

**Molly:** Hey, everyone. Before we begin today, we want to give a huge shoutout to our newest patrons, Sarah, Catherine, Angela, Amy, Tiara, Elise, Dixie, Shamany, and Danielle. And a special shoutout to Alex, who upgraded their pledge. This week, we surpassed one hundred patrons, which is absolutely wild to us. Thank you, thank you, thank you. If you want to become a part of our team, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice) and see how you can support us. We've also got brand-new *Sense and Sensibility* merch. "Elinor Dashwood is a Goddamn Liar" merch is now available on our TeePublic store. It's designed by Jess Petino, who also designed our gorgeous "Whomst" merch. Give Jess a follow @heartdecobk, that's H-E-A-R-T-D-E-C-O-B-K and click on the link in the episode description to get your "Elinor Dashwood is a Goddamn Liar" merge today.

And now, enjoy this week's episode covering Part 1 [00:01:00] of the 1995 adaptation of *Sense and Sensibility* with our guest, Vanessa Zoltan.

**Becca:** We have been doing this podcast now for two years. We are recording this on Jane Austen's birthday and we're about to go into what is probably my favorite, Austen content I have consumed the 1995 adaptation *Sense and Sensibility*. So, we are honored to have you with us on this momentous occasion.

**Vanessa:** Thank you so much for having me. I do disagree that this is the best Jane Austen adaptation. I think it is the second-best Jane Austen adaptation, but my pick is controversial. We can talk about that another time.

**[Pod and Prejudice theme]**

**Becca:** This is Becca.

**Molly:** This is Molly.

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

**Molly:** We have finished *Sense and Sensibility*, the novel, and we are finally talking about the movies. You've heard us discussing wanting to talk about these movies for so long and we are so [00:02:00] thrilled to have a very special guest on with us today. We have Vanessa Zoltan from Harry Potter and the Sacred Text among others. Vanessa, how's it going?

**Vanessa:** Thank you so much for having me. It's going very well. I have to say that this audience, cohost of Hot & Bothered, whose next season is going to be on *Pride and Prejudice*.

**Becca:** That is incredible news.

**Vanessa:** We've just finished *Jane Eyre* and we are doing *Pride and Prejudice* next. We look closely at romance novels.

**Molly:** That's a great segue. Do you want to tell our listeners what all you do because I feel you have a lot of podcasts, you've written a book, like, do you on tell them about yourself?

**Vanessa:** Yeah. I am trained as a chaplain and non-denominational chaplain. My whole shtick, I run a

small company called Not Sorry productions, and we treat secular things as if they were sacred. We're really trying to empower people to love what they love, and practice loving your neighbor, and kindness, and courage by looking [00:03:00] closely at secular texts instead of just turning to traditionally sacred texts. So, we use *Harry Potter*, we use romance novels on our podcast. The real question, we change texts every week because we really think that as long as you are getting better at loving, you are doing sacred reading practically. That's my work. We do all the religious practices with books. We have pilgrimages with secular texts. We have a *Pride and Prejudice* pilgrimage in June in Bakewell and at Chatsworth.

**Molly:** Oh, my God!

**Becca:** I know. It's a very fun trip. Margaret H. Willison will be leading that for us and we do small groups traditional Bible study, but with *Harry Potter* or *Jane Eyre*, and *Pride and Prejudice*. So, it's not a bad life that I live. I talk about books for a living, and then yes, my book is called *Praying with Jane Eyre* and it is a collection of [00:04:00] sermons using *Jane Eyre* as the liturgy instead of the Bible.

**Becca:** That is so stunning and so wonderful. We actually just had a brief little stint on Instagram where I was getting some hot takes roiling, because we were asking people if they liked Brontës and Austen?

**Vanessa:** Yes. I hate that these two women are pitted against each other. Admittedly, Charlotte started the battle. Charlotte was like, "I just read *Pride and Prejudice* and it's fricking mediocre."

**Molly:** [laughs]

**Vanessa:** Bad take, Charlotte. Charlotte was also prime missionary work. She had some bad takes.

**Becca:** She was a lovely flood, brilliant woman.

**Vanessa:** Yes.

**Molly:** But I got raked over the coals online by those who dislike the book, *Wuthering Heights* because it is my favorite book.

**Vanessa:** Mm-hmm. You have a dark soul. That's fine.

**Becca:** Yes.

**Vanessa:** I like that in a person.

**Becca:** I don't like it as a romance. It is not a romantic book. It is a book that is a very interesting [00:05:00] philosophical exploration of what evil is.

**Vanessa:** It's a tragedy. It is not a love story, it is not a romance. It is a tragedy.

**Becca:** Yes.

**Vanessa:** Yeah.

**Becca:** [laughs] Anyway, back to the lighter fare that I love to consume. We have a couple questions we ask every guest that comes on this show. So, get ready to give us some of your Austen takes. First one is, what's your relationship to Jane Austen?

**Vanessa:** Jane and I have been together a very long time. I spend my life really close reading. I'm about to turn 40. When I was 15 years old, my favorite English teacher, Ms. Wong, who I actually just reconnected with two weeks ago, bought me a copy of *Pride and Prejudice*. I should have brought it into the closet with me. I could have read to you some of the things she wrote. In exchange for her buying that for me, I asked her to do more work, and I was like, "Will you do an independent study with me where we read all six Austen novels?" She said, "Yes." [00:06:00] My junior year of high school, I spent a year with Ms. Wong reading all six Austen novels, and then I did it again on college. I took an Austen class where we read the six novels. Since college, well-- and then of course, I've seen every adaptation, every inspired by, Jane and Austen, Austen land. I just read a great Jane in Austen. Have you all read that modernization of *Sense and Sensibility* takes place in Austen, Texas. It so good.

**Molly:** Oh, my God, we'll have to cover it.

**Vanessa:** It's the Dashwood girls. It's so, so good. It comes with recipes in the back. I love a book with recipes. Yeah, I am a super consumer of Austen. I will say since I've graduated from college, which has been a while now, I've reread *Pride and Prejudice*, *Northanger Abbey*, and *Sense and Sensibility*. I have not redone *Emma & Persuasion* [00:07:00] or *Mansfield* and I need to.

**Becca:** Without spoiling anything for Molly, I think I can say I reread *Emma* more recently, and I think it holds up real nicely. *Mansfield Park* is an interesting one to reread because I took a lot from it the second read that I did not pick up on in the first read.

**Vanessa:** Yeah. I know that I would not have enjoyed it if I hadn't read it along with teachers. And *Persuasion* back in the day, I was blown away by *Persuasion* and love the BBC adaptation on *Persuasion*. But I just haven't reread it in almost 20 years. So, I've got to get on that.

**Becca:** Actually, that is the one of the only books that I haven't read by Jane Austen. All of our listeners, who really want us to read *Persuasion*, we were like, "When is it coming?" We're procrastinating it because we don't know the format of the podcast really.

**Vanessa:** [laughs]

**Molly:** Yeah. It's going to be a wild ride that we're going to go on together maybe or maybe you'll read it in advance. We'll figure it out.

**Becca:** [00:08:00] Yes. Question number two. What is your favorite Austen book or adaptation?

**Vanessa:** This is a mean question.

[laughter]

**Molly:** How about your favorite Austen book and also your favorite Austen adaptation?

**Vanessa:** Do you want me to pick a favorite child?

**Molly:** [laughs]

**Vanessa:** This is just horrifying.

**Becca:** All right, I'll rephrase the question.

**Vanessa:** No, no, no, no. I accept. We need limits in order to soar. We'd be here all night, I need to go to bed eventually. I appreciate you putting boundaries.

