

Molly: Hey, everyone. Before we begin today, we want to give a huge shoutout to our newest patrons, Leah and Amanda. Welcome to the team. If you want to be like these awesome people and get access to our notes, videos of us making Jane Austen themed cocktails, and more, head on over to patreon.com/podandprejudice.

Now, enjoy this week's episode covering the 4th part of the 1995 adaptation of *Sense and Sensibility* with our guest, Ghenet Randall.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about, I would say this is probably the third-sixth of the movie. That'd be-- [crosstalk]

Becca: We're headed towards the fourth-sixth, if we can make it.

Molly: Fourth-sixth, oh, you're right, you're right. The fourth-sixth, the fourth-- fourth-sixth, that's a hard word to say of *Sense and Sensibility* written by Emma Thompson, directed by Ang Lee, starring Emma Thompson, [00:01:00] Hugh Grant, Alan Rickman, and Kate Winslet. We are joined here today by Ghenet Randall of The Book Was Better Podcast. How are you doing, Ghenet?

Ghenet: I'm good. How are you?

Molly: Good. Long time, no see.

Ghenet: I know. It's been so long.

Molly: We just recorded our last episode, listeners, and we are jumping back in with this one. So, you had wait, but here we are. We asked Ghenet in the last episode, a bunch of questions about her experience with Jane Austen. If you want to hear all of her Jane Austen takes, go back to that episode, listen to that. We're just going to dive right back into the movie, because we've a lot more to talk about.

Ghenet: I feel we haven't even started yet, to be honest, even though, we've been talking about it for so long. [laughs]

Molly: I know.

Becca: Oh, yeah. We have still quite a bit of ways to go. But first, I'll just refresh our listeners. We left off with Colonel Brandon leaving his estate in a hurry and abandoning his [00:02:00] picnic. That brings us to the Dashwoods and Willoughby going to the picnic at Barton Cottage and hanging out there.

Molly: Yes. They are eating apples and cheese, and Willoughby is just talking shit. Just talking shit

about Brandon, about Mrs. Jennings, about Sir John. This is something we talked about in the book, which is that he brings out the worst in Marianne. Honestly, the worst in all of them, because they're all-- except for Elinor laughing along with him and being like, "Oh, oh, oh, oh, yeah. Brandon sucks." He says the thing about him being the kind of person that nobody remembers to invite anywhere. He's just mean.

Ghenet: He's so mean. How dare you besmirch the good name of Brandon?

Molly: Yeah. Elinor's like, "Why should you dislike him so much?" He's like, "Because he threatened me with rain when I wanted it fine and blah, blah, blah, blah." He lifts Marianne up, and starts spinning her around, and [00:03:00] they're giggling, and he's like, "You must give me leave to dislike him as much as I adore." Then everyone pauses, and he's looking into Marianne's eyes, and then he turns, and he goes into the cottage. [laughs]

Becca: What a man move.

Ghenet: I have two things to say about this particular scene. One of which is Marianne, Willoughby walked through that Jack and Rose could run, because they started doing that spinning thing and I was like, "This feels familiar."

Molly: Yes.

Ghenet: [crosstalk] *Titanic* came out after this movie, didn't it? When did *Titanic* come out?

Becca: *Titanic* came out after this movie.

Ghenet: Okay.

Becca: This was Kate Winslet's performance before *Titanic*.

Ghenet: Yeah.

Becca: There's a meme going on the internet right now, where it's Jack and Rose spinning together and what I saw made me laugh really hard and it was like, "I'm dead inside" and the other person says, "I'm an alcoholic," and he goes, "Let's start a theatre company."

Molly: [laughs]

Ghenet: Oh, no.

Becca: Maybe that's a template we got to use in this episode, somehow.

Molly: I think you're right. [00:04:00] Also, *Titanic*, I just googled. It came out in 1997. So, two years after this.

Ghenet: Yeah, no, I definitely was thinking about it. I was like, "Oh, ha, ha, I see what you did there." The other thing I was thinking was, they keep talking about how they only have £500 a year. This is how

that I listened to your podcast actively, because as I was thinking this, I just heard Becca's voice in my head go, "The economics of dating in Jane Austen." [laughs]

Becca: Graham, the sound effects.

Ghenet: Graham, the sound effects. Because they talked about having £500 a year and the way that they talk about it is that they're supposed to be really poor, but their house is really nice. I'm like, "I looked up how much £500 a year would be in today's money and it's definitely a lot more than I thought it was going to be." That's more than even I make in a year. I was like, "Wow."

Molly: Wow.

Ghenet: £500 a year in 1811, which is when this book was published is £43,000 a year in 2022 money.

Becca: Oof.

Molly: So, they're fine.

Ghenet: [00:05:00] Yeah, they're fine. They're comfortable.

Molly: I suppose they are a four-person household. However, the price of living was lower than.

Becca: It depends on what you characterize as the "price of living," because they can.

Molly: [crosstalk] They are getting this apartment for free.

Becca: Yeah, they can afford two servants-

Molly: That's true.

Becca: -on that salary. But that's how much are they paying each servant is a real question-

Ghenet: Yeah.

Becca: -and how much are they paying in rent is the real question. These expenses add up. It does translate to you can't afford beef in the end, but it's not they are destitute. They're not on the streets.

Molly: Right.

Becca: They're rich people poor.

Ghenet: They're rich people. Right. That's what I was going to say is the way that they talk about it sometimes is as if they're literally one bounced check away from being evicted from their house and that's not what's happening right now.

Molly: Right. They got evicted from their house, because their son married a bitch.

Ghenet: [laughs] I mean, that is correct. [00:06:00]

Becca: A bouncing bitch throwback.

Ghenet: [laughs]

Molly: A bouncing bitch, I didn't call her bouncing bitch. Okay, okay. This is Willoughby. Willoughby says he has particular associations with this cottage that makes him love it all the more and Elinor was rolling her eyes like, "Oh, my God, the way he is talking about Marianne right in front of everyone."

Ghenet: Marianne is swooning.

Molly: Swooning. Then we cut to him and Marianne walking him to the gate, and they're unaccompanied, and he's saying, "Oh, this is improper." Actually, Marianne says, Elinor would say this is improper and he's like, "It is improper," and she's like, "Whatever." Then he asks if he can talk to her the next day alone and she says that they're always alone. He's like, "I have something in particular wish to ask you" and she's like, "Okay, I'll stay home from church." This is an addition to make it clear that he intended to ask her to marry him.

Becca: Yeah, this is going to be for a later [00:07:00] episode discussion, but they do cut a rather significant portion of Willoughby explaining himself later. The way Emma Thompson justifies that decision is that she shows instead of tells that he thought all these things, and it makes it clear to us that Marianne is not crazy. She didn't imagine this and that she is actually being gaslit out of her feelings.

Molly: Yes, it's complicated. Willoughby is a complicated character, because in the book, him explaining himself, it's easy to be like, "I don't believe you. I don't believe that you actually were going to do that." But showing it, it doesn't make it forgivable, but it makes it obvious that he did love her.

Becca: Yes.

Molly: We cut to the next day with the other girls. Well, actually, first we cut to a church scene in which Margaret is whispering about like, "Do we think he's going to get down on one knee?"

Becca: "Do you think he'll kneel down?"

Ghenet: [laughs]

Molly: "They always get down on one knee."

Becca: She's so cute.

