room, but they called the Cobra Lounge in the movie, but it's supposed to be the Viper Room.

John ([15:33](https://www.rev.com/transcript-editor/shared/LdmR9wZPw7Z_Zkkj8ZZRxLKoxcyaGQbSDxcf9xl-Y128Rclxpdm3LCxEh8rA5GOtP1aJRs8dnNyiXGxJa9b4vWJmmhE?loadFrom=DocumentDeeplink&ts=933.65)):

Yeah, that was a popular, I mean, that must have been a really, there's a lot of famous people, and it's a small area. That night, Joaquin Phoenix was there, Johnny Depp was there.

Hallie ([15:44](https://www.rev.com/transcript-editor/shared/d1C2if1sLvmNmHMHiSkU3KHpIF5-DP0POSIH8cbMblHBAvszpvtguNOtttMOkX3dvJD4SfX-X3PRlYPvJliT6qJ6_kM?loadFrom=DocumentDeeplink&ts=944.3)):

Did Johnny Depp own it at the time?

Sarah ([15:47](https://www.rev.com/transcript-editor/shared/rTli89ZCPIQK3HaEJ0zH4CYtUXkX2JP0nBPpnwg_K0Cz5SKJVjiWJVTbWmNxarMuGGRzh1fHuE7IUYMLMzP4ynLYDEI?loadFrom=DocumentDeeplink&ts=947.09)):

He was a part owner? It is really like a hole in the wall. It just surprisingly small.

Hallie ([15:50](https://www.rev.com/transcript-editor/shared/Gu55yG3wRAfXG0tFrkntZE7_7CWVmmOgK0I_y3Mq_yck9Xc5HjDMIBIRAFrRRJ_OOx9hS_uDzaCJ0OuRtfG1z2pe3Ls?loadFrom=DocumentDeeplink&ts=950.78)):

Oh, it is. It looks like a dive.

Sarah ([15:53](https://www.rev.com/transcript-editor/shared/Z0abZwhZhvxNOLAqB9nE_LdLUTW1TwLTWqR4gAeCl_mCGhhnSVr9yFZzuW0F-TayUtW5P16PcedkMBjYgUOZgM-MLns?loadFrom=DocumentDeeplink&ts=953.42)):

It is definitely a dive,

Hallie ([15:54](https://www.rev.com/transcript-editor/shared/Ka8h1BYErOU50PV4sIaimTvM-7Bzi3UY5-YNxriRW5l5HQ4kjbZlfNdBtr1P_sCOib2r_OfzrzAPZDUD3w7OFI9wNJc?loadFrom=DocumentDeeplink&ts=954.97)):

Yeah. It's sort of this weird little place. Yay. Oh wow. Okay. I want to see this movie.

Sarah ([16:02](https://www.rev.com/transcript-editor/shared/Py-L4dVROQbBQH6hIMsu3tfVrg9slU36TzlzwoeSzCxg_CzR5qQge3eyXGEltPVoD5fQFOfSWSV7-lCiUCAALS28TII?loadFrom=DocumentDeeplink&ts=962.72)):

It's so good. Tell me when you watch it. Okay, John, you're up.

John ([16:10](https://www.rev.com/transcript-editor/shared/Pbr57XG2ze0qdC7m9bNUPgsDknbNNitgUXDh_oUXeFaxtpOGm6rSVl7aZ5Ch6ckVXWYQX1wGG2XgPKsCnjnq7fYshTk?loadFrom=DocumentDeeplink&ts=970.16)):

So Lost in Translation is a 2003 film directed by Sofia Coppola, and it masterfully utilizes its setting Tokyo as a character in the story. The film opens with shots of Tokyo, a vibrant and bustling metropolis, establishing the city as a key character in the narrative. The sprawling urban landscape with its neon lights, crowded streets, and unfamiliar cultural nuances provides a vivid backdrop for the story. We were introduced to the main character Bob Harris, played by Bill Murray. And Bob. He entered. The way that the movie begins is he's literally going through a tunnel and his chaufered car...he's woken up from kind of asleep by the bright lights of Tokyo and him just kind of being, I don't know if awe is the right word, but more just kind of caught off guard and curious, like Alice being plopped into Wonderland is what it feels like.