**Becca:** [laughs]

**Vanessa:** I'm going to go old school. I love *Sense and Sensibility*. I think that *Persuasion* is probably the hottest. I just reread *Northanger* and it's so fucking funny. I loved Catherine. I love-- No, I was going to go big with *Pride and Prejudice*. I'm going with *Northanger Abbey*. It is so good and it was the one I've [00:09:00] reread most recently. So, talk to me in six months when I have reread *Pride*. Then, I am from the San Fernando Valley in Los Angeles, California. So, obviously, my favorite adaptation is *Clueless*.

**Becca:** That is a fantastic choice.

**Vanessa:** Thank you.

**Becca:** Which Austen character do you relate to the most?

**Vanessa:** Obviously, Jane from *Pride and Prejudice*. I am refined and beautiful. I'm just kidding.

[laughter]

**Vanessa:** I do love that. Obviously, the Jane Austen named the most beautiful, kindest character after herself.

**Becca:** Oh, yeah.

**Vanessa:** I'm a Lizzie Bennet, right? Aren't we all Lizzies, like us, readers, walkers? I think that Elizabeth Bennet is the person who taught me that it's okay to have walking as a hobby. Walking is my favorite hobby and I absolutely won that from Lizzie Bennet. Can I just mention a few [00:10:00] other amazing adaptations?

**Becca:** Of course.

**Vanessa:** Okay. *Death Comes to Pemberley*, super fun. Everyone should read that. Great. *Longbourn*, I think, is an amazing fanfiction retelling by Jo Baker. Have you done it?

**Molly and Becca:** [gasps] No, we haven't.

**Molly:** But we love fanfiction.

**Vanessa:** It is a published novel but it is fantastic. It's the downstairs story of Longbourn. It's about the maids taking care of the Bennet sisters. There's just this great moment where she's fricking hell, Lizzie always comes home with dirty hems, and you're like, "Right." There's a maid who's cleaning those dirty hems. It's fantastic. There's just so much good Austen content. *The Lydia Bennet Diaries* are obviously incredible. Sorry, *The Lizzie Bennet Diaries*.

**Molly:** [laughs]

**Vanessa:** Wow, that showed my bias, *The Lizzie Bennet Diaries*.

**Becca:** [laughs] So many good adaptations.

**Becca:** Wow. Yes, and I really want to read *Longbourn* now. That one really speaks to [00:11:00] me.

**Vanessa:** It's so good. *The Other Bennet Sister*, so good about Mary. *Committed*, the Curtis Sittenfeld retelling of *Pride and Prejudice* so good. This is not what you want me to do for the next hour and a half, correct?

**Molly:** [laughs]

**Vanessa:** I will stop now.

**Becca:** I wouldn't be mad about it. [laughs]

**Molly:** Listen, our listeners want us to do more adaptations, especially of *Pride and Prejudice*, and we plan to listeners we really, really do. There's just so many obviously. So, it's going to take us years already. It's going to take us years but it's going to take us more years to do all of them and we will.

**Becca:** Absolutely.

**Becca:** You just have me back on. I can talk about maybe literally all of them.

**Molly:** Amazing.

**Becca:** Totally a deal. We have one more Austen question for you before we dive into the movie.

**Vanessa:** Yeah.

**Becca:** And that is, what's your hottest Jane Austen take?

**Vanessa:** My hottest Jane Austen take is that Lydia Bennet is a victim and not an asshole.

**Molly:** Yes.

**Becca:** That is our take on this podcast as well.

**Vanessa:** Right. I'm not sure if it's really a hot take anymore. But last time I reread it, I reread it when I did the *Pride and Prejudice* [00:12:00] pilgrimage in 2018 or 2019. I was like, "This poor, unsupervised child who was told that her only goal in life is to get married, focused, became a little boy crazy. This tracks to me."

**Becca:** Yeah.

**Vanessa:** And she gets taken advantage of by a bad dude. Anyway, I have a lot of love for Lydia.

**Molly:** You know what? Lydia Bennet, we talk a lot and we've talked a lot. This is a good segue into *Sense and Sensibility* throughout reading the book that *Sense and Sensibility* is the Bennets' worst nightmare. Lydia Bennet is what Eliza was, kind of. Well, not exactly, but she's the same age, little Eliza.

**Vanessa:** You were right. Yeah.

**Molly:** She could have totally ended up that way. Who knows in the future after *Pride and Prejudice* happens, Wickham could just up and leave her?

**Vanessa:** Well, you should read *Death Comes to Pemberley* to find out what P. D. James thinks happens to Wickham and Lydia.

**Molly:** [00:13:00] Oh, my goodness. Yes.

**Becca:** Yes. It's actually in this adaptation we are discussing today. Beth, not little Eliza. [laughs]

**Molly:** Yeah, right.

**Becca:** But that's a perfect segue into talking about this wonderful movie. *Sense and Sensibility*, 1995 directed by Ang Lee, written by Emma Thompson, starring Emma Thompson, Hugh Grant, Alan Rickman, Kate Winslet, and just an onslaught of Britain's best actors.

**Vanessa:** Essentially introducing Kate Winslet to the world.

**Becca:** Yes, this is one of her first roles.

**Vanessa:** Yeah.

**Becca:** I'm going to start us off with a little trivia, and then we're going to have some impressions of the book, and then we'll go right into talking about the plot, and the way that the story has been adapted. As I said, the movie was written by Emma Thompson, and it is one of the most critically acclaimed adaptations of Jane Austen's work that has to date been made. Probably, in the last [00:14:00] 30 years as far as major motion pictures goes, this one is the one that gets the most praise. This film was nominated at the Oscars for Best Picture, Best Actress, Best Supporting Actress, Best Cinematography, Best Costume Design, and the Best Original Dramatic Score, and it won for Best Adapted Screenplay. It was also nominated for a bunch of BAFTAs including Best Film, Best Actress in a Leading Role, and Best Actress in a Supporting Role. Other fun facts about this film include the onslaught of *Harry Potter*

actors that are in it, including The Fat Lady, Cornelius Fudge, Madam Pomfrey, Severus Snape, Sybil Trelawney.

**Vanessa:** Dolores Umbridge.

**Molly and Becca:** Dolores Umbridge.

**Becca:** Dr. House, wait, that's not *Harry Potter*.

**Vanessa:** Oh, yeah.

**Becca:** [laughs]

**Vanessa:** The Dr. House is in this. He looks mighty fine.

**Molly:** He looks so good.

**Becca:** One last little fun fact is that, this movie also stars Greg Wise [00:15:00] as Willoughby, who is Emma Thompson's real life sexy, sexy husband. Molly, did you figure that out before we recorded this?

**Molly:** Listeners, I have to be honest with you. Becca told me not to look up the cast and I assume she meant don't do a deep dive but I figured, oh, I can look up Emma Thompson, and then I saw her husband's name, and then I accidentally also went back to the cast page, and saw his name again. And then, I put my phone down, and I gasped. Becca looked over at me and I said, "I might have found out something I'm not supposed to have found out." She was like, "What did you find out?" I was like, "Emma Thompson is married to Willoughby?" Becca just put her head in her hands and was like, "Oh, no!"

**Becca:** Luckily for us, she did not get the whole story.

**Vanessa:** The Kenneth Branagh part?

**Becca:** The Kenneth Branagh part. As we've discussed before, Kenneth Branagh and Emma Thompson were married, and then he cheated on her with Helena Bonham Carter, and [00:16:00] they divorced. This film was being filmed during that divorce process. Kate Winslet was the one who decided to try to set up Emma Thompson and Greg Wise, a pair that are still married today.

**Molly:** Oh, my gosh. How did she succeed in that? Also, she's 17 years old. She's just like these two older people, she's like, "You two would be cute together."

**Vanessa:** She's like, "It is actually inappropriate that you're seducing me--"

**Molly:** [laughs]

**Vanessa:** --Fictionally, please seduce the age-appropriate person."

**Molly:** Yes.

**Becca:** [laughs] Well, I think the one thing about *Sense and Sensibility* that's true throughout is that no one seducing Marianne Dashwood is age appropriate.