Ghenet: [00:08:00] So cute. Justice for Margaret.

Molly: Justice for Margaret.

Becca: This whole movie is justice for Margaret. She's great in this film.

Molly: She's so good. Favorite character.

Becca: Yeah.

Ghenet: [laughs]

Molly: Then they're walking back from church and they did like, the way they were so excited about their sermon, they're like, "Wonderful sermon." Walking back skipping along, all excited. Then we see Marianne just like dart in front of the camera sobbing, and they walk inside, and they see Willoughby in the other room, and he is tense and like, "What, what, what happened?" We can see in Willoughby sputtering being like, "I have to actually go to London" and he's not telling them why. Greg Wise is such a theatre actor. We were watching this together, me and Becca, and we were noticing that his lips, he sees faces so relaxed, he's doing the facial relax thing, and his lips are not moving. [laughs] I can't describe it.

Becca: Yeah, this man has been on the West End. [00:09:00]

Ghenet: Yeah. Do you know what I kept thinking about is, is the stuttering and it's also he kept doing the vocal quiver.

Molly: Mm-hmm.

Becca: You know how when your voice breaks a bit when you're trying not to cry and there was a little bit of that, and I was like, "Oh, Willoughby, only I didn't know about this book, I would be feeling for you."

Molly: I know. When we were watching it last night, my roommate agreed-- She was like, "Now that I know that he's married to Emma Thompson. I can see it. Maybe, I know that Willoughby is a dick, but I see what Marianne sees in him."

Becca: Let's take a moment just like a 10-second moment. Let's all just appreciate how good looking a couple they are together.

Molly: So hot.

Ghenet: Yeah.

Molly: So hot.

Becca: Perfect.

Ghenet: Yeah.

Molly: All right. It's over.

Molly: Yeah.

Becca: Let's go on.

Molly: One of our listeners sent us some videos of him on the British equivalent of Dancing with the Stars.

Ghenet: Ooh.

Molly: I watched all of them. I did a deep dive, and he was so adorable, and he called his wife Dame Emma Thompson. He called her Dame [00:10:00] Emma.

Ghenet: Oh, my God, that's incredible.

Molly: She had convinced him to do this show.

Becca: They've been married so long.

Molly: I know. It's so sweet. He was not the best dancer, but he had a good time every time.

Ghenet: That's what you want really, like, them to have a good time.

Molly: Yeah.

Becca: I'm glad Greg Wise is a good dude, because Willoughby--

Molly and Ghenet: Not a good dude.

Molly: Yeah, he's sputtering, he says, he has to go, and then he says, he doesn't want to torture himself any longer and runs away. Again, a very self-centered, selfish lover. He doesn't seem to care-- [crosstalk]

Becca: Beloved pillow princess.

Molly: He's a pillow princess.

Ghenet: [laughs]

Molly: He doesn't care how this is affecting their whole family. Marianne runs upstairs and Elinor starts hypothesizing about like, "Why is he being so guilty? Are they engaged?" Mrs. Dashwood says, "What are you saying that he's been acting a part to your sister all this time?" Elinor says, "Flat out. No, he loves her. I'm sure," which I think is another [00:11:00] way that they're trying to show us that he is had honorable intentions, even if he doesn't act on them. Mrs. Dashwood then says that, they need to trust her to tell them on her own time, whether or not they're engaged, but Elinor just thinks that there was something underhand in the way he left.

Then she goes upstairs, and Mrs. Dashwood runs into her room crying, Margaret is standing there with a cup of tea, trying to give it to Marianne, "She won't let me in" and hands it to Elinor, then she runs into her room crying, and they're all crying. Elinor is standing there and the camera angle is coming from above. So, we don't see Elinor's face. We just see her standing there with a cup of tea going and sitting on the stairs, and then sipping her tea to the music of her entire family wailing around her, and it is so

good.

Ghenet: It is such a mood and it's also like, it's not even that she sits on the stairs. She looks at all three of the daughters and is basically just like, "Well--"

Molly: Here I am.

Ghenet: Sits on the stairs, takes her tea, and just-- [00:12:00] Oh, my God, it is such a mood and it's so, so good.

Becca: As the middle sister in a family where the other three women are considered more "dramatic" than me, the scene is so relatable.

Ghenet: Yeah.

Molly: But also, it's emblematic of how Elinor is for the entire book and movie. She has to be the strong one in this family, because her family's falling apart. She has to keep it together and she's trying so hard to hold it together, which is why at the end when she finally cracks, it's this beautiful moment of like, "Yes, feel your feelings. You've had to hold them in for so long." Well, Elinor Dashwood may be a goddamn liar. It's not that she doesn't have good reason to be a goddamn liar.

Ghenet: Yeah.

Becca: Oh, no.

Ghenet: They can't all go to pieces.

Molly: Right. Oh, oh, Elinor. Then cut to Barton, the main house, and they're having tea, and there's dogs hanging out, and everyone's playing cards, and it's raining, and this is the moment where we get the iconic, "If [00:13:00] only this rain would stop," and then Mr. Palmer going, "If only you would stop."

[laughter]

Becca: [crosstalk] "I can't believe it. I simply can't believe it," and he goes--

Becca and Ghenet: "Try."

[laughter]

Molly: Those are some of my favorite lines. I wrote them down as my best line deliveries.

"Try." [laughs]

Ghenet: "Try."

Molly: [laughs] Lucy goes over to Elinor and is like, "Maybe we can have a little chat now." She asks her if she's acquainted with Mrs. Ferrars. Elinor is like, "I don't know that you know that family" and she's like, "Oh, I might be well acquainted with them soon." She says, "Do you have an understanding

with Robert?" Lucy goes, "No, no, I've never met him in my life. No with Edward." She looks up at her through her eyebrows.

Becca: She does and is that the moment you said, she was genius?

Ghenet: No, it's coming.

Becca: Oh, okay, okay.

Ghenet: It's a little bit, but I didn't write down here small amount of appreciation to Elinor's hairstyle, because I really thought I'd like the little bows and her bond were really cute. Although, the way that she has the [00:14:00] twist at the front, I'm not going to lie made me think of how I used to wear butterfly clips in my hair. Like, how you would twist them and then put the butterfly clip at the end. Once I saw it, I couldn't unsee it.

Molly: You're 100% right. I was thinking that I really liked her hairstyle, because I thought that doing those little twists was a nice way to create volume and curl. I was like, "How is she keeping those in place?" But you're right that it's very reminiscent of the butterfly clip era.

Becca: Yes, absolutely.

Ghenet: Once I saw it, I could not unsee it. But I also was like, "I appreciate a good bow moment, you know?"

Becca: But the close up on Emma Thompson's face in this moment and the pain that just briefly passes over her face, the disbelief, the shock--

Molly: Edward Ferrars. Edward, Edward.

Becca: Surely.

Molly: We mean different Edward Ferrars, the very same. Yeah, she is panicking. Lucy says, "I know I wouldn't have told you if I didn't trust that you could keep our secret. I know he looks on [00:15:00] you as his sister, blah, blah, blah, blah." She explains about Mr. Pratt and how they stayed there. You can see Elinor realizing like, "Oh, he tried to tell me."

Ghenet: Yeah.

Molly: Then Lucy pulls out her handkerchief, and she makes sure that the initials are angled just so that Elinor can see them, and then she looks up at her through her eyebrows again.

