

Meech [00:25:02] So do you know what Stendhal syndrome is?

I did not know what Stendhal syndrome is.

Stendhal syndrome is when you like see art or see something beautiful and mostly like a painting or something like that.

Stendhal syndrome has been variously known as aesthetic sickness, florentine syndrome, or more colloquially, an art attack. It's a psychosomatic condition- where you are so moved by beauty that you have physical symptoms.

[00:25:14] it's something that fully overcomes you and it just kind of changes everything in your body, like because it's just euphoria. It's not like arousal actually. [00:26:30]And so I yeah, that's how I feel when I see stuff. I'm just like, I need this. [00:26:55] I need to feel that as I'm shopping

Meecham Winston Merryweather *loves* clothes.

[00:16:05] Yeah, It's always been a big deal.

And he knows not everyone feels this way

Meech: So my mother, like, I never went anywhere shopping with her. She gets literally migraines when she walks into a store. So I would always shop with my father like he loves clothes and like we like we're obsessed with clothing...

And so it made sense that his father would be the one to take young Meecham to a movie that would become formative for him. And for his love of fashion.

Meech [00:31:55] So I would have been like eight? I was like, You have to take me to see this movie. I need to see this movie. In the first 6 months when it dropped... I think I saw it like maybe three or four times. [00:32:30]And then when it came out on VHS, I was like, We're watching it again. We're watching it again. And]I even still watch it often [00:35:08]I think it's just so much of who I am. [3.6s]

Avery [00:35:14] [00:35:14]The movie? [0.3s]

Meech [00:35:14] [00:35:14]Yeah, it's crazy. Oh, yeah, I swear to God.

That movie. Is Clueless.

Clueless is a remake of a Jane Austen novel, but its really a whole new world, set in candy-colored 90s Beverley Hills.

The world of Cher Horowitz.

[00:33:42]That movie has so many quotable lines. Especially like the Billie Holiday Line.
“Do you love Billie Holiday? Love him!”

Although of course, on the first dozens of watchings, Meecham didn't get most of the references. But the part of the movie he did get. That he *got*. That Meecham felt in his body like Stendhal syndrome. Was Cher Horowitz's closet.

Meech [00:46:12] I knew I wanted that closet. I don't think I talked about anything else after.

Because the cool thing about the closet. Is that its mostly a computer program. At the very start of the movie, Cher sits down before a hulking mass of 90s khaki colored computer, which is displaying a cheetah patterned software program. Cher swipes the computer screen with her finger, scrolling through a series of her outfits, which get displayed on a digital version of her body, like she's a paper doll. Digital Cher tries one outfit, the computer says BAH mismatch. The computer serves her another outfit- a now iconic yellow plaid skirt and matching jacket. Cher excitedly gets up from the computer and runs to her physical closet

Meech [00:48:53]] essentially it's just like these racks upon racks of clothing

And the outfit is served to Cher on a rotating mechanical rack, like the kind you see at the drycleaners.

[00:49:55]basically it just gets delivered to her and she's like, Ready to go? Boom.
That closet was fully a dream.

But in 1995, it was just a dream! How many people owned a personal computer!?!There was no such thing as touch screen technology! Or intelligent software that could help you pick outfits! Or were there digital avatars or even online shopping! Ah, if only this dream could be realized.

Meech [00:00:23] Essentially I was like, why doesn't the tech that Cher Horowitz had in the nineties from Clueless exist yet?

And so Meecham has a hearty twitter following.

Meech: [00:01:23] I am medium sized Meech on Twitter, but you probably have me blocked. Let's be honest

And he tweeted out basically yeah, why don't we have the clueless closet.

00:00:39]And I think it kind of like created a whole like. Not even butterfly effect, but just like a domino effect of everyone being like, Oh my God, why it doesn't exist? Why it doesn't exist?

But then there's like all these other companies saying, like, it does exist, actually it does exist,.