**Vanessa:** I love this film. I have a real problem with the age of the cast members in the movie.

**Molly:** I do too. I've watched it now thrice. Well, I've watched the first half thrice. I've watched the second half once. As much as I'm enamored with my sweet, sweet Alan Rickman, it's just [00:17:00] too weird for me to watch them together.

**Vanessa:** Well, he essentially has a surrogate daughter, who is her age or older, right?

**Molly:** Mm-hmm.

**Vanessa:** And then also, I don't like that Emma Thompson was in her 30s playing Elinor. Part of what is so heartbreaking about *Sense and Sensibility* is the amount of pressure that is on this 19- or 20-year-old child. Watching Emma Thompson in her early 30s, you're like, "Yeah, that looks like a lot but kind of age appropriate. You should be taking care of your family." Then, it's so weird that Kate Winslet is age appropriate.

**Molly:** Right.

**Vanessa:** The feast for the eyes is just very confusing and I think that the stakes of the movie get messed up. Obviously, Emma Thompson can supersede all with her talent and she's incredible, but I find it distracting for the movie.

**Molly:** I totally agree. With all due respect, Emma Thompson, my queen, my Lord, my Savior, she it seems like [00:18:00] wrote the movie to star as Elinor because she wanted to, which is what a lot of people do. Love her but I agree it's distracting.

**Becca:** Absolutely. It's one of the only really big flaws in the movie, I think, is the fact that Emma Thompson is just not an age-appropriate Elinor, she's a perfect Elinor in every other way, but not an age-appropriate one.

**Vanessa:** Totally.

**Becca:** All right, shall we get into this? First of all, I think that Vanessa and I have made ourselves clear on our feelings on this movie, which is, I would say, overwhelmingly net positive.

**Vanessa:** Oh, my God, it's a wonderful film.

**Becca:** Absolutely. Molly?

**Molly:** Oh, you want me to say what I think about the movie?

**Becca:** Yeah, just give us some brief first impressions, if you will, or *Pride and Prejudice* as it's later called.

**Molly:** [laughs] Okay. As I just said, I've watched the movie now once all the way through and two times halfway. I haven't been able to stop thinking about it. Particularly, Alan Rickman as Colonel Brandon, [00:19:00] I, as a mostly gay woman but not 100%, I'm in love with him.

**Becca:** [laughs]

**Molly:** Our patrons know this already because we've recorded a little ditty for them. But after we watched the movie, I had a dream. [laughs] In the dream, we were married and I was Marianne Dashwood.

**Vanessa:** I'm happy for you.

**Becca:** [laughs]

**Molly:** Thank you.

**Becca:** I do want to say that her phone background, which is now a lock screen of Alan Rickman playing Colonel Brandon, I woke up the next morning, and she was on her phone in the kitchen, and I looked down, and I saw him, and I went. "Molly!"

**Molly:** Yeah. My feelings on the movie are also net positive. I think I have a lot of feelings about the adaptation and we'll get into it as we go along. But for me, this is on par with the 1995 *Pride and Prejudice*, which also came out that year in 1995 [00:20:00] surprisingly. Good year for Jane Austen adaptations and my birth.

**Vanessa:** Except that the 2005 *Pride and Prejudice* is better. What?

**Becca:** Oh, that is your hottest Austen take. [laughs]

**Vanessa:** That is my hottest Austen take.

**Molly:** Ooh, ooh, ooh, ooh. Well, I know we're not talking about that movie. Listen, I've seen it now probably 15 times of my own volition. I love that movie and I think that is a super good and also hot take, and I know we're not talking about it, but I really want to hear your thoughts on it.

**Vanessa:** [laughs]

**Molly:** But you're going to talk about it on your show.

**Vanessa:** We will. Don't worry.

**Molly:** I guess we should get into the movie.

**Becca:** Yes.

**Molly:** The movie begins. It's beautiful music. It's a good opening credits sequence. We get the whole

cast. We get the title page, I love this. We start with Mr. Dashwood on his deathbed begging John to help his stepmother and stepsisters, which I honestly wasn't expecting because it feels such a preamble [00:21:00] to the story. But they really went in with and I was like, "Oh, we're going to off the bat. We're going to get into it here."

**Vanessa:** We're setting the stakes.

**Molly:** Setting stakes.

**Vanessa:** It's a high-stake situation.

**Molly:** Yeah.

**Vanessa:** They will inherit nothing. It's great.

**Molly:** I really enjoy this actor who plays John Dashwood. He gets this simpering really well. He seems pretty determined at first when his dad asks him to help them. He's like, "Oh, okay." And it cuts to him with Fanny, and he's like, "I intend to give them £3,000 a year." She's like, "No."

**Becca:** [laughs]

**Molly:** He is easily plowed over and they really captured him very well.

**Vanessa:** Fanny does have a very cute dog, though.

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

**Vanessa:** I know. I was like, "Oh, Fanny, you suck." But that dog is super cute.

**Becca:** I think one thing this film does best is capturing just the amount of casual dogs in the Austen world.

**Vanessa:** Yes, there are amazing dogs in this movie.

**Becca:** There's so many, and we're going to clock all of them that we can.

**Molly:** I've [00:22:00] got two names clocked at least. Oh, well, actually, did I write them down because I have clocked-- One of them name is Casper and one of them's name was-- I hope I wrote it down because it was really good. It was Pippet or something like that, something weird. But yes, the dogs, very good. Also, Fanny, like I said, I didn't do any further research after I found out about Emma Thompson and Greg Wise. But Fanny's voice sounds really familiar to me.

**Vanessa:** She does a lot of audiobooks.

**Molly:** Oh, interesting. I wonder if-- [crosstalk]

**Vanessa:** She recently read me *Sense and Sensibility*.

**Molly:** No way.

**Vanessa:** Bless her heart. She's a Royal Shakespeare actor and a big deal actress.

**Molly:** What's her name?

**Becca:** Harriet Walter.

**Molly:** Well, after we record this, I'll see if I saw her in anything at the National, or at the Globe, or something.

**Vanessa:** Yeah. She's been in a bunch of these kinds of movies. You've definitely seen her before.

**Molly:** Yeah, definitely. Also, so, while [00:23:00] she is convincing, John that he doesn't need to give the Dashwoods any money, they're standing outside and she has her dog in her arms, and this woman is beating out a rug above their heads, and I thought that was just prime. This movie is so funny.

**Vanessa:** Yes. And it deals with a lot of like, "Oh, you think it would be beautiful to live in this time? Look at the literal horseshit that you would have to step over." It shows you the filth of the time and the lack of sewers.

**Molly:** When they're bathing Margaret after she's been playing outside and they're just pouring hot water over her.

**Becca:** Good stuff.

**Molly:** Enter the Dashwoods. We jump to Marianne playing a dirge, sweet, sweet, Kate Winslet, whose name I can never remember. This has always been a thing for me. I've never been able to remember Kate Winslet's name. She's one of my favorite actors and it always goes out of my head. But Kate Winslet playing a dirge, she is fresh, 17, and Elinor comes in and asks [00:24:00] her to play something else because Mama has been crying all morning and this is iconic. Marianne looks at her, and doesn't look at her book, and she turns the page, and she's immediately starts playing another dirge.

**Vanessa:** Elinor says, "I meant something more cheerful, dearest."

**Becca:** [laughs]

**Molly:** Dearest. Yes. Then, Mrs. Dashwood gets her moment of introduction and this is Gemma Jones aka Madam Pomfrey. Such a brilliant actor. Also, the mom in fucking-

**Becca:** *Bridget Jones.*

**Molly:** *-Bridget Jones.*

**Becca:** Mm-hmm.

**Molly:** First of all, she is so good and she is so beautiful. I hope that I age as gracefully as her.

**Vanessa:** I know. I think she does a great introduction to Mrs. Dashwood here. The despair, and fretting, and concern for her children while grieving, it's an amazing introduction to this [00:25:00] character.