Ghenet: This is where I wrote Lucy Steele is a goddamn mastermind.

Becca: Oh, yeah.

Ghenet: She is playing checkers with everyone else is just breathing.

Becca: Yeah, they're not even playing checkers.

Ghenet: They're not even playing checkers. They're just there.

Molly: Yep.

Ghenet: It's the fake cry, it's the way that she puts the hanky up so clearly, so that she can see the initials, and then look up through her eyelashes triumphantly to watch Elinor see the initials, and see her reaction. Just like, she's mastermind. That's it. That's all I have to say.

Molly: Yeah, and it's heartbreaking. This is the replacement for the hair plotline, which [00:16:00] is, I didn't realize the first time I watched it, and afterwards, Becca was like, "Did you notice that they didn't do the lock of hair thing?" I was like, "Huh." But Becca then was like, "But they did the handkerchiefs" and I was like, "Oh, I didn't even think that was the replacement," but it totally is.

Becca: They probably were like, "The one lock of hair bit is probably enough for the modern era. We need to do something else that's not hair related to show the Lucy Steele, Edward Ferrars connection."

Molly: They were correct. There was one hair lock, too many in the book. I like the idea, though, that our good boy, Edward Ferrars is walking around with multiple monogram handkerchiefs with his own initials on them.

Ghenet: I mean, doesn't everyone is that another thing?

Becca: Is that a high-class thing? No, they have to have more than one handkerchief, because you have to give it to a lady.

Ghenet: Yeah.

Becca: At some point, so you have to get a new one.

Molly: It's such a weird thing to give away, because it's got your snort on it. I just I'm not a fan of the hanky.

Becca: Yeah, the hanky-- [crosstalk]

Ghenet: Yeah, [crosstalk] a weird one. I think they are one-time use type thing as in [00:17:00] they use it and then put it in the washing. I'm sure they have multiples, but yeah, no, it is a bit of a weird one.

Molly: Fair, fair, fair.

Ghenet: It's a bit like in the first bit of the film when Elinor wipes her snotty face, then tries to give it back, and she's like, "No, no, you keep it." It's like, "Oh, he's just being polite or he just doesn't want to touch her. It's not--"

Becca: This episode of Pod and Prejudice brought to you by Kleenex or [crosstalk]

Molly: Oh, my God, maybe I should reach out. [laughs] So, that happens, and then Mrs. Jennings is like, "I must know what you're talking about," and inserts herself into the conversation, and Lucy is like, "Please don't tell. Our secret can't get out." Elinor in the rush is like, "I give you my word." They focus in on that, because her word is very important to Elinor. Mrs. Jennings then invites them to come to London, and Charlotte is so excited at this point that they're going to come to London that she wrinkles up that paper, and that's been [crosstalk]

Becca: It's such a weird move on her part. She just runs up to her husband, grabs the front of his newspaper, kind of wriggles his hands like, [00:18:00] "Yeah," and then runs away, and he just smooths out the paper.

Molly: The Porcupine. There was another moment between them at this point, where she was like, "Oh, my gosh, isn't it so exciting that the Dashwood is going to come with us to London?" He says, "Yes, I came here with no other goal in mind."

Becca: The deadpan.

Molly: I love him so much. Then we cut to that night, and it's just a shot of Elinor lying in bed, and her eyes are red rimmed, and Marianne is bustling around behind her being like, "Oh, I'm so excited. I'm going to see Willoughby. You're going to see Edward. Are you asleep?" Elinor goes, "With you in the room?" Marianne is like, "I do not believe you are as common as you look Elinor and not even you, and I liked that addition because it's a foreshadow of Elinor always being the calm one, but not actually being calm." She's saying basically, "Elinor Dashwood, you are a goddamn liar."

Ghenet: [laughs]

Becca: Oh, yeah.

Becca: and **Ghenet:** Oh, yeah.

Becca: Marianne was first to say Elinor Dashwood is a goddamn [00:19:00] liar.

Molly: Mm-hmm. The next day, they leave for London, and we see them in the carriage, and Lucy is just going on about Edward to Elinor, and she's like, "I would be really jealous if he ever talked to more of one young woman than another, but he's never done that." Then she gives her this little side eye like, "Hmm." They arrive in London and we learn immediately that Mrs. Jennings has a parrot named Pooter.

Ghenet: [laughs]

Becca: And a servant named Pigeon.

Molly: Pigeon and Pooter.

Becca: At this point in the film, again, we were watching with my boyfriend, Mike. So, this is a Mike take. But he paused the movie to go, "I'm sorry. The parrot's name is Pooter?"

Molly: "And the man's name is Pigeon?"

Becca: Yes. He wanted to note that Pooter sounds like a very rude word.

Molly: Sure does.

Becca: Yes. So, it's cruel that you named a parrot, Pooter.

Ghenet: Yep.

Becca: Because it sounds like cooter.

Molly: Yep, yep. Nothing more to say on that front, really.

[laughter]

Molly: [00:20:00] She walks in and she's like, "Still alive. I see Pooter." It's just hilarious. Marianne immediately gives our boy, Pigeon a letter to give to Willoughby and everyone notices her do that. Then we cut to Elinor reading a letter from John and Fanny, and she's like, "Oh, our brothers in town. We got to see him." Marianne is pacing around the room, jumping at every noise thinking that it's Willoughby be and Elinor was like, "Please, calm down." When there is a knock, knock, knock on the door and she's like, "It's Willoughby. I know it is." She goes to the door and it is Brandon.

Becca: Graham, cue the 'wah, wah' sound effects.

Molly: Wah, wah.

Becca: Because I'm sure that played in Marianne's head.

Ghenet: But only for Marianne, because she's the only one who could open that door and see Colonel Brandon and be disappointed.

Becca: Graham, can we get a little shine music on Colonel Brandon now for the rest of us?

Ghenet: Yeah, for the rest of us.

Becca: Thank you.

Molly: Oh.

Becca: Yeah. That'll be it.

Molly: Oh.

Ghenet: [laughs]

Molly: Marianne is like, "Oh, excuse me, Colonel" and runs [00:21:00] away. I remember this part in the book, because it was a little bit more dramatic in the book.

Becca: Because she runs out sobbing.

Molly: Sobs. She just burst into tears but this was much more real realistic.

Ghenet: Poor Colonel Brandon.

Molly: Poor Colonel Brandon.

Becca: Poor Brandon.

Molly: Elinor is very embarrassed about how Marianne just reacted and she's like, "Oh, have you been in London this whole time? So good to see you." He's like, "No, I got to cut to the chase. Tell me once and for all. Is Marianne engaged to Willoughby?" She tells him that, in fact, she doesn't know if they're engaged, but they definitely like each other.

Becca: Then Brandon says the line that is pulled straight from the book.

Molly: The line that is my favorite, mine of his which is, "To your sister I wish all imaginable happiness, to Willoughby, that he may endeavor to deserve her." Then Elinor says, "What do you mean?" He says, "Forgive me, forgive me" and then he runs away.

Becca: I love this part of the movie, because their [00:22:00] time in London is just a series of people dramatically walking into rooms and then out of them again in very cryptic manners.

Ghenet: [laughs]

Becca: People don't stay in rooms in this movie in London like that is for the country. In the city, you run into a room, say something, and then run out of the room.