Because the fascinating thing about Cher's closet. Is not that it hasn't been attempted. In fact. It is continuously attempted by various companies and individuals. Many of whom took umbrage with Meecham's complaint

Avery [00:05:01] So how many companies reached out and were like, "This exists!"?

Meech [00:05:04] [00:05:04] Oh my God, probably like five or six.

It's just that the problem with the clueless closet is *not* the technology. As they say, "we have the technology." The dilemmas with the clueless closet are way more... fundamental. They amount to almost philosophical problems about how we treat our collections of garments. what we want our wardrobes to be.

But first, a tiny break.

[themesong] /// Ad break

Maxwell Neely Cohen and Jessie Char grew up watching Clueless.

Maxwell [00:00:28] before we'd ever met, we both had this dream

And also each dreamed of the closet.

Jessie: We've just always wanted it.

And then Maxwell and Jessie, in the ultimate couple goals, just made it.

Maxwell: [00:59:07] when when people hear we've done this, they assume we have the physical component

Jessie[00:59:14] like a dry cleaning carousel.

To be clear, Maxwell and Jessie live in New York City and barely have a closet at all. They made the *software* of clueless closet. A digital wardrobes. Just by themselves. For themselves. Just for fun- and they each did their own version- so Maxwell's is more minimal and sort of a separate aesthetic from the movie. Jessie's is a direct tribute.

Avery [00:38:41] So it has leopard print in the background, just like Cher's in the movie.

Jessie [00:38:46] [00:38:46] And Chicago Font. Just like Cher's in the movie. [1.7s]

Avery [00:38:49] [00:38:49] This, like, computer looking font is called Chicago. [1.8s]

Jessie [00:38:51] [00:38:51] Yeah, the accuracy was very important to me.

So you think it's like "they did it!" they made the app! Not so hard! What's all the fuss? But as you'll hear, The clueless closet doesn't come so easily. Although Max and Jessie set out to truly make the interface from the movie, little by little it had to become something different.

The first example of this, was that Maxwell and Jessie wanted their computer program to assemble outfits for them. They wanted to be like "computer, make me an outfit for brunch or for a job interview, or for a rainy day. They wanted a computer that could fully dress them.

Maxwell [00:15:24]The original plan - I thought we were going to have like stylistic tags.

So Maxwell and Jessie started to tag all of their clothes with different themes

Maxwell [00:15:49] [00:15:49]Vibes, vibes.

Jessie: Categories. Warm, fall.

But Maxwell and Jessie couldn't make it work. And it's not like, an ai problem. There was another roadblock to their tagging system.

That first day where I actually built the code. I very quickly realized that none of that would be necessary ... because if you're a normal person there won't be enough items to actually make any sort of fancy like math equation work. it'll just repeat itself. If that makes sense

Avery [00:17:00]]So like when you tried to tag it, you're like, Oh, it's this shit again. It's like the same jacket.

To truly make the wild level of flexibility of the clueless computer- to truly have all the materials for a fully customizable outfit machine, you quite simply need a boatload of clothes.

[00:16:30]if you have 30,000 things, like now we're talking

And so if you have a remotely normal sized closet, you probably don't have enough options to get a perfectly customizable outfit maker. Getting that many clothing options into a closet is ridiculously hard. Even for someone who does it professionally. Because on the set of the movie Clueless, the job of actually filling Cher's closet with clothes- is not a job for the costume department. That is the role of the Set Decorator.

Wells [00:00:36] So a set decorator is the person responsible for decorating the set.

[00:00:48]Let's say you go to an empty room and they say, we want this to be a shoe store. You make it into a shoe store

Clueless had a relatively modest budget. So they shot most of it on location in one giant Beverly Hills mansion. And although Cher's closet looks like it's in her bedroom, they actually shot out in the pool house. And it was up to Amy Wells, the set decorator, to turn the pool house into a closet.