**Molly:** Yes. She's all in black and running around being like, "I'm being thrown out of my own house or reduced to a visitor in my own house," and she's crying. It's heart wrenching.

**Becca:** And Mrs. Dashwood is really a delicate balance because you want to capture that she's a great mom. You also want to capture her flaws. Those two qualities within her bleed together her overromanticizings, plus her deep devotion to her children, and acceptance for who they are, those two things really ebb and flow. So, it's very, very delicate, and Gemma Jones really does nail that in this movie.

**Molly:** Oh, yeah. Now, this is still all in the introduction. This movie, I did notice a lot of the scenes were very short, like cut to, cut to, cut to which I appreciate because it keeps it moving. Then, we jump to Margaret, who now, a common theme in this podcast has been "Justice for Margaret," because she doesn't get enough attention in that book.

**Vanessa:** Oh, [00:26:00] she doesn't.

**Molly:** Oh, boy. Does she in this movie?

**Vanessa:** I know. [laughs]

**Molly:** The key player.

**Vanessa:** I can't wait till we talk about our favorite line.

**Becca:** Oh, my goodness.

**Vanessa:** Yes.

**Molly:** Yeah. Me, too.

**Vanessa:** Mine is Margaret adjacent.

**Becca:** Perfect.

**Molly:** Yeah, Mine is too. I wonder if we've the same favorite line.

**Becca:** [laughs]

**Vanessa:** Oh, no. [laughs]

**Molly:** We'll find out. But Margaret's in a tree house that I imagined her dad built for her.

**Vanessa:** Probably.

**Becca:** Oh.

**Vanessa:** Or at least, ordered to have servants do it.

**Becca:** Yeah.

**Molly:** Oh, yeah. You're right. Probably did that.

**Vanessa:** But it was probably his thought.

**Molly:** Yeah. She's in a tree house, which first of all, I love that we get this kind of playful nature. We get to see how these kids are just kids and also that people in this time period, there are people which I think that we forget sometimes, or at least society at large forgets when thinking about Jane Austen books, so getting to see in the movie that there are people is always really fun. She's in a tree house, and she won't come down, and Elinor is like, "Come on, Fanny and John are coming. You have to come down." She's like, "Why didn't they get to [00:27:00] inherit the house?" Elinor is like, "Well, it passes from father to son, not father to daughter," and Margaret just doesn't seem to get it, and I love her. Justice for Margaret. She's my favorite character in this probably.

**Vanessa:** She does a great power move. She pulls up the rope ladder.

**Molly:** Yeah.

**Vanessa:** She's like, "Nope, I'm alone."

**Molly:** "I'm not coming down." Yeah.

**Vanessa:** "And you can't come up."

**Becca:** I think this is actually an ingenious addition from Emma Thompson in the screenplay, because you don't have a characterization of Margaret. But she really takes time and care to create Margaret, and creating Margaret as this little wild adventure girl not only adds so much color to the character itself and the experience of girlhood to womanhood that this book captures, it also, and we'll get to it, gives Edward really an in to wiggle into your heart.

**Vanessa:** Oh, my God, you watch them play pirate and you're like, [00:28:00] "I'm in. I'll follow him anywhere."

**Molly:** 100%. Moving on from that scene, Elinor goes say to the servants that they can only take two of them with them. But the rest of them will find Fanny a gentle mistress, which is hilarious because then it cuts to Fanny being like, "My only concern is how fast they'll be able to move out." She's on her way to go steal their house.

**Vanessa:** [laughs]

**Molly:** [sighs] Yeah. Then, they have this dinner scene where Fanny and John are at the dinner table and they're talking about how Fanny has two brothers. I turned to Becca and I said just, "Does she not know that they already know Edward?" Becca was like, "Molly, they haven't met Edward yet." I was like, "It feels like he knows them." Before watching this movie, that's my fault for having read the book already, I guess but I forgot that he just [00:29:00] met them. I felt I needed to be transparent about that.

**Becca:** [laughs]

**Vanessa:** Well, he definitely falls in quickly as he meets them and you find out through some very save-the-cat methodology that he's a "good guy."

**Molly:** Mm-hmm.

**Vanessa:** But I have a theory that came out of this viewing of this movie, which is that Jane Austen hates weak men.

**Molly:** Hmm.

**Vanessa:** And that is the problem with John. Wickham is a bad dude. I'm not sure that Willoughby is a bad, bad dude. I think he's just weak. He's morally weak and doesn't keep his promises, right?

**Molly:** Sloppy, mm-hmm.

**Vanessa:** Yeah. I think that that's John too, right? [crosstalk] John is actually a moral person. He knows what the right thing to do is. I think that Austen sometimes wrote in a misogynistic way about her own women that he's henpecked [00:30:00] but really, he has no backbone.

**Becca:** That's interesting. I read John as an exploration of the flimsy morals of that higher class because he's-- It's much more in the book, but he's so obsessed with how much money everybody has, and it's not that he doesn't want to help his sisters. It's that helping his sisters involves giving away parts of his money. He's so easily taken away from doing it because he's made to believe that he's scarce on funds.

**Vanessa:** Right.

**Becca:** I don't think you're wrong. I think there's a lot of different ways to read it. But either way, Jane Austen is having the most fun making this man--

**Vanessa:** Skewering this guy.

**Becca:** -simpering.

**Molly:** Mm-hmm.

**Becca:** Ugh

**Vanessa:** Yeah.

**Molly:** Yeah. I think it is definitely a combination of both, and I think that the movie plays more into him just being a floppy, floppy, weenie man, who will do [00:31:00] whatever his wife says. Because I think that's more relatable for our time period than the gentry, upper class, whatever. But in this scene, for example, Fanny's like, "Oh, yes, my younger brother is going to come visit." Then, everyone just looks around, and then John, you can tell he's uncomfortable, and he's like, "If that's okay with you?" He's like, "Right. Isn't that what we're supposed to do here?" So, that happens. Then, we cut to Marianne coming into a room where Elinor is sitting wrapping gifts for the servants because she's an angel. Marianne says that Fanny wants the key to the silver cabinet so that she can count the silver. Then, Elinor mentions that Margaret is missing, and she hasn't been seen all morning, and that she's been hiding in odd places.

This is going to come up in a little bit. So, maybe I'll save it for then. But Margaret, as a [00:32:00] lens for how this family is grieving is so powerful because she is nine. I don't know, she is supposed to be 9 or 10.

**Becca:** 11.

**Molly:** 11. She's just lost her father. Of course, she's hiding and not fit for society. Then to that point, of course, Mrs. Dashwood is falling apart at the seams. I think that this movie does a really good job, especially in the beginning, of showing this.

**Vanessa:** I would just add that one of the things that happens, I think, at the dinner, if I'm remembering correctly, is that, Fanny says, "Margaret, can you give up your room? My brother's coming to visit and it has the best view."

**Molly:** Oh, yeah.

**Vanessa:** Just since we're about to meet Edward, and I think that brilliantly sets us up to love Edward from the word go and to see him as more of a Dashwood than a Ferrars right from the beginning. I just wanted to throw that in.

**Becca:** Absolutely.

**Molly:** Yeah, you're so right. I can't [00:33:00] believe I forgot to write that down because that part is so important to me.

**Vanessa:** [laughs] How dare you?

**Molly:** [laughs] Oh, it took eight pages of notes, too many. I was like, "I've got to pare it down." Anyway, yes, 100%. Elinor then accuses Marianne in this conversation of not having said a word to Fanny and John all week, and Marianne is like, "Untrue. I've said yes and no," which I love.

**Vanessa:** [laughs]

**Molly:** Then, we see her come into the breakfast room, and everyone's already seated, and she turns to Fanny and she says, "Good morning, Fanny." Then, everyone looks up like, "Oh, my God, did she just talk to Fanny?" Fanny's like, "Uh, uh, good morning."