([17:10](https://www.rev.com/transcript-editor/shared/VbYDDRE5Gd-td6ITbcvdqhWE9nPJSzgBpfQSQed4XnWmeNuUVCBlWp8MJ7lN1_nBu0WNtRZLWey9dBZylrpbCyNFI4c?loadFrom=DocumentDeeplink&ts=1030.94)):

And it really is. We never really move away from Tokyo in this. It's like Tokyo is just kind of like its own neon snow globe. We're kind of contained in this area until the end of the movie. So his character, Bob, is a middle-aged American movie star who has come to Tokyo to shoot a whiskey commercial. He is disoriented and disconnected from his surroundings, struggling with the language barrier and the fast-paced unfamiliar environment. Also staying in the hotel with him is Charlotte, who is played by Scarlett Johanseen, is a young woman accompanying her husband, played by Giovanni Ribisi, who is a celebrity photographer.

([17:52](https://www.rev.com/transcript-editor/shared/xg11KsvMDuywsVMJo9IzihKRhnVf9anJNx9eWufqmdsgy7F8KAhDQbH6eUQODe8Zq3Qa9Oo-OG9Bn5b05HsKWXs22ik?loadFrom=DocumentDeeplink&ts=1072.71)):

On a business trip like Bob, she finds herself a drift in this foreign city seeking a sense of purpose and connection. As Bob and Charlotte navigate the bustling streets of Tokyo, the city's energy and sensory overload serve as a constant reminder of their displacement. The juxtaposition of their internal struggles with the external chaos of Tokyo highlights the idea of being lost in a foreign land. Bob and Charlotte's chance encounter in the hotel's elevator marks the beginning of their unconventional friendship. They strike up a conversation and find solace in each other company. Their interactions are marked by genuine connection as they share moments of laughter and introspection, and they really do bond over how displaced they feel in Tokyo. And neither of them can speak the language very well. And so it's kind of them being able to first see each other in the elevator and then then they meet again in the hotel's Karaoke lounge.

([18:52](https://www.rev.com/transcript-editor/shared/yO7iyR8uUlesuE7ymyVnmV-_eaGb3514Hv7fg1GzCXTECQxC-8DZLjtLxO9DDxe92k6roeQ1DGMsRQn0oO_wXEb-Q2A?loadFrom=DocumentDeeplink&ts=1132.95)):

It's kind of a respite from just being in the place where they don't understand what anybody's saying and just being confused and tossed around all day. Throughout the film, Tokyo's cultural dissonance amplifies the character sense of isolation and longing. The city becomes a mirror for their internal conflicts, reflecting their feelings of alienation and the search for meaning in their lives. As Bob and Charlotte spend more time together, they embark on adventures throughout Tokyo's vibrant nightlife and karaoke bars to arcades. The city's electric and dynamic spaces provide a backdrop for their enveloping relationship. The Iconic Park Hyatt Hotel, which I really do want to stay in one day, where much of the film is set, becomes a sanctuary for their encounters, offering a contrast to the chaos outside kind of a cocoon that they can retreat back to after a day's chaos.

([19:50](https://www.rev.com/transcript-editor/shared/dNZLLJHdxuKoDrpd63O2_UQzfMosCL9t8qy0_Jy8vmjnYkD7_0KzxG0EMbiEdNpLUf4GaF40fhPGIzJinh8PqPim5dA?loadFrom=DocumentDeeplink&ts=1190.55)):

Let's see. As their time together comes to an end, Bob and Charlotte share a poignant and intimate farewell. Their unspoken affection for each other is palpable, yet they acknowledge the complexity of the complexity of their situation and their likelihood of romantic relationship, which is hinted at throughout the movie. In the final moments of the film, Bob whispered something in Charlotte's ear, A private moment left, unheard by the audience. This intimate exchange encapsulates the depth of their connection and the profound impact they have had on each other. And the film concludes with Bob leaving the city pretty much the same way that he came.