00:02:38]And the thing is, when you're set decorator, oftentimes you work with the costume designer to make sure that if you're in the character's closet, you can get the appropriate clothes from that character to use in the closet.

But the amount of clothing that it would take to fill that entire pool house would be way more than what the costume department had.

Wells [00:09:24] Yeah, that was a really fun set, but just super complicated as far as just procuring the clothes,

It's a ton of work to show even a second of a closet scene. Especially if it's a preposterously large fantasy closet.

00:18:48] going to every like my buyers are going out and filling their cars with, like, zillions of shirts, ties, shoes, you know, [00:20:00] You know, just you can't even anticipate the amount of stuff like you think you can and you can't.

[00:11:29] Because it is really hard to fill super upscale closets. I mean, and you buy something cheap and it stands out and you think you can fudge it and you can only fudge it so far before it starts looking really chintzy, you know? So it was very difficult.

Closets, generally, are not a set decorator's favorite.

Wells [00:19:38] They're an effin nightmare for us. A nightmare.

So next time you see a clothing collection in a movie, remember Amy Wells.

[00:20:35]Appreciate the closet and drawer action because, you know, it's like, please.

So Maxwell and Jessie, without an extra pool house full of closet space, couldn't make the tagging system work. So the custom outfit maker was out.

Jessie [00:17:36] [00:17:36]And that's kind of when we realized we didn't need to have any sort of algorithms around this because just hitting refresh over and over again was producing so many amazing outfits. I just blew away all the tags and just decided to go pure random and have never looked back.

Jessie and Maxwell basically put their clothes on shuffle.

Jessie [00:36:25] and I just hit this and it just randomize is a top, a bottom and a shoe for me.

Avery [00:37:27] you're going so fast!

Jessie [00:37:28] sorry!

Jessie plays her robot like a slot machine

Jessie: [00:19:42] It's just like that constant, like reward of like, new new new new. It's like a, like a jackpot thing.

Although honestly I could not tell if Jessie was hitting jackpots or not. All the randomly generated outfits struck me as... random.

[00:37:04]I wouldn't necessarily wear neon yellow athletic pants with glitter miu miu pumps but like its an interesting idea and there might be a time and a place for this right?

And I was like eh hh okayyy. I guess these random outfits sort of work. Until Maxwell gave me the reveal.

Maxwell [00:18:48] we let the robot pick our outfits today.

Avery [00:18:51] Today?!

Maxwell [00:18:52]For you right now.

Jessie [00:18:57] never would have worn this, but it seems fine.

Avery [00:19:01] Can you describe what you're wearing?

Jessie [00:19:02] Yeah. I'm wearing some, like, multicolor Nike Air Force ones and some. Some, like, faux leather shiny leggings with this, like, cyborg pattern and then, like, a very cottagecore pink wool oversize sweater. Yes, but it works.

Avery [00:19:20]I never would have. Now that you point them out, I'm like, That is kind of a wild combination.

Maxwells outfit too- once he pointed out all the individual parts of it, I realized it shouldn't have worked. This is all totally random. And yet it worked. Maxwell and Jessie were mashing genres and purposes. In a way that almost seemed... unholy. For some reason it didn't bother me so much to think that a computer might be able to learn the rules of fashion. That seemed cool. That's the whole point of the clueless closet. It was the idea that... *there are no rules of fashion*. That chaos is as good a stylist as any? That sort of threw me.

Jessie: [00:18:05]we already have these kind of like algorithms in our mind for like how we choose our outfits and the things that we think go together. But when you just do pure random, it just shows you anything! And it's the things that we don't think about that we need help with. Like not the things that we would already put together.

Avery [00:18:23] You need help getting unexpected, basically.

Jessie [00:18:26] Exactly. [00:21:23]although I do get results that have weirdly connecting themes that I never would have even thought about. Which is strange considering that, like, I've bought all of it, I've chosen all of these things, but like, you still like— We learn about ourselves through clothing robot.