**Becca:** Then, she says, "How was the silver? Did you find it all genuine?"

**Molly:** Amazing.

[laughter]

**Molly:** So sassy. Now, here we are. It is time, Edward has arrived. He rides it on a horse, and there's sheep around, [00:34:00] and Edward enters the room. I love Hugh Grant so much. I just love him.

**Becca:** I have to point out here that we watched this movie with my boyfriend, Mike, and at this moment in time, he just goes, "Is that Colin Firth?"

**Vanessa:** Bless his heart.

**Molly:** [laughs]

**Molly:** Bless his freaking heart. Yes, Mike takes are back.

**Vanessa:** Very genuine. It's a reflection for who we are from the outside.

**Molly:** Oh, yeah.

**Vanessa:** We're too in it. We are so in it. That is a fair conclusion that he came to that Colin Firth and Hugh Grant are the same person.

**Molly:** I agree because when we hadn't yet-- When I was reading *Pride and Prejudice*, I didn't know anything about the movie. First of all, I thought that Colin Firth and Keira Knightley starred in a movie together, and then as I was reading, I pictured every man as Colin Firth.

**Vanessa:** Yeah.

**Molly:** Then also, as I was reading this, I pictured Colin Firth as Colonel Brandon and also, Hugh Grant and Colin Firth are the only two British actors. That's a [00:35:00] joke. [giggles] But to me, they are.

**Becca:** Except Alan Rickman, obviously.

**Vanessa:** Hugh Grant famously made a joke about how he always plays the same character. In the interview, somebody-- trying to think what movie it was. But in an interview, somebody asked him about his role, and he was like, "Well, I'm playing a slightly sloppy love interest with a subtle sense of humor. It was a real reach for me."

[laughter]

**Vanessa:** He is in on it.

**Molly:** He comes in, and he is pure Hugh Grant. He's all awkward, and Fanny and Mrs. Dashwood at

the same time say, "Do sit down," which I thought was a beautiful touch to show that Mrs. Dashwood has given up this home to Fanny. Oh, there was a really beautiful line during the dinner scene also where John was like, "Oh, if that's okay with you?" And Mrs. Dashwood is like, "My dear John, this is your home now." [00:36:00] She's just so resigned.

**Vanessa:** Yeah.

**Molly:** Ah, I love Mrs. Dashwood. They're having this conversation, and Fanny is like, "Where's Margaret? I'm beginning to think she doesn't exist." Mrs. Dashwood's like, "Forgive us. She's hiding. She's shy of strangers," and Edward says he is also shy of strangers and he doesn't have anything like their excuse, which was really--

**Vanessa:** He does the payoff, right? He's like, "I have a wonderful view the stables. In error, I'm sure Fanny put me in one of the family rooms, but I quickly fixed it." You're just like, "Ah, you got the cat out of the tree."

**Molly:** I know. He was like, "I'm happily insolvent in the guest quarters."

**Becca:** This is also a wonderful moment because in the book, one of the only critiques I have for Jane Austen on *Sense and Sensibility* is that she doesn't take a lot of time to show instead of tell about how Edward grows [00:37:00] close to the Dashwoods at the very beginning. I love that, instead of just saying, Edward's shy and modest, nothing like his sister, Fanny, you get immediately from the scene the exact same thing.

**Vanessa:** Mm-hmm. That's really well done.

**Molly:** Brilliant. Then, we have Fanny and Edward talking in the stairwell and Fanny is bitching about how spoiled the Dashwoods are, and Edward is like, "They've just lost their father. Their lives are never going to be the same." Fanny's like, "That's no excuse." It 100% is. I'll say this now. This comes up a lot for me. This movie is very special. I think it really does focus in, like I was saying, on the fact that they've just lost their father. To get real, I also lost my father during the pandemic. Just me and my mom wandering around the house, because we also didn't have jobs to go to, because it was the pandemic, [00:38:00] and it is a pandemic, and they literally just lost him, and it's still hard for me a year and a half later.

So, the fact that they're immediately getting pushed out of their house, being treated like guests in their own house, they don't have anywhere to go, they're feeling so lost, I think this just does a really good job of setting it up, especially with Margaret hiding all over the place and with Marianne not really talking. I think that Kate Winslet does a really good job of this kind of stone face, playing the piano all the time. It's just so real and they really encapsulate it really well. So, this movie hit different.

**Vanessa:** Yeah. I'm so sorry for your loss.

**Molly:** Thank you.

**Vanessa:** It's incredibly hard.

**Molly:** Felt I should share. This movie made me feel seen-

**Vanessa:** Yeah.

**Molly:** -and I appreciated it for that.

**Vanessa:** It is. It's a wonderful movie about grief.

**Molly:** It is.

**Vanessa:** About multiple kinds of grief, right? Because Marianne later is [00:39:00] going to be grieving her father and then grieving-- We can talk about it in a number of ways, but innocence and loss of love, and there's this constant state of grief of just the fact that you are a woman in the 19th century. Therefore, as Elinor says so wonderfully at one point, at least, you have a living, we can't even earn ours. There's just a constant state of grief over the whole book. But yes, this acute grief, I think, is really well demonstrated.

**Molly:** Yeah. I think there are so many different kinds of grief, and the fact that she's able to touch on so many of them in this book-- so many kinds of grief and so many kinds of love.

**Vanessa:** Yeah. I know it's really a love story about sisterhood, right?

**Molly:** Yeah.

**Vanessa:** In the broader sense and the literal sense.

**Becca:** Sisters by the seaside.

**Vanessa:** Yeah, and it's just-- I think that's why I love it so much, is that they're like the tandem love stories of the romantic ones and the familial ones.

**Becca:** Oh, Vanessa you were speaking my language on this. [00:40:00]

**Vanessa:** [laughs]

**Molly:** Speaking of sisters, they enter the library, Fanny and Edward. Immediately, we see that Margaret is hiding under a table with her Atlas. She's an-- [crosstalk]

**Vanessa:** Such a great toy.

**Molly:** So good. Edward walks in front of the table and pushes the Atlas underneath to cover up for her because-- they did this so that we'll fall in love with him and it works because I'm sold.

**Becca:** [laughs] Yes.

**Vanessa:** Hugh Grant's great. Margaret gets upset because Fanny is talking about some plans for the garden, and Margaret goes, "Oh." Then, Hugh Grant goes, "Ah."

**Becca:** And he goes-- [laughs]

**Vanessa:** "What a good idea."

**Becca:** [laughs]

**Vanessa:** It is always very silly, very like the 1940s Charlie Chaplin-esque.

**Becca:** [laughs]

**Vanessa:** "Oh, dear me." Stuff is so well done.

**Molly:** Yes.

**Becca:** [crosstalk] really?

**Molly:** It's so good.

**Vanessa:** He may only play one or [00:41:00] two roles, but he does them very well.

**Molly:** He does. When I was not supposed to be looking at the cast and I was doing it anyway, I did see an article that he had-- First of all, I looked him up and I just only thought that man was going to be 30 years old forever. I didn't realize he's still out there doing stuff and he is. So, good for him.

**Vanessa:** Yes. Have you not seen *Paddington 2*?

**Molly:** No. I've heard it's his best work.

**Vanessa:** He's fantastic in it.

**Molly:** I need to.

**Becca:** It's an incredible film.

**Molly:** I did have a very funny moment at work, where I was explaining this article to my coworker. The article was Hugh Grant talking about how he's really trying to branch out because he only ever played the romantic love interest. He was like, "I'm really trying to play these psychopaths and these people who are really dark," and then, I turn to my coworker-- I haven't seen *Paddington 2*--

**Becca:** [laughs]

**Vanessa:** He does it. He does it so well.

**Molly:** Yeah. I got to check it out. [00:42:00] [crosstalk]

**Vanessa:** When do you watch it, just make sure to increase your marmalade budget because you're

going to watch it, and you're going to be like, "I need to eat nine jars of marmalade." So, just know that.

