

Molly: Hey, everyone. Before we begin today, we want to give a huge shoutout to our newest patrons, Katie, Emily, and Ivy. Welcome to the team. If you want to be like these awesome people and get access to our notes, outtakes, and more, head on over to patreon.com/podandprejudice.

And now, enjoy this week's episode, covering the sixth and final part of the 1995 adaptation of *Sense and Sensibility* with our guest, Caroline Mincks.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We're here to talk about Jane Austen.

Molly: We are here actually this time to finish talking about the 1995 *Sense and Sensibility*. I realized that last episode I said we were going to finish talking about it, but that wasn't true. [laughs]

Becca: Oh, yeah, no, this is the actual last episode about this movie, the one written by Emma Thompson, directed by Ang Lee, starring Emma Thompson, Hugh Grant, Alan Rickman, and Kate Winslet, and everybody in *Harry Potter*. **[00:01:00]**

Molly: I almost just said and Colin Firth.

Becca: Honestly, I had the exact same thought in my head. It's because Colin Firth just is a presence in every Jane Austen movie, even if he's not in it.

Caroline: And I mean everyone else is in this movie. Why wouldn't he be?

Molly: Right? Exactly.

Becca: I was going to say though, honestly, he would have played a very good Mr. Palmer, but Hugh Laurie is the best Mr. Palmer.

Caroline: Hugh Laurie is so funny.

Molly: We are going to talk about Hugh Laurie in this episode and I am obsessed with him. So much so that I might start watching *House MD*.

Caroline: I have not watched that since it was on, and I didn't watch much of it. But it's one of those shows where I'm like, "I can't tell if this is good or just he's good." I think the answer is just, "He's good."

Becca: He's good. It's very addicting and then you like start to care about the characters, but it's addicting and that mid 2000s TV kind of way. Now, everything's good on TV.

Caroline: Yeah. [laughs]

Becca: But back in the mid-2000s, there were four good TV shows [00:02:00] and then a lot of dishy stuff. And *House MD* was dishy with some good actors on it and a lot of chemistry with the characters so like you cared. And Olivia Wilde.

Caroline: Oh, God. Yeah. Sorry, I just had the gayest moment.

[laughter]

Becca: Yeah, that was visceral.

Molly: We needed to pause for that.

Caroline: Ooh.

Becca: Moment of silence for Olivia Wilde.

Caroline: She's great, yes.

Molly: So, should we talk about this movie?

Becca: Well, first, we should introduce our guest [crosstalk]

Molly: Oh, my God, you are so right.

Caroline: I'm just here talking and people are like, "Who the fuck is that?"

Becca: [laughs]

Molly: Well, listeners, if you are joining us for the first time for some reason, our guest today is Caroline Mincks, who was also on our last episode. Hello, Cara.

Caroline: Hello. If you're chiming in for this one, I'm sorry, but hi. I'm really gay a lot.

[laughter]

Caroline: So, you pretty much got all you need to know about me right away. [laughs]

Molly: Yeah, there it is.

Becca: If you want to know a little bit about Cara's work, you can go listen to our last episode, which I would [00:03:00] recommend you do anyway, because there's just a lot of context in this point in the movie that you should just listen to this episode last of all the movie episodes. That's my recommendation to you.

Molly: Yeah, though I would like to see someone decide to listen to our podcast for the first time and choose an episode at random just for shits and gigs, just pick this one. Pick the end of *Sense and*

Sensibility, the film.

Caroline: I'm going to tell a friend of mine who doesn't listen to the show to do that and just report back.

Molly: All right. Yeah, sounds good.

Becca: Perfection.

Molly: Listeners, we are nearing the end. We're at the finish line. Where we just left off is Elinor and Edward have said goodbye. They have had a heartbreaking little moment and we are sad.

Caroline: It was awful.

Molly: So bad. And now, the Dashwoods are leaving London and going to the Palmers' house at Cleveland, which I couldn't remember for the life of me where it was. When I was typing my notes, I just kept saying the Palmers' house.

Becca: We literally asked people to send us [00:04:00] recommendations of places to eat in Cleveland, Ohio, based on this.

Molly: I know. It was a long time ago.

Caroline: Fun fact about me is that I've never lived further than 30 minutes from where I was born, which I know is pathetic and I want to remedy that before I die. But the one time that I did live further than 30 minutes was when I was two years old, for six months we lived-- I'm pretty sure this is true, we lived a little bit outside of Cleveland.

Molly: Oh.

Becca: Where? Do you know the name of the town?

Caroline: I have no idea.

Molly: Yeah, you were two.