Although clothing robot is a fancy name for what amounts to a simple javascript randomizer. But it's just funny to think that Maxwell and Jessies little clothing shuffler is still faaaar more advanced than perhaps the entire production of Clueless.

Steven [00:02:45] *This was 1994 when we were in production. At the time that none of us were that computer literate. [00:06:15] I don't even think I used a computer in production on that show.*

Steven, after all, was a production designer. Not a computer guy.

Steven [00:05:58] *Well, there was no such thing as a touch screen [00:03:59] And when you first see it on the page, it's like, Oh, my God, how are we going to do this?*

But it was important to really go for it- to try to make this big splashy technology in the very first scene of the movie.

Steven [00:14:01] *But it's got to be something that no one could even imagine someone would possess such a program.*

Because, for Steven, coming out to Beverly Hills to make this movie, he saw a lot of things he never imagined anyone would possess.

Steven 00:28:13... *You know, at one point I rang the door of a huge mansion ... I went down an elevator, two stories to a block, to a discotheque under the house.*

The closet, in the first scene of the movie, *had* to set that tone. It had to sell that world. It had to be over the top right from the start. And they made the computer screen by making it like a digital puppet.

So in other words, she would swipe the frame, but someone off camera was actually manipulating the frame and controlling the frame.

Offscreen someone was basically cuing it like a power point presentation

Steven [00:18:29] *they would match her actions and then they were working a keyboard.*

Clueless is widely considered to have one of the first touch screens on film. And Yes, by the time Clueless came out in 1995 there were already fictional touch screens already in films like *Alien*, *TRON*, and *Total Recall*, but those were all off far future sci fi interfaces, not contemporary ones. The thing that made Clueless different, was it was one of the first times a touchscreen was represented as a real possibility.

[00:05:01] *It was really not about making it futuristic. It was just. You know, Cher was not. She was a very. Somewhat simple character.*

And how funny that the technology in the movie was so simple... and the technology in the actual app is also quite simple. Because the hardest part of making the clueless closet is not the tech. The toughest part is actually getting images of every single garment you own.

Avery [00:44:02] It just seems so labor intensive to even just, like, drag everything in, make sure it's the right size.

Jessie [00:44:09] Yeah. And I mean, it's not difficult work, but it's tedious work. Yeah, but I kind of like tedium..

And yeah you could take pictures yourself Jessie signed on for extra tedium because she wanted to get professional photos of all her garments, so that the app would really look polished like it does in the movie.

Maxwell[00:08:36]we weren't just like, this wasn't just like, oh, Google image search

Jessie [00:07:43] it was not easy tracking everything down.

But then, when it's all there. When you can suddenly scroll through everything you wear, and not have it hidden away in your closet or smushed in drawers. You suddenly see this portrait of yourself.

Jessie [00:21:45] you can start really understanding who who you say you are. I ..was surprised at how little color was in my wardrobe when I started this, because I think of myself as a person who dresses like very colorfully all the time, but it only represented a very small percentage of what I owned

Maxwell 00:23:56]I learned that a lot of the things I have go way more together than I thought. I thought it was like so all over the place. And I was such an all over the place person. But I don't know if that's true.

Jessie [00:24:16] [00:24:16]I think your wardrobe is much more cohesive than he thought it was and mine was actually much less cohesive than I thought it was! So its these things you may not even realize when youre shopping or talking about your personal style, but its very obvious when its all on a page in front of you.

So it might seem obvious to say this. But Maxwell and Jessie don't have cher's closet. They have, through this charming relatively low tech system, developed a tool that has helped them figure out their personal styles. But it is not exactly what they set out to make. It became something different. And this is what happens over and over again.

Jessie [00:14:19] Every time there is any media coverage about like a new app, that's for cataloging clothes, it's always compared to the clueless closet.

It's true.