Molly: That's how I'm going to be. That's how I want to be [giggles] from now on, like, open the door, this thing happened, run away.

Ghenet: [laughs]

Molly: Then we get to them the lady's walking through town with Fanny and John, and Marianne asks, "When Fanny's brother will be in town?" Mrs. Jennings is like, "Oh, who's your brother?" Fanny says, "My brother, Edward Ferrars." Mrs. Jennings says, "Is that Ferrars with an F?" Then we see Lucy behind her linking arms with Elinor and looking at Elinor, and Elinor is just like, "Oh, my God, can we now, now can we, can we now?" She wants to melt into a puddle on the floor.

Ghenet: I feel that's Elinor state whenever Lucy is around.

Becca: Just like, "I could die on this very spot and it would be fine. It would be better."

Molly: Mm-hmm.

Becca: It does relate back to Mrs. Jennings saying, [00:23:00] "Oh, Miss Steele, if you can get Miss Dashwood to talk at all about the mysterious Mr. F."

Molly: Right, right. That's how Lucy knows who she's talking about. In this moment, she's like, "Mm-hmm, mm-hmm," which I think they might have added from the book. Obviously, the Mr. F thing is a thing, but I don't know if they told Lucy about it.

Becca: I don't remember.

Ghenet: I feel they do. I feel that Mrs. Jennings makes fun of Elinor enough that Lucy would be aware.

Molly: Yeah, probably [crosstalk]

Becca: They definitely reference it when Lucy's present, because I feel when Anne also starts talking about [unintelligible [00:23:34], which she does all the time, some of it is prompted from them talking about-

Becca: Mr. F

Ghenet: -the mysterious Mr. F. And also, just like, Lucy, just in general is fully in the knowledge of everything. She knows what's up anyway.

Molly: Totally.

Ghenet: So, yeah.

Molly: Then they get home and this starts the thread of Marianne hoping for letters. She immediately asks Pigeon, "If there's any letters?" There are none. In the background, [00:24:00] though, I noticed while she's asking this question, Pooter, the parrot tries to attack Lucy.

Becca: Pooter's an ally, okay?

Molly: Pooter's an ally. He snaps at her, and she jumps away, and they don't focus on it at all.

Ghenet: Pooter his team Elinor.

Becca: Pooter his team Elinor.

Molly: Pooter his team Elinor. Absolutely.

Ghenet: But I also really love how progressively irritated Pigeon gets every time Marianne so much as looks at him, because you can tell even from this moment, when she walks in and it's like, "Were there any letters for me?" He's just like, "No."

Molly: No.

Ghenet: No.

Becca: No one likes you, Marianne. Stop asking.

Ghenet: Or, when she opens the door and when she's written the letter the middle of the night, he's standing there with a candle.

Molly: His wig is askew. His wig is sideways on his head. I was like, "This is amazing."

Ghenet: He's just glaring at her, and she opens the door, and send the letter, and then shuts the door down.

Molly: That's character growth. He has a whole arc, a whole arc for Pigeon. Justice for Pigeon.

Ghenet: [laughs]

Molly: Mrs. Jennings asks Elinor [00:25:00] when they first arrived back if she is expecting any letters, and Elinor was like, "No, I don't have any acquaintance in this town," trying to throw Lucy off the scent. Okay, we go through the whole Pigeon thing. The next morning, Mrs. Jennings is talking to Pigeon about ham bones or something, and Marianne runs in, and she's like, "No letters," before she even has a chance to ask.

Becca: And then what does she do?

Molly: What does she do?

Becca: Doesn't she dramatically run out or am I making this--? [crosstalk]

Molly: No, she doesn't dramatically run out. She stands there for a minute and this is when Mrs. Jennings is like, "Don't worry. Maybe he's out in the country still hunting, because the weather is nice." Marianne's like, "Ah, you're right. I didn't think of that." She leaves the way as she's doing her hair.

Becca: So yes, then she dramatically runs out of the room.

Molly: Then she dramatically runs out.

Ghenet: [laughs]

Molly: Mrs. Jennings then calls after her to tell Elinor that the elusive Mr. F is going to be at the ball tonight. So, this is the first foreshadowing of us mistaking our boy, Robert for Edward. [laughs]

Ghenet: Wah, wah.

Molly: Wah, wah.

Becca: That is his sound effect for sure in this movie.

Ghenet: He's just the ultimate disappointment. [00:26:00]

Molly: We cut to the ball, and then getting out of the carriage straight into a pile of horse poop, and I mean, they don't step in it, but they almost do.

Becca: It goes back to the fact that this movie is creating an atmosphere where poop is right around the corner.

Molly: Yeah.

Becca: All the necessities of life, like, we live in a world nowadays where we have toilets, we have street cleaning, we have all this stuff. I don't know if they had toilets back then.

Ghenet: I feel indoor plumbing was not necessarily a thing. But you know--

Becca: Yeah.

Molly: They never talk about it.

Becca: Well, no, but this movie does really place it in the background shots a lot].

Molly: I want to see an outhouse. Give me an outhouse in the next Jane Austen adaptation.

Ghenet: [laughs]

Becca: Watch there be toilets in us just be completely incorrect.

Ghenet: I want to google it now. When were toilets invented?

Molly: When was the first toilet?

Ghenet: Indoor plumbing began in 1829.

Becca: Ha-ha. No toilets, yet.

Molly: 'Bada Boom Bada Bing.' Out houses it is.

Ghenet: Out houses it is. Actually, no, it's probably chamber pots and things.

Becca: This is not to say the toilets, indeed, [00:27:00] bathrooms were common fixtures in Regency home. They were very much the exception to the rule on by only a very few more forward-thinking wealthy elites. More common in Austin's days would have been the chamber pot conveniently sorted to the bed and a privy or outhouse located somewhere outside away from the home.

Molly: Chamber pots, baby.

Becca: Who was our most progressive king at this point in time, who would had a bathroom? I feel that's something Lizzie and Darcy would get going in Pemberley-

Ghenet: Probably, yeah.

Becca: -at some point very soon.

Molly: Yeah. Darcy would be like, as soon as it comes out, it's getting the new Apple phone as soon as it drops. Darcy would be like, "All right, we're getting a toilet."

Becca: As soon as it dropped, Darcy would drop a deuce in it.

Molly: [laughs]

Ghenet: Oh.

Molly: Oh, no. Oh, God.

Becca: I'm sorry. You said drop and we were talking about poop.

Ghenet: [laughs]

Molly: You're right, you're right. That's my own fault. Anyway, so, the ball.

Ghenet: Speaking of the ball, I have a fun fact about this filming location-

Molly: Do tell.

Ghenet: -where they filmed this scene, they also filmed in the 2005 [00:28:00] *Pride and Prejudice*, the scene with Darcy, and Georgiana, and the Gardners, and Elizabeth, when they meet each other for the first time, when she's playing the piano, and they have that cute little moment. He smiles and it's all dramatic.

Molly: Uh-huh.

Ghenet: They filmed that in the same place. That's all in the same house.

Molly: Whoa.

Ghenet: I don't know if it's the same room, but there's quite a few of those kinds of estates all over the UK that are very like-- They're of a particular time and they're filmed it a lot in a lot of these area pieces and that was one I did see that.

Becca: I love that.

Molly: That's so cool.

Ghenet: I guess, Chatsworth house was just the exteriors and the weird marble bust.