**Molly:** Okay, good to know. [crosstalk] *Paddington 1* first.

**Vanessa:** You do not need to see *Paddington*. No.

**Molly:** Okay.

**Vanessa:** Believe it or not.

**Molly:** Hugh Grant then pops his head into the room, where the Dashwood girls are essentially looking at Zillow ads that they can't afford.

**Becca:** [laughs]

**Molly:** Elinor is like, "No, Marianne, we only have £ 500 a year," and Marianne's like, "What about this one?" He says, he's found what they're looking for. A nice-- What's it called when you're saying one thing and you mean something greater than that?

**Vanessa:** Euphemism?

**Molly:** Yeah.

**Vanessa:** Except it's just a great British-ism.

**Molly:** Yes.

**Vanessa:** It's so British.

**Molly:** It's so British.

**Vanessa:** I found what you're looking for.

**Becca:** Hugh Grant might be the most British personal life. It's possible.

**Molly:** Oh, yeah.

**Becca:** [imitating Hugh Grant] I believe I found what you're looking for.

**Molly:** What you're looking for. He brings Elinor into the library and he comes in. Elinor is trying to get Margaret out [00:43:00] from underneath the table. Edward hesitates at the door, and then he comes in, and he's like, "Do you have a good Atlas?" Because he knows she has the Atlas under there. Elinor is like, "I believe so." He says, "Oh, good. I want to check the position of the Nile. My sister told me it's in South America." Elinor looks at him for a minute and then she's like, "Oh, I see what you're doing." She says, "No, I don't think that's right." She says something like, "I think it's in Great Britain," and he's like, "Oh, yes, yes, yes." Then, he's like, "No, I think you're thinking of the Volga." Then, she's like, "Oh, yes, the Volga that starts in--" and then he says somewhere, and then she says it ends in-

**Becca:** Belgium or-- [crosstalk]

**Molly:** -Wimbledon.

**Becca:** Yes, Wimbledon.

**Molly:** Wimbledon.

**Becca:** Yes.

**Molly:** Wimbledon. And then, he says, "Yes, where the coffee beans come from.."

**Vanessa:** [laughs]

**Molly:** And then, Margaret pops out from under the table and she's like, "The Nile is in Abbysinia."

**Vanessa:** I can't take this geography ignorance anymore [00:44:00] people. She is just like, "I can't." It's like listening to you call Hugh Grant Colin Firth. I can't take it.

[laughter]

**Becca:** It's how Mike brings us out of our places. But I will say, this is also the first time I believe you see Margaret in the film. You hear her before that but you see her face for the first time popping up there.

**Vanessa:** And her luscious curls. Ah!

**Molly:** He introduces himself and she's like, "Margaret Dashwood." I love her. Then cut to Elinor writing a letter or something, and she looks out the window, and Margaret and Edward are sword fighting together.

**Becca:** [laughs]

**Molly:** This is where you're like okay, she's watching him, she's getting all misty eyed, he turns to the window and he's waving at her, and you just melt as the viewer because if you're sword fighting with a child, then you're a good person.

**Vanessa:** Then, Margaret stabs him in the groin-

**Becca:** [laughs]

**Vanessa:** -for some comic relief. You're like, "Ah, aww, [00:45:00] oh."

**Becca:** It's perfectly done.

**Molly:** [laughs] She's like, "Oh, no. Did I hurt you?" He's like, "No, it's okay." Elinor is just like, "Oh man, I'm in love with this man." It's brilliant and perfect.

**Becca:** The floppy charm is all the more perfect when he's injured.

**Vanessa:** Absolutely.

**Molly:** Then, we cut to Marianne playing, and Edward's wandering through the halls, and when I say playing, I mean the piano. Marianne's playing the pianoforte, and Edward walks up and sees Elinor standing in the doorway. This is really where the grief of it all hit me because Elinor is crying in the doorway, and Edward comes up and offers her a handkerchief, and she says, "This was my father's favorite," and wipes her eyes with a handkerchief. It's so beautiful, and just like argh, you just get the vibes there entirely. The handkerchief has his initials on it. He says she can keep it. It's always funny to me when someone in a movie lend someone else a handkerchief, and they blow it, and [00:46:00] obviously, you don't want it back.

**Vanessa:** But again, he wouldn't have to deal with it. He folds it and puts it in his pocket and his valet will deal with it later.

**Molly:** True.

**Vanessa:** I think that is part of why-- right?

**Molly:** Yeah.

**Vanessa:** It's like they just didn't have to deal with the consequences of how gross that is.

**Molly:** That's so true. He asks her to show him the tree house. She says, "Thank you for your help with Margaret," and all that. He says, "Oh, yes. We're having a great time." She says, "Did she show you the tree house?" He says, "No. Would-- would--" His little stutter is so cute. He's like, "Would you do the honor?" It's very fine out. And she says she would. They go for a walk. Oh, man, I'm shipping it.

While they're walking away, Kate Winslet as Marianne looks up and she's honestly very, she looks haunted but in a very good way. Because Marianne is at this point feeling her feelings. She's just playing, and she looks up, and she's watching them, and she doesn't smile, but you can see that she knows. There is a point at this [00:47:00] part where Elinor and Edward are walking out, and Mrs. Dashwood sees them and watches them walk out and smiles. And then above her, Fanny watches her watching them, and it's frowning, and it's so good.

**Becca:** This was another Mike take, and this should give you an inclination of what he more consumes, but he compared it to *Spider-Man 3*, when Tobey Maguire as Peter Parker is sitting in the front row at the theater and in the balcony, you have James Franco playing his friend, Harry, and he's just giving him dagger eyes below, because he knows he's Spider-Man, and he's mad at him, and he was like, "Yeah, that's the scene." It's like Fanny is James Franco and Mrs. Dashwood is Tobey Maguire.

**Vanessa:** I love that. All Marvel movies are based on Jane Austen novels.

**Molly:** Oh, yeah.

**Becca:** Yes.

**Vanessa:** That feels true to me.

**Becca:** That is a confirmed scientific fact.

**Vanessa:** Yeah.

**Becca:** I am set.

**Molly:** Before we move on to the next scene, when they're walking out, this is very [00:48:00] important, Edward says that he's going on an expedition with Margaret to China, and that his job is going to be swabbing the floor, and administering rum, and sword fighting, obviously, and it is so good. He's like, "Oh, I'm going under the assumption that I'm going to be treated very badly, of course."

**Becca:** [laughs]

**Molly:** I love that. They've just been having these little conversations and talking about their future piracy. Edward and Elinor go on a walk, and he's talking about how he wants to go into the church, but his mother wants him to go into the army. So, he's not going into anything. We have a little montage of them getting to know each other in different settings. Then, they're on horses, and this is where we get that wonderful line where he says that he's so idle, and their situations are so similar. But Elinor says, "At least you can inherit your wealth and we can't inherit anything." His response is iconic, which is, "Maybe Margaret's right. Our only option is piracy."

**Vanessa:** Yep.

**Becca:** [00:49:00] [laughs]

**Molly:** Yep. So good.

**Vanessa:** And Margaret is right. That is our only option.

**Molly:** Yeah. Be gay, do crime.

**Vanessa:** Yeah.

**Molly:** Yeah.

**Vanessa:** High Seas. Hijinks on the high seas, it's the only way to do it.

**Molly:** I wonder if that's what *Sense and Sensibility and Sea Monsters* is about. But no spoilers because we will watch it or read it.