Sarah ([20:26](https://www.rev.com/transcript-editor/shared/qtdKyHGACyOZi_SifIBkmg0MrFQJTR4TjblUkMvzDDbEHGcReYZTaNQ20VZceTf89FS9QYMkfRu1LLTXKOVGST6FtfE?loadFrom=DocumentDeeplink&ts=1226.46)):

Excellent directing by Nick Cage's cousin Sofia.

John ([20:30](https://www.rev.com/transcript-editor/shared/we1zZ7qdz1g8tWnfnqEg2_iy9bnQGgb5nf7TECkgz3ymT8asfLaiNqpLGviJbpgT32eOEwaVTgf4s_JclmSLN_vMKvM?loadFrom=DocumentDeeplink&ts=1230.96)):

Yes.

Hallie ([20:32](https://www.rev.com/transcript-editor/shared/7VpRWlLUl6ZBL0dhsfRlUDWJHzll-2awelZtv1h3tE7z3KT_8OMDfoGEQf5g7ZXbd3wJoXdd41fcDfjTbXyeb2MfpD0?loadFrom=DocumentDeeplink&ts=1232.61)):

That's Nick Cage's cousin?

Sarah ([20:35](https://www.rev.com/transcript-editor/shared/QJlw2ll85LYWcUErygz3bPdLbqlo2RN1Utgqz1aXyzbx-33rrDJMTcDG6hCJmmMWRP6rLNJsjwjuJFV_Y95DwX-EzRU?loadFrom=DocumentDeeplink&ts=1235.49)):

So his real name is Nicholas Coppola, and he was credited as such in Fast Times at Ridgemont High, but he felt like everyone was calling out his last name a little bit too much for his liking. So he decided to be Nicholas Cage instead, and he asked the director of Valley Girl not to reveal his true last name.

John ([21:01](https://www.rev.com/transcript-editor/shared/FElVkz6y6lcPU9xxfThow-UunMi0lOejMu8tLBo5kOxmGrg0jPuh3l4sR3YPKPhVVUKKhT3-Mee7rz4c5u8cvpVxH0c?loadFrom=DocumentDeeplink&ts=1261.18)):

Good for him. This whole entire little family, I'm not [unnintelligable] little family, but yea Sofia Coppola and then Jason Schwartzman and Nicholas Cage. Yeah.

Hallie ([21:14](https://www.rev.com/transcript-editor/shared/pYDAg3VcuM5NBuR0jpEyhRz2PfGVi72NUnrrhrDSQ_JHOHIMj7n5E2HsdeZQuSZvfiPEq10eN7vUI10oqzfD3VnMI08?loadFrom=DocumentDeeplink&ts=1274.5)):

Well, I remember seeing Lost in Translation when it came out and wanting so bad to go to Tokyo. I think it really, I think it was the perfect, it sounded like the perfect backdrop for a city that's as wacky and almost otherworldly where that's what I've heard about Tokyo is that you go and you are dropped into a city center of very different,

John ([21:41](https://www.rev.com/transcript-editor/shared/63JfUY7567vcv5221-SzWlCThUnJHjmolGwCIRQC0ztR3CELxEsjbvt0_uYp_NJWhjjPmy1RK_udNLJWUvLKL_pi9_0?loadFrom=DocumentDeeplink&ts=1301.59)):

Yes. Yeah. This is one of the movies where I went in completely blind. I was, my God, I was 13 when this came out, and I just remember it's my sister and dad saying, yeah, let's go watch this new Bill Murray movie. It's like awesome Ghostbusters. And I was just completely transported. I think this is one of the movies that made me realize that I love movies. It's just completely transporting. And when I tried to tell my friends about it later on, a bunch of 13-year-old boys, it was so hard to explain. It's like what happens in it? It's like, I don't know, you just have to watch it. I think this was the first time I've ever had a movie where it was just vibes. It was mostly just vibes with not too much of a storyline, which I'm a fan of. I don't need like I don't need an A to Z storyline in my movies. It's like Sofia Coppola. Yeah. I just love her vibing movies pretty much. And I remember, I think this was the first Oscars I watched where I was really pushing for a movie and pushing for like a performance. And this was the year that This was a big year. This was a year that Bill Murray. This was first only Oscar nomination along with Johnny Depp for Pirates of the Caribbean, and they both lost to Sean Penn for Mystic River.