Becca: Oh, yes, the Darcy bust. So out of character.

Ghenet: Very, very out of character.

Molly: Inside the ball, we see Mr. Palmer talking about business with his man friends. We see next to him, Mrs. Palmer, Fanny herself and talking with her lady friends. She sees her mom, and she squeals, and she's like, "Oh, mamma." I love their relationship. I think that they are goals, they [00:29:00] are goals family aside from the disdain between husband and wife, but also, I think he might be endeared to her a little bit. I don't know.

Ghenet: It is quite funny, though, and I even love there's a moment earlier in the film, where Mrs. Jennings is like, "You married her. You knew what was up. You married her, dude."

Becca: And you can't give her back.

Molly: Yeah.

[laughter]

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Molly: Then Mrs. Jennings asks Mrs. Palmer, "If she's seen anyone they know?" She goes, "Ask Mr. Palmer. He has a better view" and then starts hitting him with her fan. He looks around, he's like, "I don't know anyone here." Mrs. Jennings like, "No, there's Fanny." They go to see Fanny and Fanny is like, "Hello." Mrs. Jennings ask this, "She's there alone" and she says, "No, John has gone to fetch her brother." They've been eating icees. I don't know what that means for our listeners want to tell us if anyone knows.

Becca: So, like some regency era ice cream situation?

Ghenet: I feel probably.

Molly: Probably, because it's really hot in this ball. They keep saying how hot it is.

Ghenet: There's a lot of people in that room.

Molly: There's a lot of people that [00:31:00] room. Ice cream makes a little more sense than what I was picturing, which was shaved ice, or just ice cubes, or ice chips.

Ghenet: Or, a snow cone, but for the Regency era.

Molly: A Regency era snow cone.

Ghenet: I was thinking like, "I feel this is a really specific reference." But in the summertime, in certain neighborhoods in New York with someone pushing around an icy cart, and you can get the flavored ices, that's definitely what I was thinking. That's what I would go for in that circumstance.

Molly: Yeah, I feel those weren't invented yet, but I totally think it's up the same alley.

Ghenet: That kind of vibe.

Molly: That kind of vibe.

Ghenet: Yeah.

Molly: Yeah. Maybe a Regency era scholar will let us know.

Ghenet: [laughs] Whether or not New York City icy carts were invented in the Regency era.

Molly: [laughs]

Becca: They didn't have plumbing, but that they did have icy carts.

Molly: She's like, "Oh, let's go see my brother." They go over, Lucy is like, "Oh, my God, Elinor, I'm going to faint." Then she's like, "Here's my brother." Robert Ferrars, and he turns around, and this poor guy is just all teeth.

Ghenet: He is all teeth. [00:32:00]

Becca: Mike literally goes, "Oh, man. This poor actor."

Molly and Ghenet: Yeah.

Becca: "Why would they do this to him?"

Molly: Yeah. It's like, "Oh, you're not Hugh Grant."

Becca: Give us a little womp, womp.

Ghenet: You're in every way not Hugh Grant.

Molly: And nothing about you is Hugh Grant.

Ghenet: Yeah, no, no. He's just right off the bat is quite rude to Elinor. Yeah, he says that thing about, "Oh, well, my brother doesn't have any acquaintance of worth. Here is something." I'm just like, "I'm

offended on her behalf." That's rude.

Molly: He's no good to me. Mrs. Jennings is like, "Oh, well, since Edwards not here, you should dance with Elinor." She was counting on Edward being here and we see Lucy to the side eye thing again. He's like, "Of course, I'll dance with Elinor." Then he looks at Lucy and he's like, "And you'll save a dance, too." She starts batting her eyelashes at him. This is the beginning of them actually trying to lean into a little bit of a flirtation ship between Lucy and Robert, [00:33:00] so that it doesn't come out of the blue later on.

Becca: This I think is an interesting choice, because Emma Thompson specifically makes this a chemistry situation, where in the books, you get the sense that Lucy scrambled and then used her smarts, wiles, and sexy boobs to get Robert Ferrars on the hook.

Molly: Right.

Becca: But that was contingency emergency backup plan as opposed to someone she genuinely connected with.

Molly: Yeah, and so here, it's like, "Oh, maybe." I think it's because it's a movie and they need it to be more obvious. They want the audience to feel smart when it happens later on and they're like, "Ooh, I saw that coming."

Becca: Mm. You don't have all the time to devote to Robert crapping on Lucy-

Ghenet: Yeah.

Molly: Right.

Becca: -to make it funnier.

Ghenet: Well, it's even to the point, where they've condensed all of these parties that they go to into just this one big one where everything happens. [00:34:00]

Becca: Mm-hmm.

Molly: Right.

Ghenet: But they just don't have the time, because all these things-- They go to multiple dinner parties while they're in London, because they're there for a while. They're for a couple months, aren't they?

Molly: Yeah.

Ghenet: Whereas I feel in the movie, it's been a long weekend and they're just off again.

Molly: Right. That's what it feels, because they really do compile all the parties into one which I'm fine with. They go to dance and it's one of those dances, where they're switching partners and having to going away, and then coming back together, and he's talking about, "Oh, you live in a cottage? I love a

cottage. If I had more money, I'd build a cottage." Suddenly, Elinor finds herself face to face in the dance with Willoughby.

Becca: Ooh, it's immediately uncomfortable.

Molly: It's so uncomfortable and so well done, because she doesn't even have time to process. He's like, "How's your family doing?" She's like, "Good. Thanks for asking." We see Marianne watching and he sees Marianne. She hasn't [00:35:00] seen them yet. She's just watching the dance. Then Elinor moves to the other side of him. He has to turn around and she's like, "Yeah, we're good. Thank you." Then the music ends, and Marianne screams, "Bobby," and everyone stops and looks at her. Oh, my God, I can't even talk about it. It's so uncomfortable.

Ghenet: It's so cringy.

Becca: Oh, my God, Molly's losing it.

Molly: It's so cringy. She just has this innocent belief in her face, like, belief in him and everything.

Ghenet: She's just shoving people out of the way to get to her as well.

Molly: Yeah. She's running towards him, just shoving through the crowd, and she stands in front of him, and she says, "Good God, Willoughby. Will you not shake hands with me?" She just looks so innocent and like-- He's like, "No, basically." She's like, "What is the meaning of this?"

Ghenet: Not only is Elinor in this really awful situation, where she's so disappointed, she wanted to see Edward. She's trapped dancing with Robert, who is #theworst. [00:36:00] Then she comes face to face with her sister's ex-boyfriend, who still has her on a string and it's just the progression of awful emotions, and then she's like, "Okay, now. I need to do damage control." It's the domino effect. Then Marianne sees him and then comes running. Now, Elinor is already feeling all these feelings and now, she's like, "Damage control, damage control. How do I minimize this situation?" Because there's too much happening. There's too much happening.

Molly: Yeah, it's truly so much. Marianne is like, "What's going on?" He's like, "I have to go back to my party." He turns and walks away, and Marianne just looks, like, she got punched, and she silently mouths his name, and runs after him. Elinor was like, "As you said, doing damage control," follows her. They go into the other room, and they see him going back to this group, and there's a girl next to him, and she turns in is like, "Do you know them?" He says, "Just acquaintances from the country." [00:37:00] She looks at them and says, "I see in their country fashions." Oh, and Elinor was like, "Come on, dear. Let's go away." Marianne is like, "You must tell him to come to me. You must tell him."