[00:07:19] Cher Horowitz's virtual wardrobe is finally reality with this app.

Set decorator Amy Wells gave it a quick google.

Wells: [00:07:44] I logged my entire wardrobe into a clueless style closet app. [00:07:58] Wow, people are really busy.

But most of these apps, without fail, turn out to be more like Maxwell and Jessie made

Meech [00:00:53] They're like so you take a photo of this outfit and now you have it! and basically that's every single app.

And Meecham was unimpressed.

Meech[00:00:53] What you're offering is to take photos of your clothing and then pick it. That's outfit of the day, that's get ready with me. [00:11:20] ...It's not showing you anything. It's not doing anything for you.

And he reckons there would be a way more lucrative, saavy way to run an app like this.

Meech [00:02:28] Really its when you're online shopping. Because it'll be like, okay, you have this thing in your closet already, but don't you need this thing that just went on sale? Don't you like those push notifications. Bring it together, baby. Like that's what people need to be doing.

So why aren't people doing it?

Bring that shopping experience and bring it to the app.

Why aren't they turning this app into a tool for shopping? Again. It's not because it hasn't been attempted or that we don't have the technology. It's because this whole endeavor has a strange hex on it. An inherent problem with the business model that most do not see coming. But I'll tell you about it. After the break.

BREAK

avery: [00:35:39] there's a bunch. There's one called Closet. There's one called.

James: [00:35:43] Yeah.

avery: [00:35:44] Look. Books, Gap, Pearl, Purple Planner, My wardrobe.

For the sake of this story, I was briefly considering trying one of these apps that would help log my whole closet. But I truly did not want to take the time to photograph my whole closet. I, for one, never dreamed of the clueless closet for myself. I didn't want an outfit planner because I

always appreciated that dressing, for me, was the one thing that's not on my calendar or my chore list. It seemed like regimenting it all would suck all the creativity out of getting dressed.

Avery [00:09:32] I don't know, does it? Does this seem a little. This seems a little rigid to me.

James [00:09:46]Well, I think it's pretty much like determent upon how you look at creativity.

My friend James is perhaps one of the most creative people I know.

[00:10:01]I particularly love creativity within the bounds of order and structure.

The app that James uses to plan and log outfits is called Stylebook. I hadn't heard of it.

James [00:26:29]]The only other person I know who uses it is my spouse.

I have to say, even if other people *do* use Stylebook, or an app like it, they probably don't bring it up in casual conversation. It turns out it's not the kind of thing you readily show people.

James [00:03:15] It's very intimate. It feels like I'm doing a lot right now.

Because Stylebook is, of course, a wide open display of your entire collection of clothes. But even more intense than that– Stylebook can display all the data about your clothes.

avery [00:36:39] Oh, my God. You can see what colors you wear the most.

James [00:36:41]Yeah. Do you want to see?

avery [00:36:42] Yeah.

James [00:36:45] Will you not be embarrassed by my style stats? EEK!

avery [00:36:52]]Wow.

James [00:36:54] So it shows you your. Item account, your total closet value and your colors.

avery [00:36:58]And. Oh, my God. The total value of your closet. That's wild.

James has 197 items. And when you see the collective cost all at once it was a lot of money.

James [00:37:02] [00:37:02]That's a little much

But! But but. That total closet value is not there to try to shame you.

Jess [00:50:33]So we've had people who, like maybe they lost their house in a fire and now they've recorded all of their clothes and they can use it for insurance.

Bill: Right right.

Jess Atkins and her husband Bill Atkins have been running Stylebook since 2009. And they cannot see James' closet or collective closet cost.

Bill [00:55:02] We don't know their closets, like that's all their own. Like we we don't and can't access it...

Bill Atkins has a background in computer science. Jess Atkins has a background in fashion.

Jess [00:01:10] I used to actually get mad when people always say that, they're like, Oh, you just copied Clueless. It's like, No, I didn't! I'm like. I swear, I actually just really needed it.