Sarah ([23:08](https://www.rev.com/transcript-editor/shared/OgOA0ldT8JVfYKvVOr4J-SIDkN7p4eDWIQRevwLoaSTKOLvUi1kdpzLK1olmgQKWzZhuBoTYf2mExFQrxkbJNiMOpW8?loadFrom=DocumentDeeplink&ts=1388.05)):

Ooh, that was a great movie, though.

Hallie ([23:10](https://www.rev.com/transcript-editor/shared/badEA9hPCP442mImm62Q2JW9wFdA-0wm5iWvu46wsJiGLHcXAOepn0Ped2ts3W7QxKKshV_BO9DRTgTpo7T8JDCpaz4?loadFrom=DocumentDeeplink&ts=1390.27)):

That was a great movie

Sarah ([23:10](https://www.rev.com/transcript-editor/shared/xg6clmkDZHQvw3sWrvuUbIrLLnp-5vzVAyHhYbPWWmGfUpvcsl9p4oQHLVLDUds-lPnuZ-4BCv0AiMwDEmYsbx5yrCc?loadFrom=DocumentDeeplink&ts=1390.96)):

Modern movie that has both vibes and a lot of plot. I just saw Anatomy of a Fall last week and holy shit, I want to go back. I want to see it again. It's like two and a half hours long. But I loved being in that space, even though it's a really dark plot. I just wanted to hang out with them in this snowy French Cabin.

Hallie ([23:39](https://www.rev.com/transcript-editor/shared/XvOOpanpQWrPrbQuHotqfvu-n9SGio_Jtn2q0zkWWZ5kbK-ZLumOFcXcNIxfcXVTtqsohyyQFAZyW41aeqUA-JyRk-Q?loadFrom=DocumentDeeplink&ts=1419.61)):

I haven't heard much about this.

Sarah ([23:40](https://www.rev.com/transcript-editor/shared/TBo5IO8UWKXHlPOhvPwRNGVhQIWqd9MXQXnr86WF5wWUa-7vuiAqUgsOidnh5rqcEzUkZtuzQIDV2CMP1eVI1oCNiXM?loadFrom=DocumentDeeplink&ts=1420.36)):

Oh, it's so good. It won the Palm d'Or at Cannes. It's truly a character study on many, many different levels.

John ([23:52](https://www.rev.com/transcript-editor/shared/XoNa2Ag7tvKqy53bI-Nl-OQwALDMJ_DjqC5ZwPkdXeyegSBXV-_a6vA0JooPzhot4tJcycq7BQgBg3HwQlDfQ_j_y0s?loadFrom=DocumentDeeplink&ts=1432.7)):

It keeps 'em popping up in my Letterbox. Everyone that I follow on letterbox, they're all watching this movie right now. So yeah, it's on my watch list. Another thing about loss in translation too, because I was also thinking, Jerry, I was talking to my husband Jerry about this of course, and he says, are you sure that laws in translation uses its character? Can this just take place in any bustling city where they don't speak English? And I was thinking, I think historically and Pop Culturally, it has to be in Tokyo just because of the relationship between Hollywood and Tokyo within the last few decades, especially when it comes to our fading movie stars, because we do have a pretty long lineage of fading movie stars, going to Japan to film commercials like Bill Murray does. In Lost in Translation. It's a thing, it's an industry. You've got Arnold Schwarzenegger, you've got Tommy Lee Jones, you have Audrey Hepburn in the seventies selling wigs.

Sarah ([25:01](https://www.rev.com/transcript-editor/shared/T4lPwtGd7PSLhECrnJVK2hKhvhFc_1o6YzqSTkAc_P2fEVdk7qRHmm3V4c7OuXvknOqP-snOTC2L9liptL1lUfq6XlI?loadFrom=DocumentDeeplink&ts=1501.25)):

Joey on that one episode of Friends.