Then she brings her away and Marianne just starts to faint. She starts to fall over, and Mrs. Jennings comes over to help bring her out of the room, and everyone's watching them. You see all the people dancing turning to them as they're leaving, like, the gossip mill is already starting. Mr. Palmer looks so concerned.

Becca: He genuinely looks like he cares about these Dashwood girls.

Molly: I love him so much. Because you see Fanny look like, "Hmm, you see him just looking like so stricken." Like, "Oh, my God, I have to help them." There's a group of people. One of them is watching them through a monocle like, "Hmm."

Ghenet: [laughs]

Molly: I thought that was really funny.

Ghenet: Yeah.

Molly: They see Lucy, [00:38:00] and she's dancing with Robert, and she's like, "Oh, going so soon?" Robert's like, "We'd be happy to take Lucy home." Then they're like-- [crosstalk]

Ghenet: They're holding hands, by the way.

Molly: Yeah, they're holding hands, they're being really cute, and then when they turn away from them, he goes, "Did she really write to him in the middle of the night?" They're just gossiping about Marianne.

Ghenet: Yeah.

Molly: We cut to the sisters back at home, and Marianne is writing to Willoughby, and Elinor is like, "Please, talk to me," and Marianne is like, "I don't want to," and Elinor is like, "You don't have any faith in me?" Marianne is like, "You don't tell me anything. That's really rich] coming from you." Elinor was like, "I don't have anything to say." Marianne says, "We neither of us have anything to tell me, because I can see nothing in you, because you communicate nothing." That's the line I had trouble with in the book, but I finally get it. It's that, Marianne has already told her everything. She's not concealed her feelings at all and Elinor is a goddamn liar.

Becca: Exactly.

Ghenet: [laughs]

Becca: That's what she's saying.

Molly: [00:39:00] Yeah. The next day, Marianne looks like she's been crying all night, and it is breakfast, and a message arrives for her. She runs away dramatically with it. Then Mrs. Jennings is like, "Well, that's good. I'm going to go out." Once they're alone, Lucy turns to Elinor and it's like, "I had a very warm welcome from the Ferrars. I'm surprised you never told me how agreeable they all are." Elinor is like, "Well, it's very fortunate that none of them know about your engagement," and she runs away dramatically.

Becca: It's the one moment of sass Elinor allows herself around Lucy when she's trying to protect her heart so hard.

Molly: She's trying so hard.

Ghenet: Especially to, because I feel Elinor should definitely be giving Lucy a lot more, because Lucy,

there's so many times when the Dashwoods like John Dashwood, and Fanny Dashwood, and all of Ferrars family just absolutely crap on Elinor while Lucy standing right there and it's like, "Elinor is not the problem here."

Becca: The one thing about this movie that I don't love all the time and this is my favorite [00:40:00] movie is that, they have to dumb Lucy down a little bit to justify her later choices.

Molly: Mm-hmm.

Becca: Where it's very obvious that they don't like Elinor, because they think that she had a thing with Edward and she's poor. I don't know. Well, Lucy thinks she's-- you know?

Ghenet: Yes, but also, I think Lucy, because she's trying to charm them and because they seem quite receptive to her, she thinks that she's the exception.

Becca: Yeah.

Ghenet: Maybe if they like her enough that it won't matter. But that's not true.

Molly: The thing about them dumbing Lucy down is fully, because they had to kill Anne. If they hadn't killed Anne, then Lucy-

Becca: Exactly.

Molly: -live in her full evil glory. [laughs]

Becca: Exactly.

Ghenet: Yeah.

Molly: Upstairs, Marianne is flushed, and reading the letter, and she reads it out loud to Elinor. Basically, the letter Willoughby wrote is like, "I don't know why you think I liked you. Here's your hair [00:41:00] back." Oh, Kate Winslet is just a masterclass in acting in this moment.

Ghenet: Yeah.

Molly: You can hear the weakness already rising, the physical weakness in her voice. Her voice is hoarse, and she's feverish, and she's so heartbroken. Elinor is like, "Well, this is better, because imagine if you had let your engagement go on for a long time--." Marianne's like, "We weren't engaged." Elinor is like, "What? But you've been writing to him." Marianne's like, "No way. He's not as bad as you think." She's like, "Did he tell you he loved you?" This moment was so beautiful. She goes, "Yes, no, never. Absolutely."

Becca: The dire level of the circumstances becomes clearer and clearer the more they talk.

Molly: Yeah. Marianne, her cheeks are getting redder and redder. You can see the panic as she's realizing that she didn't have that much to go on except her [00:42:00] faith in him. She says, "He's

broken no vow." Elinor says, "He did. He broke faith with all of us. He made us all believed he loved you." Marianne says, "He did. He did. He loved me as I love him." Then she burst into tears, and she's crying on the bed, and Mrs. Jennings runs in, and she's like, "Yes, I heard he's engaged to be married to Miss Gray with £50,000 at the end of the month." Elinor was like, "Oh, really not the time." Mrs. Jennings trying to comfort her and it's very sweet, but-- [crosstalk]

Becca: She offers her all lives.

Molly: That might be my favorite line.

Ghenet: That was pretty good. She's just like, "I'll go get something to cheer her up." She like, "Olives?" Elinor's just like, "I don't know."

Molly: She's like, "I couldn't tell you." [laughs]

Ghenet: There's more pressing matters here, I think.

Molly: Then we cut to John, Fanny, and Robert. I think they're at breakfast at a restaurant or something, but it looks like the lobby of a big hotel or building with just a bunch of tables.

Ghenet: It's the Queen's House in Greenwich. [00:43:00]

Molly: What is it?

Ghenet: It's a real place in Greenwich. It is the Queen's House. It used to be a palace, but it's actually-- You can go in there, but they put tables there.

Molly: Oh, my God.

Ghenet: [crosstalk] I recognize the floor. I was like, "Oh, because they have this really pretty for-- It's a really pretty geometric design." But it's quite a well-known spot, actually.

Molly: Oh, wow.

Ghenet: Yeah. People have weddings and stuff there. It's really pretty. You can go walk around. They have this really famous spiral staircase. The railing of the staircase is these really intricately wrought iron tulips or something.

Molly: Cool.

Becca: Wow. There you go.

Ghenet: But yeah, It is a real place that you can go in London. That'll be on the Jane Austen tour.

Molly: Yes.

Becca: There we go.

Molly: Wow.

Ghenet: [laughs]

Molly: They are at the Queen's House. Robert is saying maybe they should invite the Dashwoods to stay, because he's feeling bad that Marianne is having such a rough go of it. Then Fanny's like, "Oh, no, we can, because I already asked Lucy to stay. We can't take all of Mrs. Jennings company away. Maybe we can invite them some other year." What [00:44:00] about later in this year? I don't know. You got to wait that long, but-- [crosstalk]

Becca: Oh, they don't want to. The look on her face, though, this actress is brilliant, where she goes, "Oh, I'm sorry. I can't, because Miss Steele."

Ghenet: [laughs]

Molly: Wait, speaking of which, do you remember in the first episode that we recorded on this, I was like, "Why does Fanny Dashwood look so familiar or sound so familiar--?"

Becca: She's in *Ted Lasso*.

Molly: She's in *Ted Lasso*.

Becca: She's in *Ted Lasso*.