**Becca:** Read it.

**Molly:** Book?

**Becca:** Book.

**Vanessa:** I went to college with the guy who wrote that book.

**Becca:** Oh, seriously?

**Vanessa:** Ben Winters.

**Molly:** No way.

**Vanessa:** Yeah. My friend, Ben, wrote that book.

**Molly:** We cut to Edward reading to them at night. This was always something I struggled with the book. The fact that Marianne thought that Edward was bad at reading as in he didn't feel it enough, and what I thought was so key about this scene, Edward's reading them from maybe the Bible, maybe poetry, I'm not sure which, but he's reading to them. Marianne stops him and then does an impassioned recitation of the passage that he was just reading and makes him do it again. [00:50:00] But what this does so well is Edward, after his passage, wipes away a tear. I don't know if it was an awkward nose scratch or if he was crying, but he does the motion of wiping away a tear, and it's like, "Oh, he was feeling it." He's just not Marianne. He doesn't show it the same way.

**Vanessa:** Oh, my God, I never noticed that. I love that reading of that scene.

**Molly:** I loved it.

**Vanessa:** Oh, you find that very compelling.

**Molly:** Yes. He feels things softer, you know?

**Vanessa:** Yeah. And she's just being such a snob, acting like there's one [unintelligible [00:50:35]]. I freaking love her, and she's perfect, and she's 17. But she's being a little shit.

**Becca:** Oh, absolutely. The way he earnestly tries to follow her instructions and does such a bad job. [laughs]

**Vanessa:** I know. Right, that is the endearing thing, that is more important than reading well.

**Molly:** Yeah. Then, we cut to Marianne receiving the letter that they're invited to Barton Cottage. [00:51:00] This is where Mrs. Dashwood says, "You know what? Let's not go yet. Let's delay, because I think Edward and Elinor are starting something up."

**Vanessa:** Hey, hey, hey.

**Molly:** Did that happen in the book? Did they delay?

**Becca:** Not exactly, no. They basically are at the house, and Mrs. Dashwood gets upset from her

conversation with Fanny, which is coming later, and then she just happens to get the letter at that point and makes the decision without consulting Elinor.

**Molly:** Gotcha, gotcha. Well, I like this way they did it though.

**Vanessa:** I haven't read the book in too long.

**Molly:** Totally fair. The thing is that this movie-- while there's a lot of differences from the book, I did not notice them in the same way that I noticed them with the 2005 *Pride and Prejudice* or even the parts that were left out of the 1995 *Pride and Prejudice*. I don't know if it's because I absorbed *Pride and Prejudice* differently, but this movie felt complete to me. It didn't feel it was lacking anything or anything was very different from the book, which is [00:52:00] very impressive. Anyways, that scene happens and she has this conversation with Marianne, where Marianne is not into the fact that Elinor and Edward are falling for each other. She says, "Love should be like Guinevere and Juliet." Her mom's like, "They die in the end."

[laughter]

**Vanessa:** Yeah. I would rather my daughter not be Juliet [unintelligible [00:52:25], right?

**Molly:** Yeah.

**Vanessa:** No, thanks.

**Molly:** Yeah. We cut then to Marianne entering Elinor's room that night, and Marianne is reading poetry about love, and they have a conversation where Marianne is like, "How do you feel about Edward? It's a pity he can't read well." Elinor's like, "You just made him nervous," and Marianne is like, "I think he's boring but if you told me that he's going to be my brother, I will love him unconditionally." Elinor gets super uncomfortable and is like, [00:53:00] "That's not going to happen. We don't know. We don't know anything." I loved this part, where she asks her how she feels about him, she's like, "I esteem him. I like him very much." Marianne's like, "What the fuck are you talking about? Get out of here with esteem him and like him." She quotes the poem she was reading, "His love of a fancy or a feeling o'er a Ferrars."

**Vanessa:** But here comes one of my favorite moments. When Marianne says, "But I don't know how I shall live without you."

**Molly:** Oh.

**Vanessa:** That idea that like, "You move where the guy owns property and the roads aren't great." These two girls have been so close forever and so when your sister gets married depending on the situation, you could go years without seeing her.

**Molly:** Mm-hmm.

**Becca:** Yeah. I think the way that Kate Winslet and Emma Thompson act this scene, it just captures that that [00:54:00] sisters thing, they're really seesters.

**Molly:** They are seesters indeed.

**Becca:** They are seesters. They go between teasing, and frustration, and just sweetness and love through very, very seamlessly talking about boys, and love, and how they see the world.

**Vanessa:** Yeah. I think it's really well done.

**Becca:** Yeah.

**Molly:** Yeah. To go from, "I don't know how I'm going to live without you," to Marianne's mocking.

**Vanessa:** I like him.

**Molly:** I like him. I think he's very charming and I can [unintelligible [00:54:29]].

**Vanessa:** [laughs]

**Molly:** So funny.

**Vanessa:** But Elinor is being so smart. Marianne is teasing her but she's like, "We don't know anything about his situation." Let's not put the cart before the horse and it turns out that Elinor is right.

**Molly:** Oh, yeah. Elinor is so right.

**Vanessa:** Elinor is right about everything. She's always considered the wet blanket but she's always correct.

**Becca:** Yes. She is always right except about her own feelings.

**Molly:** Yes. Elinor Dashwood, [00:55:00] as we've said many times on this show, is a goddamn liar when it comes to herself. She can tell herself that she is not going to be broken up over this all she wants, but she is. But in this case, she played her cards correctly because it would have been quite a disaster for her if she had allowed herself more fully to fall in love at this time, even though she is in love at this time. I mean she just met him, but. The next day, Mrs. Dashwood and Fanny are watching Edward and Elinor are walking through the park, and this foreshadowing is a bit on the nose. This is added to the script to get the audience on board.

Fanny says that, "Edward is the kind of person on whom penniless women can easily prey. If he entered into an engagement, he would never go back on his word. He's incapable. Their mother has made it very [00:56:00] clear that she would disown him if he ever married someone of lesser status than him." She's talking for context in the movie about Elinor, but for those of us who have read the book, this is a big, big foreshadow.

**Vanessa:** Mm-hmm.

**Molly:** I don't think it was in the book.

**Becca:** Oh, no. No, no, no. This is just Emma Thompson being like, "Hey, he's going to take advantage of by a money-grubbing lady. It's coming."

**Vanessa:** Well, it's also Emma Thompson showing us that Fanny is not a fool and Fanny is a meddler. Fanny is going to destroy this family's life as many times as she possibly can in order to maintain her wealth, and power, and stature. She just doesn't care who she hurts.

**Becca:** Oh, yes.

**Molly:** Mm-hmm. Fuck Fanny Dashwood.

**Becca:** Yeah, fuck Fanny.

**Vanessa:** Yeah, for real.

**Molly:** This conversation with Fanny stresses out Mrs. Dashwood, and this is when she tells [00:57:00] them that they're moving. They decide to move to Barton. Edward is so sweet. He's like, "Devonshire? Oh, no, I don't want you to go to Devonshire." So, sweet. He really doesn't want them to go.

**Vanessa:** He's my pirate king.

**Molly:** I know.

**Vanessa:** Who shall I obey?

**Molly:** I know.

**Vanessa:** Also, I'm in love with Elinor but mostly my pirate king.

**Molly:** Mostly justice for Margaret. I need to note that when they ask who Sir John Middleton is, they say, "He's a widow, a cousin of mine." I jumped up off the couch, because they killed Lady Middleton, they just knifed her right out of the book.

**Becca:** This was a fantastic moment in the viewing party, because like I said, it was the three of us watching and Molly pauses and she goes, "Did they just kill Lady Middleton?" I was like, "Yep, that's the first casualty of the book." Then, Mike just goes, "Ha, Lady Middleton get fucked." Then Molly just goes, "But how, how, how?" Then I was like, "Molly, does she really add anything to the plot?"

**Molly:** And the answer's no. Listeners, [00:58:00] the answer's no. She doesn't.

**Vanessa:** I'm so sorry, Molly. I didn't know that she meant so much to you.

**Molly:** It's okay. I will live. It's odd because I cared so much when they cut certain characters out of *Pride and Prejudice*. I really was upset that they cut Louisa out of *Pride and Prejudice* 2005. But in retrospect, she didn't add anything. In retrospect, the only thing Lady Middleton added was her children, and they didn't really add much either.