When Jess was interning at Vogue and doing other fashion grunt work, she was pretty broke.

Jess: [00:03:35] I just didn't have access to affordable, stylish things [00:04:07] I was like really thinking about, like, how many times maybe somebody saw me and ...how many outfits can I get out of one thing?

So Stylebook is especially good at calculating your cost per wear. To see if you're actually getting the most from your clothing. And sometimes a splurge turns out to be a good deal.

[00:06:32] So like I have like a coat that I bought- it's the most expensive coat ever bought. And I think I spend like 600, \$700 on it, and I've worn this coat, like, ... I was just checking the other day, I think it's. 275 times

So - math- that's like less than 3 dollars a wear. And that price is only going to go down more Jess wears the coat. Jess said that the average minimum use you should get out of a garment is 30 wears. That is decent value. But, again, like Maxwell and Jessie found with their app, what you *think* you wear a lot and what you actually wear a lot can be very different.

Jess [00:23:25] sometimes I have outfits that I think I just think about a lot because I'm like, oh, I like worn that so many times and. Then I'll look back and Stylebook will actually tell you the last time you wore it- and it will say like worn 180 days ago. And I'm like, What? So. Like, sometimes, like, memory is not as reliable as you think. And I think that is the challenge a lot of people have with shopping

So much of shopping- as an activity and a pastime- is often based on this kind of forgetting. Forgetting what's already in your closet. And so new clothes are sold like a panacea. A way to become cooler, or more sophisticated. Or more professional or more beautiful. Any desire you might have, there is an outfit poised to solve it. Forget your old selves, put on a new one. Even though most of the time, we are probably buying the same stuff we buy over and over.

Jessie: [00:29:29] honestly, 80% of the time I'm like, I'm in love with this skirt and I like, look at it with all my other skirts and it's the same skirt.

And this is why, Maxwell and Jessie believe, apps for organizing your closet continue to fail.

Jessie [00:12:38] And I've worked in tech for almost 20 years now is that those apps never last. The ones that end up being pretty good. Maybe like just don't end up getting the customer base in the money that they need to continue and they end up getting bought or shut down

Maxwell: [00:25:23] Because if you make the app well, people will buy less like that is that to me is like the inherent tradeoff.

So far, this has been the story. A generation grew up with the fantasy of wanting Cher's closet. So they make the app and they realize that it has to be different from the movie. And then they realize that, rather than promoting sales and shopping, what the app does is make you consume differently.

Maxwell [00:13:39] Like that's at least my belief - You can't make it into a good business

Case in point, Stylebook added a shopping component, where you can shop in the app.

James [00:24:10] Yeah. I've never done it.

James says whenever they feel like shopping now, they just put their clothes on shuffle.

James: [00:30:30] and it definitely makes you like, No, you don't need that other pair of pants because you have plenty. Thank you

But what Maxwell and Jessie couldn't figure out is how Stylebook has been in business

Jessie [00:58:15] I would love to know, like what the business driver is like, what ... Like how they propose this to investors? Like, I'm very curious about the business motivations behind that.

The answer was there were no investors. There are no advertisers. Jess and Bill don't even get money or kickbacks from their shopping function. The two lone employees at Stylebook make their money- full time- quite literally, from selling the app.

Jess [00:37:18] We charge for the app, so it's not free.

It's 4.99

Jess [00:37:22] Yeah, well, we sell a lot of them! That's it! I mean, it sounds like it should be more complicated than that, but it's not. [00:39:51] I mean, over time, we have over a million users. So like, there's there's a lot of people around the world who are interested in this.

And I'm sure a fair number of them, directly or indirectly- consciously or subconsciously- were inspired by Clueless. Turns out James was.

James [00:17:32]. ... But but yeah. So it's absolutely from from clueless. Absolutely.