Molly: Oh, my God, thank you to our listeners, who still told us that. I lost my freaking mind.

Ghenet: [laughs]

Molly: That's all. She plays Rebecca's mom, and she's phenomenal in that, and wow, I love her.

Ghenet: She's been an everything. She's literally someone who see her in everything and you're just like, "Oh, see, there you are."

Molly: "Oh, there you are."

Ghenet: "Nice to see you, again."

Molly: Same with Gemma Jones, who plays Mrs. Dashwood.

Ghenet: Yeah.

Molly: She's all over the place.

Ghenet: Yeah.

Molly: Robert is like, "Oh, that's an excellent notion" and then eats his crumpets or whatever. They're

not crumpets.

Ghenet: [laughs]

Molly: I don't know what they are. But then we see [00:45:00] Elinor in a room writing alone, and Colonel Brandon arrives for her, and he's immediately like, "How is your sister?" Elinor is like, "I need to get her home. We are going with the Palmer's to Cleveland." He immediately is like, "Well, let me take you from Cleveland to Barton as soon as possible." Elinor is like, "That is exactly what I'd hoped for." That's a nice moment, where we have their sweet little friendship cropping up. She tells him that Marianne is suffering and trying to justify Willoughby, and you can see him mull over in his brain, "Do I tell her would this be helpful?" He decides it would be and he says, "I have some information."

Becca: This is the reason Alan Rickman is so perfect in this role. This scene is a master class and really captures Colonel Brandon as a character so perfectly.

Ghenet: He's just so good.

Becca: Oh.

Molly: He's so good. He's such a good person. He says, "You've no doubt heard from Mrs. Jennings about my past with a woman named [00:46:00] Eliza." She's like, "Yeah." He says, "Well, people don't know is that before she died, she born a legitimate child," whose name in this is Beth, which is actually not unlike the name Eliza, which is what her name is in the book, because Elizabeth.

Becca: Yeah, I think they also did that just because even in the books, it gets confusing that they're both named Eliza.

Molly: For sure, for sure, for sure, for sure. Not as confusing as naming them all Fitzwilliam, but similar.

Ghenet: Or, everyone's first name is John.

Becca: Everyone's first name.

Molly: Everyone being name John. I mean, come on, Jane.

Ghenet: [laughs]

Molly: He says that as Eliza lay dying, she begged him to take care of Beth. He says, "I had failed Eliza in every other way. I could not refuse her now." It's just like, he carries this guilt around with him about this.

Becca: This is the thing that I don't understand why people think that Colonel Brandon is stuffy as a character, because if you look at him in this scene and it's captured in the book so well, too. He's so desperately in love, [00:47:00] and he just like he's a man of such passions and such pain that he really feels things so deeply, but it has not made him a violent person. It has not made him an out a person, who will lash out at others. It has made him a person, who just acts with compassion in every

circumstance he can.

Molly: Yeah. We love Colonel Brandon on this podcast.

Ghenet: Yes, yes, we do.

Molly: If anyone comes in our DM saying that he's stuffy, sorry, you can go.

Becca: You are here to catch these hands.

Molly: Yes.

Ghenet: [laughs]

Molly: He tells her, he allowed Beth too much freedom. He let her with these people to take care of her, because he couldn't take care of her that well, but he visited her all the time. He says, "I allowed her too much freedom." A little under a year ago, she disappeared. Elinor was like, "What?" He says, "For eight months, he imagined the worst." But on the day of the Delaford picnic, he first heard news of her and that's when he learned that she was in fact with child. The person who left her with no hint of his whereabouts... Elinor just collapses. She's like, "Oh, my God. Do you mean, [00:48:00] Willoughby?"

He says, before he could confront him, Lady Allen had already turned him out of his house. I want to say, there are some things missing here from the story. One, the dual--

Ghenet: I was just thinking that.

Becca: Yes. RIP the dual.

Molly: RIP the dual. Two, Lady Allen/Mrs. Smith giving him the option to marry Beth.

Ghenet: Yeah.

Molly: Which I feel is important that in the book, he has the option to not be turned out of his house if he marries Beth. But instead, he makes the choice to not-- I guess, the thing is this makes more sense, but he made him more complex is like, "Why didn't he just do that? Why didn't he do the right thing instead of just shutting both women and going off with someone who was rich?" He had an estate that he could have had access to if he had just married Beth, but he didn't. That's something that they leave out of the movie to simplify it, I think, which makes sense to me, but something that I thought was-- [crosstalk] [00:49:00]

Ghenet: Well, it is also that this is the rest of this conversation is also information that I'm a bit like, "Why is Colonel Brandon privy to this?" Because actually what it is, is Willoughby's monologue of completely caught up on the movie, and actually just gave it to Brandon. I was been like, "So, did you just go hang out with Willoughby's aunt and have a conversation with her about what went down?"

Becca: It sounds like he went to go confront him and she wasn't there, because he got kicked out.

Molly: Oh, and he talked to Miss-- Okay, that makes sense.

Becca: Yeah.

Molly: That makes sense.

Ghenet: That does make sense, but obviously, because that's not the context in which it happens in the book. It's a bit like, "Oh, weird."

Becca: Because in the book, they dual.

Molly: In the book, they dual.

Ghenet: In the book, they dual and in the book, it is Willoughby, when he's coming, he's all drunk, and it's the middle of the night, who like tells us all this stuff. We don't really get it from Brandon's point of view.

Molly: But I do like in retrospect, I like that they gave it to Brandon, because he didn't get to tell his own story. He gets to tell it now, but he didn't get to tell her the thing in the beginning about when [crosstalk] Miss Jennings said--

Ghenet: Eliza.

Molly: Yeah. [00:50:00] He gets to tell this, and it takes that opportunity away from Willoughby, and makes him less likable.

Ghenet: Yeah. I also think it almost makes Brandon more likable, because by adding what he knows about the fact that Willoughby was genuinely thinking about proposing to her, it also again shows that he just wants Marianne to be happy.

Molly: To be happy. Yeah.

Ghenet: He's not going to leave out the details just because it may or may not benefit him, but he's like, "No, I feel like this information would be helpful to her. So, I'm going to share it with you because I happen to know that this is also part of it". I think that is definitely like, I'm glad that they did it that way in a way that I feel it serves him a bit more.

Becca: It trims on the story for Hollywood in particular and I don't know if you guys will agree or disagree with me. But I do think one of the best things about this movie is how much it juices up Edward and Brandon a little bit, and it makes you care a little bit more about both characters and their love stories. It's [00:51:00] particularly, with Edward, his actual character not his love story and particularly, with Brandon, his love story, not his character because we already cared about Brandon and the books, and we already cared about Edward and Elinor being happy together in the book. But you get both love story and character for both guys quite a bit.

I think that part of the reason to cut down Willoughby a little bit is so not to undercut those two men, because in some ways, Willoughby is the most interesting male in *Sense and Sensibility*, the book,

because you get his fraught morally complex, and gray story, and that comes from him instead of from somebody else, who we liked a lot better. I think that the decision to cut Willoughby out, we'll get to it is, is something I have mixed feelings about, but ultimately, I think pushes up the other things about the movie that I like a lot.

Ghenet: Yeah.

Becca: That brings us to the end of this part of the [00:52:00] movie, which brings us to some study questions to end things out. So, best line delivery. Everyone go around and say their favorite line delivery.