Caroline: Yeah. Literally, all I remember about my time in Ohio, because I was two, is playing peter pan with the girl next door and I always wanted to be Michael, because I guess, gender even back then. I remember the wallpaper in my room, and I remember being given a frozen Milky Way. That's all I've got. That's my entire time in Cleveland.

Becca: I used to go to the suburbs of Cleveland quite a bit and that's because I had family there. So, I was just asking, because I was like, "Oh, I know this movie theater that I used to go to on Thanksgiving."

Caroline: Yeah. Ohio [00:05:00] feels like a fake place. It doesn't feel like a real place, and we joke that Ohio is fake and cursed. But I did live there, but also, did I?

Molly: But are you also fake and cursed?

Caroline: Fake and cursed? Yeah.

Becca: Hey, listeners, if you want to help Caro figure out where Ohio is, at least make a [crosstalk] tweet at them with some theories about whether or not Ohio is actually real.

Caroline: Yes, @saucymincks. Oh, and while you're at it, you should listen to What Will Be Here. It's an excellent podcast where Ohio doesn't exist anymore. Yeah, What Will Be Here's really good. I do their transcripts and I'm not listening ahead. So, I'm learning the story as I do the transcripts and my heart keeps getting broken. So, it's really good though. Anyway.

Molly: It really about Ohio not existing?

Caroline: It's not about that, but that that is a joke that continues and in the discord, there's half the jokes that we put in the Discord are just like, "Ohio is not real."

Molly: Wow. I'm really curious now. [00:06:00] If any of our listeners are from Ohio, which I know that at least some of you are, are you real?

Caroline: They're not real. They're cursed.

Molly: Are you a ghost? Let us know.

Becca: Interesting. We'll have to report back on that, but speaking of heartbreak--

Caroline: Speaking of Cleveland.

Becca: Marianne.

Caroline: Yes.

Molly: Okay. The plot from this point on just tumbles. It's snowballing out of control, like we're just going. So, we arrive in Cleveland and Brandon has followed them on horseback.

Becca: This is when Mike, when we were watching it, turned to us and went, "Huh, so, Brandon's just like a peach, isn't he?"

Caroline: The peachiest. He is the peach cobbler of a man.

Molly: He is.

Caroline: Actually, that's his hair color in this movie, peach color.

Molly: It is.

Becca: That is, yeah.

Caroline: It's golden brown. It's ready to come out of the oven.

Becca: Ready to-- [laughs]

Caroline: I really want peach cobbler. [laughs]

Molly: Oh shit. Yeah.

Caroline: I have a very good peach cobbler recipe. We can call it Brandon's peach cobbler or something. Anyway.

Molly: Peachy cobbler. Peach, peachy-- Wait, there's--

Becca: Colonel cobbler.

Molly: Peachy Colonel.

Caroline: [laughs]

Molly: Okay. We're riding [00:07:00] to Cleveland in the carriage and the whole time, Mrs. Palmer is talking about how Willoughby sucks in there. They're going to plant some tall trees to block the view of his estate from their house and Marianne's like, "View of his estate?" Mr. Palmer turns to her and is like, "You'll do no such thing." And then, we zoom out.

Becca: Well, the exact line is him looking at his paper and going, "You will do nothing of the sort."

Molly: [laughs]

Caroline: I love him so much. I love him so much. He is like, "I am in this mess, and I am never getting the fuck out."

Becca: [laughs]

Molly: And what's amazing about him is that he took a character that was a nothing character in the book and made him one of the most endearing characters in cinema.

Caroline: Yes. I saw the movie before I read the book, actually. Because the movie came out-- what year did this movie come out?

Becca: 1995.

Caroline: Yeah. I was pretty young, and I saw it right when it came out. But yeah, I saw the movie before the book came out-- or no, I saw the movie before I read the book. The book had come out a while before.

Molly: [laughs]

Becca: The movie came out [00:08:00] before I read the book and I thought, Mr. Palmer was a much bigger role. I assumed that there was a lot of Mr. Palmer that got cut. When I read the book, I was like, "Where's my dude?"

Molly: Right.

Caroline: [laughs] Oh, my God, all the bits with the baby where he's just like, "Oh." And how Mrs. Palmer is so oblivious to the fact that her husband's dick?

Molly: Yeah, she's so oblivious.

Caroline: He's delightful. I love his genuine soft spot for Elinor so much. He's a nice guy. He did marry maybe the worst possible choice for his personality. [laughs]

Molly: For sure.

Becca: It's interesting, because if you read the book, I say this all the time now, it's that you see Lady Middleton have all this disdain for John Middleton, and her sister is married to a guy with a ton of disdain for her, and I'm like, "Why didn't they just swap?"