Which really means that James- and Maxwell and Jessie so many other closet organizers- were inspired by the person who wrote the script for Clueless and directed it. This is really who the closet came from. So I had to ask the writer director point blank- How did you come up with the closet?

Heckerling [00:00:26] When you say closet, there's like two things to that. There's the program that she has on her computer, and then there's the rotating dry cleaner closet.

Obviously I'm more interested in the computer program, but the answer to the physical dry cleaner closet itself is pretty simple. Writer director Amy Heckerling saw that once in real life.

[00:21:41]I was in film school and I knew this guy who was a big shot in, you know, music and. In his house. He had that closet. He had thought it up. He designed it.

The computer program, though. That idea actually came from working in film.

Heckerling [00:10:32]When we were doing, you know, movie costumes [00:01:28], you have Polaroids. So we used to use Polaroids and we would cut them like a cross to see what top went with, what bottom and mix and match And, you know, so you have all of those pieces that you photographed and then you see what goes with what like puzzles.

Heckerling [00:01:43] How would this look with this now this is that. So I thought, well, that would be a cool thing to put in a computer so you could just have easy access. So it seemed the obvious thing.

And it does seem so obvious. It's really not so different from all those closet apps, actually.

Avery: Have you tried any of these apps.

Heckerling [00:09:44]Not really. I mean, I mean, okay, first of all, everything I have is black, [00:09:55]It's like, what's the weather and which black thing should I put on? So that's easy.... And that's that's how I get dressed.

Avery [00:13:44 I'm so shocked that you're the person who wrote Clueless

Heckerling [00:14:08] I am not that girl

Amy Heckerling is not Cher Horowitz. And that's the whole point.

. [00:23:51]You could write your own personal stories and then you read them and go, I hate me. I wouldn't want to read this, you know? [00:24:01] So you go, Well, you know, what kind of characters do I like in films? And I had made this film Fast Times, which cameron crowe wrote and sean penn was in. And the character that.. gave birth to

Spicoli was one of my favorite characters because he doesn't realize that the teacher is mad at him. He doesn't get that people are like that. He's breaking rules. He's just happy, you know? so that like kind of was like strange to me because so much stuff is upsetting. You know, you read the paper in the morning and you start crying. So that came from, like, my fascination with people that are happy with themselves. So that's where that came from. Not like oh I care about fashion.

The Fantasy of Cher's closet was not a fantasy of a computer with style. It was not the fantasy of a pool house sized closet. It was the fantasy of a person totally happy with herself.

Meech [00:32:49] she's just vibing this is high school what!

In that brief closet scene that inspired Meecham and so many others, the computer, that digital puppet, serves truly, as a metaphor. A window into Cher's mind. Because that scene was ultimately fantasy of selecting an outfit effortlessly and naturally and with joy. Because Cher was happy with herself.

And that's what all these closet apps are supposed to help with, right? Even though none of them so far have been Cher's closet at all— what these apps do is they show you what you're drawn to. They present your taste back to you, for you to see. So that you might become happy with yourself. And in that process, treat style as something separate from shopping. Maybe.

Meech [00:15:23]But I have to go back to the stop shopping thing because that's literally not me. That has never happened to me in my life.[00:29:29]but, you know, I don't know. I haven't used your friend's app, so maybe. I don't know. We'll see.

Articles of Interest is a proud member of Radiotopia

I made this one with help from Charles McFarlane

And ta da, surprise, this is my little announcement. I'm going to try to make more episodes more regularly, about all kinds of articles of interest, every two weeks or so.

And if you want to keep up with the show and be alerted for when new episodes drop- as well as see some images and links that go with the story, go to articlesofinterest.substack.com

Special thanks to Tracie Hunt and Anthony Smith and Nancy Haigh. And of course very special thanks to you dear listener, if you got this far. Please bear with me as I try to make this show more often. I'm mostly a one man shop right now- but boy I've got some ideas that I can't wait to share with you.