Molly: Would you like to go first, Ghenet?

Ghenet: I'm going to think about it, because I have a couple, but I feel they're going to be yours and I don't want to steal your thunder. [laughs]

Molly: Look how many options I have. I've got-- [crosstalk]

Ghenet: [laughs]

Becca: Molly has eight options. So, you're not stealing from her for sure.

Ghenet: Okay. Because really, mine was going to be try.

Molly and Becca: Nice.

Molly: Okay. So, I'll choose a different one. I think we should go with, "Does she care for olives? I cannot tell you."

Ghenet: It was so good.

Molly: So good.

Becca: Oh, so good. I am going to go with, "I knew a lady very like your sister, the same impulsive sweetness of temper, who was forced into as you put it a better acquaintance with the world. The result was only ruination and despair. Do not desire it, Miss Dashwood."

Ghenet: Do not desire it, Miss Dashwood.

Molly: Oh, good choice, good choice.

Becca: All right. Next thing on my list is notable additions to the story [00:53:00] via the movie.

Molly: For me, it's Mr. Palmer.

Becca: It's great choice.

Molly: Yeah.

Ghenet: Oh, gosh, there are just so many things. It's interesting, isn't it? Because I feel I struggled to, I guess, because I haven't read the book as recently, like, pinpoint the specific things that have been added to the story. But the way that you take it in when it's a visual medium versus reading it. I'm just going to go with Alan Rickman.

Becca: He does bring a lot of color to Brandon that I think.

Ghenet: He does bring a lot of color to-- I feel like he brings a lot of color to just anything he's doing. Even when he's playing the bad guy, it's just always going to be Alan Rickman, isn't it?

Becca: It's so perfect. He's so perfect in this role of particular.

Ghenet: Oh, yeah.

Becca: My notable addition is going to have to be the flirtation between Robert and Lucy early on.

Molly: That's very smart.

Becca: I think it changes Lucy's decision at the end a little bit.

Ghenet: It does. I suppose as well, because that's the only appearance of Robert Ferrars really, aside from [00:54:00] the five seconds we see of him later, whereas he's much more present in the books.

Molly: Right.

Ghenet: It had to pack a punch.

Becca: Certainly.

Ghenet: They said, "Bad teeth and a bit of flirting." There you go.

Becca: It's all we all need.

Ghenet: Yep. [laughs]

Molly: So, worst aspect of this point in the film?

Molly: Ooh.

Ghenet: Ooh.

Becca: It's hard, because this part is so good in total. It's difficult to pick anything bad.

Ghenet: I think one of the things and this is typical to anytime you're taking a book, particularly, such a dense book like *Sense and Sensibility*, and you're turning it into a film, where you have a very limited

amount of time. Some of the feelings and some of the things that happen feel very abrupt. It doesn't give the feelings a chance to settle. As much as I enjoy the party, where they meet Robert Ferrars, and then they see Willoughby, and all of those things are really exciting when they happen. But at the same time, it feels like it's one thing after, another after, another after, another, and it's very rushed, and then, by the time you get to catch your breath, a whole bunch of stuff is happening. Then it's like, "Wait, hold on. What?"

Becca: [00:55:00] Yeah.

Molly: Yeah.

Ghenet: So, I feel that is one downside I would say is that trying to pack as much in you miss out on some of the emotion behind some things.

Becca: Yeah. I think that also, it sacrifices the agony of waiting for Willoughby a little bit.

Ghenet: Yeah, it's so quick.

Becca: Which by nature of the film, yeah, we have to, but you know.

Ghenet: Yeah.

Molly: Yeah. Mine is going to be the death of Anne Steele, because I think not only is she funny and her plotlines are silly and goofy that they're totally unnecessary, but she as a character is necessary. Because she is later on going to be the one who reveals about Lucy and Edward. Lucy would never do that. So, in order to make Lucy someone who would do that, they have to make her in this part be much more cutesy and innocent, even though she has her moments of masterminding and conniving. She [00:56:00] covers it up in this veil of actually believing in her love.

Becca: I totally agree and I was going to say the death of Anne as well, RIP. I think it's one of the only character deaths that this film shouldn't have done. But I understand, we did not have much time.

Molly: Yeah.

Becca: Best aspect of this part of the film?

Ghenet: I'm going to give it to Kate Winslet.

Becca: Hard agree.

Molly: Oh, yeah, same.

Ghenet: She's a revelation.

Molly: She is so good in this part. The journey, the arc of her belief in Willoughby and her faith in him just turning to absolute despair is so well acted.

Ghenet: I think it's the bit for me when she's crying with Elinor, because she's just gotten the letter. It's that moment where she's like, "She didn't do anything wrong, but she's convinced herself in that moment that actually maybe she just imagined it." Then when Elinor is like, "No, no. This was real." Then she's like, "It was real." I just completely break down. Every single time I get [00:57:00] really emotional, I'm just like, "Oh, baby."

Becca: It really hurt.

Ghenet: I just want to give her a hug and it just, "Oh, gosh, it breaks my heart every single time."

Becca: I was specifically going to say the sonnet 116 bit, because I think that that piece is just not only exquisitely acted, it's just so brilliant at conveying what the story needs to convey at that point in time.

Molly: and **Ghenet:** Yeah.

Becca: She's just such a sight like the vulnerability in her eyes just supposed into curls and those shawls. Oh, Kate Winslet [crosstalk]

Molly: Kate Winslet.

Ghenet: Oh, gosh, she's a revelation.

Becca: I think that answers the next question, which is, who wins this part of the movie?

Molly: She wins.

Becca: Kate Winslet, I think.

Ghenet: Kate Winslet. She needs it. She's had a tough time. [laughs]

Becca: Yes, absolutely.

Molly: Yeah.

Becca: Marianne certainly has [crosstalk] Kate Winslet.

Ghenet: Yeah. Marianne's [crosstalk] I feel Kate Winslet needs it also, because having to portray that was probably really exhausting. They probably called cut and she was like, "Cool. I'm going to go take a nap now."

Becca: Exactly.

Ghenet: I'm going to take a nap and watch movies that make me laugh just to get out of this.

Becca: I'm going to [00:58:00] set up Greg Wise and Emma Thompson in my spare time.

Molly: Yes, I love it.

Ghenet: Right.

Becca: All right. That concludes this episode of Pod and Prejudice. Ghenet, do you want to tell the people where they can find you?

Ghenet: Yeah. So, I exist in a few places on the internet. Mainly, you can find me on Instagram. I have my own account, which is *@ghenetactually* like Love Actually. But my first name not at all spelled out with sound.

Molly: [laughs]

Ghenet: G-H-E-N-E-T Actually. And then, also, you can find my podcast, The Book Was Better *@bookbetterpodcast*. Yeah, I post a lot in general. So, I'm always on the internet and I talk about books a lot, too. So, if you're always looking for book recommendations, I'm your girl, because I'm a big old bookworm.

Molly: I love it.

Becca: We love it.

Molly: Well, thank you so much for coming on the show. This has been an absolute delight.

Speaker 3 Oh, yay. Thank you. Thanks for having me.

Molly: Yeah.

Becca: And until next time, stay proper.

Molly: Oh, I have one, I have one, I have one. I have one.

Becca: And until next time, stay proper.

Molly: And try.

[laughter] [00:59:00]

Ghenet: Oh, that was so fun.

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