**Vanessa:** You've got to strip it down.

**Molly:** You've got to pare it down. I think that the people that they cut-- Actually, I have feelings about the other person that they cut, and I don't know if we'll get to that part in today's episode, but I didn't care so much that they cut Lady Middleton. Anyway, she's dead. They invite Edward to stay with them at the cottage. Actually, Margaret says, "You'll come stay with us, right?" He's like, "You know I would love to." They say that he must come as soon as he can. He says he will. Then, we cut to Elinor [00:59:00] saying goodbye to her horse and it's a very sweet little moment.

**Vanessa:** [laughs]

**Molly:** She's petting the horse's nose. The horse looks a little uncomfortable.

**Vanessa:** I know the horse does, the actor horse. But this was in the running for one of my favorite quotes.

**Molly:** Ooh, ooh. Yes. Which line?

**Vanessa:** Oh, well, Edward asks Elinor like, "Can you not bring him with you?" Elinor says, "No, we can't possibly afford him." Edward goes, "Well, maybe he can make himself useful in the kitchen." It's just the perfect joke, right?

**Molly:** it's so cute. Then, he's like, "Forgive me." Oh, sorry. Was that not funny?

**Vanessa:** Yeah, again about grief, right? He's someone who's willing to sit with her in the grief, and be sad with her, and try to make her laugh without belittling the importance of something that could seem silly to someone on the outside, which is a favorite horse.

**Molly and Becca:** Yes.

**Becca:** The thing about grief, especially when you're someone like Elinor is that it's something that takes over everything [01:00:00] and you have to like-- If you have to be there for everybody else because everybody else is also in grief, it's really, really crucial to have the person who can be there for you. And in this time period, Edward is the person who's there for Elinor.

**Molly:** And now, she has to say goodbye to him too.

**Vanessa:** And to the horse.

**Molly:** Yes.

**Vanessa:** More tragically, the horse.

**Molly:** Her horse that she clearly loves. It's so hard and the scene was really a nice addition, because, Vanessa, I was not Team Edward for most of the book.

**Vanessa:** I understand that.

**Molly:** Yeah. I did not become Team Edward until--

**Becca:** The penultimate chapters?

**Molly:** Until pretty late in the game. This scene, him coming in and, one, being there for her at this time. And then two, trying to tell her about Lucy.

**Vanessa:** I know. He really does. Fricking Fanny, man. She runs back in and she's like, "I can tell--" Fanny is clearly worried he's about to propose, right?

**Molly:** Yes.

**Vanessa:** She bolts in and is like [01:01:00] talkus interruptus.

**Molly:** Yeah. Like, "You've got to go now." It's on the tip of his tongue. This he was really funny, actually, because he's trying to tell her he's like, "I have to tell you something." She thinks he's going to propose, too. He's like, "About my education." She's like, "Oh."

**Vanessa:** Education?

**Molly:** Your education?

**Vanessa:** Yes. About your education.

**Becca:** Oh, it's [crosstalk] yes.

**Molly:** Yes. He's trying to get it out. He's like, "I went to school in this place--" Where was it where he went to school?

**Becca:** Plymouth.

**Molly:** Plymouth. She goes, "Indeed." He says, "Oh, do you know it?" She says, "No." He goes, "Ah."

**Becca:** [laughs]

**Molly:** [crosstalk] timing to. It was like, "Ah, do you know it?" "No." "Ah." He's about to tell her, it's on the tip of his tongue, fanny runs in is like, "No, no, no, no, no. You've got to go now." Then Edward has to leave and he leaves.

**Vanessa:** But this is like, he should have been like, "Fanny, back off."

**Molly:** I know.

**Vanessa:** I love Edward and he's very charming. But he needs a minute. I find [01:02:00] him disappointing in this moment. I'll just say that.

**Molly:** Well, Edward is a bit of a weenie.

**Vanessa:** Yeah.

**Molly:** They make him likable but at the crux of the character, it is what you were saying earlier, Vanessa, is that he's a little bit weak. He doesn't stand up for himself.

**Vanessa:** He is and he's not. He's not. He keeps his promise to Lucy-

**Molly:** He does.

**Vanessa:** -which very important. Women have less power. He's made a promise to her. He won't go back on it. Yeah, this is just a moment where you really want him to turn to Fanny and say-- We know he can stand up to Fanny. He's like, "I was put in the wrong room. They've just lost their father."

**Molly:** Mm-hmm.

**Vanessa:** It makes you wonder if he doesn't really want to tell Elinor about Lucy.

**Becca:** Ooh, [crosstalk]

**Vanessa:** He absolutely should have turned to Fanny and been like, "Fanny, I need 10 minutes." She would have backed off.

**Molly:** Yeah. It's hard. I think it's something that the book and the movie that this story is grappling with, and that I as a reader and I think a lot of readers grapple with. [01:03:00] We talk a lot, is Eddie compost or garbage? Because I was very he's garbage. But Becca was saying, "He's garbage that's good."

**Vanessa:** He's trash, but he's good trash.

**Molly:** Good trash.

**Becca:** [laughs]

**Molly:** Because he does everything for the right reasons but he's not standing up for what he wants, and he's not doing what he wants, and that's not contributing much to the world. In this moment, I think you're right. Maybe he doesn't want to tell Elinor about Lucy, but wouldn't that have been the right thing to do?

**Vanessa:** Yeah. But he was trying to do it, right?

**Molly:** Yeah.

**Vanessa:** Anyway, it's something that I am very frustrated by his lack of just snapping at Fanny in this moment.

**Becca:** Yes. Edward is a complicated, complicated character and I'm sure that we'll continue to say more things about him. He's compelling [01:04:00] and much more interesting in the movie than he is in the book to me. Because in the book, I was just not a fan until the end, which I was.

Then, he gets pulled away, and we jumped to the ladies in the carriage on their way, and Margaret says that Edward is planning to bring the Atlas to Barton for her. Marianne says she thinks he'll do so in less than a fortnight. Then, we see her look over at Elinor, who is trying so hard not to think about any of it.

**Becca:** And then, they roll away from Norland.

**Molly:** And then, they roll away from Norland. And that, dear listeners, I think, is where we're going to call this episode. But don't worry, we are bringing Vanessa back for the next half of the first half. So, the next quarter of the movie.

**Vanessa:** [laughs]

**Becca:** Vanessa, thank you so much for joining us.

**Vanessa:** Thank you so much for having me.

**Molly:** Vanessa, do you have any social media or websites that you want to plug for our listeners if they want to find you elsewhere?

**Vanessa:** Yeah, I really think that the [01:05:00] things that I work on that your listeners would like best are definitely Hot & Bothered, my romance novel podcast, and starting in March, we're going to be talking about *Pride and Prejudice*. But you can catch up, we've talked about *Twilight*. [crosstalk] *Jane Eyre*. Nothing but the classics.

**Becca:** [laughs]

**Vanessa:** People should go to [readingandwalkingwith.com](http://readingandwalkingwith.com) and look into our Jane Austen pilgrimage. Depending on when this comes out, there's still spots available and there will be more *Pride and Prejudice* pilgrimages in our future.

**Molly:** Amazing.

**Becca:** All right, listeners. Until next time, stay proper--

**Vanessa:** --and swab the decks.

**Molly:** Yes! Oh, my God!

**Becca:** Yes.

**Molly:** When he's like, "What is swabbing anyway?"

**Vanessa:** [laughs]

**Becca:** Ah, perfection.

**Molly:** Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at [podandprejudice.com](http://podandprejudice.com). To keep up with the show, you can follow us on Twitter, Instagram, and Facebook [01:06:00] @podandprejudice. If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](http://patreon.com/podandprejudice) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. Thanks for listening.