John ([25:03](https://www.rev.com/transcript-editor/shared/fGdpFw1MYDSa7Ts8vEOp8N00ZIpdhUe6CGkioKcq_yXMH-8OUyQxs0H8gzbjl1YpepNNWbTXgYXDNBYj0oChQOqsmr0?loadFrom=DocumentDeeplink&ts=1503.71)):

Yes, Joey with the lipstick with, yep. It's a thing. It's a joke. And also it's also been very heavily speculated. Lost in Translation is semi autobiographical because

Hallie ([25:21](https://www.rev.com/transcript-editor/shared/jBGAfWLa5qmQ1rIU8nSPHUNxX1y-mRJ5uIxXbe1YgeJGpuvBhD4XLwYKDyTaEJ1M6G-K2BS1GXHAYJHeYrn6v3aw22E?loadFrom=DocumentDeeplink&ts=1521.21)):

I did not know that.

John ([25:22](https://www.rev.com/transcript-editor/shared/-LPQieoQqVlTzvHP1rQhWYUUw5eJoTy0OzTZpC3WTVnnNa1PCdSKfocd9PglVYm5ozgHR3xGt6L4WmjTlL6OOCfI1pA?loadFrom=DocumentDeeplink&ts=1522.58)):

Yeah, because it's always been rumored. Sofia Coppola stayed in Japan, stayed in Tokyo at around the same time that Harrison Ford was filming his Japanese beer commercials.

Sarah ([25:38](https://www.rev.com/transcript-editor/shared/lauTA48A40c8sfc-NbRweaxy4sCxRWftuYPOhAGJeQEVyED_RY81tx6HHpg36R5Zek80_o5MjnfqIdb1ra3gkoKWDFQ?loadFrom=DocumentDeeplink&ts=1538.18)):

Oh my.

Hallie ([25:39](https://www.rev.com/transcript-editor/shared/kgN-P6PH1TrOU1eKpRVk5qVDfS9tuAzpSA1emZzrURbwgHqIN51qgksKkYeXHXbuaZZTs6B8JG5H6eWUTzq3-JQbIcI?loadFrom=DocumentDeeplink&ts=1539.92)):

Wow, that really, okay. This is good to know.

John ([25:43](https://www.rev.com/transcript-editor/shared/YRhqfNNWrZ6okfsvAU3PQjwgk7SYtCilF160aLMAwnzm-o6x3ssrreNrkwgvKKMEwQwVmA4lxjaPDDisF0trVw8tzBo?loadFrom=DocumentDeeplink&ts=1543.8)):

And Anna Faris plays a blonde vapid movie star that Scarlet Hansen's husband is photographing, and Cameron Diaz was also around at the time, and Sofia and Real Life with Sofia Coppola and Harrison Ford.

Sarah ([26:06](https://www.rev.com/transcript-editor/shared/j6rrJeNEu6TogZQyvbzndMDuwttIQcGYol62HUY3-jObvwUnyGAvBGQaV3IkWKT1ZuGYCXrT98uLT5btrZqgbIo4VtI?loadFrom=DocumentDeeplink&ts=1566.98)):

But Cameron Diaz is not vapid. No, don't give me that blank stare. I love her. We have a different definition of vapid also,

Hallie ([26:18](https://www.rev.com/transcript-editor/shared/RP-Nq12sOIsPTZ1eL2PJib0d74mD8SgVZvPiytf2pxS9RbDd4J_BEUGhAgxclLli0vI9_k1uLkCjclNj5C7JvI9Wsgk?loadFrom=DocumentDeeplink&ts=1578.26)):

Who knew that we were going to mention Cameron Diaz twice in one episode?

Sarah ([26:23](https://www.rev.com/transcript-editor/shared/Ux0MCH1zqYhOvc_cbu6cSCu76GN9Wftc4FP1qYm7LoolPJglA3-1ewS7t4m7v5oPiiBmAwUDmloau-SQDlmSC-VuaHs?loadFrom=DocumentDeeplink&ts=1583.87)):

Vapid people don't age naturally.They don't.

John ([26:31](https://www.rev.com/transcript-editor/shared/X18WhHoAiMVCEKCnjJeMJ7sXdFCIL8SPUxSyuSmgB-XrxNzongonoG14CeIPMEfcmZ-5_EyHjsWtjKfL3_rTI-R4t2E?loadFrom=DocumentDeeplink&ts=1591.79)):

That should...

Hallie ([26:32](https://www.rev.com/transcript-editor/shared/bvVJjAs2ullqXwRoxVFN6dA1uoLcAgugwnRzTctSdY_283IyKyBXIv5xngAYa7541IqaSd6bPkb4HLLUTOnVGzxEwyc?loadFrom=DocumentDeeplink&ts=1592.69)):

I dunno if I'd call her vapid. I don't know. It depends. Again, it depends on, I get it though, from a character standpoint. I mean, maybe she, who knows?

Sarah ([26:39](https://www.rev.com/transcript-editor/shared/QdGbKrpCt9FPSpyQO0EMJ9c9azSz9ITrBRglMeDv1KLBOHWb7v01vaQZ5Fgx8k76Vnz4HlNsbsiqAmnwv95I5ZH_x0g?loadFrom=DocumentDeeplink&ts=1599.86)):

Like it was a jumping off place, if this is what it was based on.

John ([26:45](https://www.rev.com/transcript-editor/shared/d8tSZuTbsTQSzZ-bIgrRlCmKiwqaZ3g3fNuQMRmVpiiwOhBpFacuHn7Q93RnoLY-mANJ4Nn1GpKfmi7zF8Fbf_NVEAE?loadFrom=DocumentDeeplink&ts=1605.15)):

And kind of like with Home for the Holidays, or the author of Home for the Holidays kind of claim to her family. This is just a jumping off point. This isn't really you guys.

Sarah ([26:56](https://www.rev.com/transcript-editor/shared/hUdVqdT_Sz_FR8bcvLrjk2udUAR-asF9uHZIstOjmHEaVNbMdje2iiMc_CObSn6UlDIRIbBloOgYZn_kgHfxbiRXTlc?loadFrom=DocumentDeeplink&ts=1616.64)):

Yeah, that was still awkward.

John ([27:02](https://www.rev.com/transcript-editor/shared/dW1VH2Fcjnj_vlHR5jf9pXVNBxTSjylN1Mcm8ljQijYn1xdgVlf-g2IZg8zwPJf6rIxOdOk8BXUYzgayri95pru6P0c?loadFrom=DocumentDeeplink&ts=1622.91)):

But I guess also the character John, which is Scarlett Johannsen's husband, is also kind of supposed to be Spike Jonze. Anyway, so yeah, I feel like that's another reason why the movie's plot is kind of inseparable from this location.

Sarah ([27:20](https://www.rev.com/transcript-editor/shared/tGvVcfEL2bo9FpoU22C2po8IF311P-B2RW-t-IE1IQFcPolK1kNo9a10b0zUIrIeRSe0qACzg58GlXKFDk2T_ZmmILA?loadFrom=DocumentDeeplink&ts=1640.67)):

Oh yeah, Jerry's just wrong on that one. Sorry, Jerry.

Hallie ([27:25](https://www.rev.com/transcript-editor/shared/BrhsH33jUMDUNpv_O1q48TOI7qnXIEQftoHmXht2Oy4HvcqvTeG87dNRNaIiFzUDf6Jr0vWXAnD5aGS1jToKspFltvQ?loadFrom=DocumentDeeplink&ts=1645.89)):

Yeah, I think Tokyo is the perfect spot for that movie, and it needs to be in a place like that. That's just, again, there's so much stimulus in a city like that too that is very not American in a great way, in a way that is so just different.

John ([27:43](https://www.rev.com/transcript-editor/shared/Boua0Lx45eqI04dxIZlrVwdHToeHDTREiZh3Uxs5fKm3LfwcjW1yheMZWQm6hRouKJi9HJr3fMy9INgFvO5YRygVGbc?loadFrom=DocumentDeeplink&ts=1663.92)):

Yeah, it's cool because it's like the characters are so confounded by it, and everything looks so confusing and is confusing, but it still makes you want to go visit it. You're still just very curious. And I always love, I'm a big Sofia Coppola fan. This is one of my favorite movies, and one of my other favorite movies also happens to be the 2006 Marie Antoinette with Kirsten Dunst and Sofia Coppola. And both the soundtracks for this and Marie Antoinette, there's always a track towards the beginning of the soundtrack where it's just noises of whatever place she's filming in. So there's this track and the loss in translation soundtrack where it's just like a cacophony of all these different Tokyo sounds of the city and bits of music and dialogue that you don't understand. And then in Marie Antoinette, she does the same thing with Versailles and bells ringing and horses galloping. Yeah. I think it's a cool little thing that she does. She really wants you to be transported to wherever.

Sarah ([29:02](https://www.rev.com/transcript-editor/shared/CACORy-M0uQ7faVkWoT5ntccs8eckHzksrMreAGApiwUlvOldfvbIFLiIWMceTvfgmqNStCeK5TMsFWZC9bm9K5VwUk?loadFrom=DocumentDeeplink&ts=1742.88)):

This leads me to believe we need to do a follow-up mini episode with soundtrack as a character in which I will be reprising Valley Girl. And John, you can do a Marie Antoinette.

Hallie ([29:12](https://www.rev.com/transcript-editor/shared/e0BIeTW-C0F3OIvyDPTAk0mXtt4dfGUxnGLMcJJsVqOHZ_H9dUYi2F7YiZtkXCN-ENbdDLrsW6P0Q1Jd-JqJlnHimxQ?loadFrom=DocumentDeeplink&ts=1752.24)):

I might have to reprise My Best Friend's Wedding because their soundtrack is banging.

John ([29:16](https://www.rev.com/transcript-editor/shared/WuL2JCP4gB2gY4ULVyRcFrgIri6_I6ParMVuC9yfny6U6yIP2Kwi680TPfNEn9pVq1XGPlq_AkIX9yJCVg_PE-_GvgU?loadFrom=DocumentDeeplink&ts=1756.35)):

I mean, honestly, I might have to do Batman Forever.

Hallie ([29:19](https://www.rev.com/transcript-editor/shared/o-xJDqNElnxZrrh58Dio_7e-P1Chl4_uw8nqYeI4Tu_S2AzvR8cBShASL8fQ9oK4hkyYyxgKNy3LZ3262lK8rXMUA7g?loadFrom=DocumentDeeplink&ts=1759.86)):

I like that. So stay tuned, everybody for soundtrack and character.

Sarah ([29:27](https://www.rev.com/transcript-editor/shared/DPq9RdtDVxFBs6Cfnlqpd4AvdLbnbrZO49RD6lLhque-zxS_09seMto7NG_6G6ahhtLq-qVjew0F-w3VegaTL81v23s?loadFrom=DocumentDeeplink&ts=1767.51)):

That might be a little bit of a stretch, but I still like it.

Hallie ([29:30](https://www.rev.com/transcript-editor/shared/lthKhKnY-Df183ywcGIf8kLwhGekW-OZf1sK4oWPwqp0xvIDtGC-wZ1e4Q5XsJGHqpG7m_Wddu_kUg6g6_V1I-h5r6k?loadFrom=DocumentDeeplink&ts=1770.61)):

I love it. I think it's a good idea.

Sarah ([29:32](https://www.rev.com/transcript-editor/shared/iQ4iLUv_umrCIy6KLNq8Qnc_lXpa826crZNvU1_PIQp-aebz_ViAOyhNxboG8-whsLh9ANhRDg8RST8wiOp2hrkJ8VA?loadFrom=DocumentDeeplink&ts=1772.97)):

That's it for Forgotten Film Club. Join us later this month for a very special holiday episode, serendipity from 2001, starring John Cusack and Kate Beckinsale. Goodbye.