Molly: Mm-hmm.

Caroline: Honestly, wife swap baby.

Becca: Exactly.

Molly: But yeah, that is one of my favorite moments. All of the Mr. Palmer moments are my favorite. After he says that thing, we zoom out, and we see the carriage [00:09:00] trundling along the countryside, and then Mrs. Palmer immediately hard shifts into talking about Miss Gray's wedding dress, and I'm like, "Read the room." Then, they arrive and Marianne is like, "I'm going to go for a walk," and Elinor's like, "It's going to rain," and Marianne's like, "It's not going to rain," and Elinor says, "You always say that and it always does."

Caroline: "You always say that, and it always does." [laughs]

Molly: There are so many callbacks in this section to things that happened earlier and that is the first one which I love. She says she's not going to go far and then there's this shot, where it looks like she's walking through the maze in the fourth *Harry Potter* movie. There's wild hedges and she's just walking and she looks like she's running from something.

Caroline: You're waiting for some watery tart to come out and give her a sword. You know what I mean?

Becca: Quite honestly, this is depressed breakup goals this scene. I want to be that aesthetically pleasing when I'm going through heartbreak.

Molly: Yeah.

Caroline: Don't you want to put on a cape and [00:10:00] go with your curly hair that's perfectly quaffed looking like Kate Winslet just dramatically in the rain on the moors?

Becca: The devastating pale anguish on her face.

Caroline: Reciting Shakespeare at the home of your beloved].

Becca: O, no! It is an ever-fixed mark. The use of that sonnet in this movie is so smart.

Caroline: It is a really good, that is a really good choice. Yeah.

Becca: Because it's how they see each other. Those two.

Caroline: It's one of those things that can be very funny. If you're looking at it one way, you're like, "Oh, she's so dramatic. Ha, ha, ha." But like, "No, this girl went through the fucking wringer and it's really sad." And I think in the hands of a lesser actor--

Becca: I was going to say.

Caroline: Because Kate Winslet really sells it.

Becca: Yeah, really, you feel with her as she's staring at Willoughby's estate and she's just drenched and devastated.

Caroline: She's so hurt, and it is so sad, because I think the thing with Marianne where it's almost like [00:11:00] she expresses herself so much. She gets everything out of her system to the point where sometimes, it is to her detriment. She does feel things so much and has to express them all the time the minute she feels them. She, of course, learns how to control that a little bit. But the thing that's healthy that she does is she expresses herself.

Molly: Yeah.

Caroline: And it's like, "Girl, sometimes, you've got to go to the moors, and you've got to cry about it in the rain. You need to have your--" That's why we have sad music. That's why when we're going through the rough time, we put on that fucking playlist.

Becca: Oh, yeah.

Caroline: We dim the lights, put on the playlist, put on the comfy pants.

Molly: Get the ice cream. But this is why, also, as a Shakespeare nerd--

Caroline: Yes. Same.

Molly: It's so beautiful that she is able to find the words in something that at one time, connected them and brought them joy, and then she gets this whole entire [00:12:00] shift in the meaning of them to the other side of those lines of poetry.

Caroline: And knowing that Emma Thompson, obviously, a Shakespearean actor, it's so clear that someone who understands Shakespeare wrote this entire thing, not just that bit. It's like no, someone who understands Shakespeare and how it works and knows how to use Shakespeare very effectively wrote this whole script.

Becca: Absolutely.

Caroline: Yeah, I'm a Shakespeare nerd too. So, this is fun.

Molly: Yay, three Shakespeare nerds in a room together.

Caroline: Yeah. It's so satisfying and that's also I think why so much of this movie feels like, "That particular version of what you do is about to happen any minute now." It has some of those beats that feel very much like that, and it also has just that Emma Thompson thumbprint. But that moment in particular, it's like yeah, someone who understand Shakespeare, understands how to use Shakespeare effectively even for people who maybe don't [00:13:00] like or understand Shakespeare, which is a whole other skill set.

Becca: Oh, yeah, absolutely.

Caroline: That's a whole other skill set that is so impressive, because I don't necessarily have that. She absolutely does and it's a beautiful moment, because again, it could be so overdone and so melodramatic to the point, where it's soap opera and funny, and it stays just this side of that.

Molly: Yeah.

Caroline: It works so well. [laughs]

Becca: Such a good scene.

Molly: Speaking of being funny though, interspersed with her walking in the rain, is Mr. Palmer holding his baby and Mrs. Palmer being like, "Oh, yes, he's so good with the child," and Mr. Palmer just like--

Becca: He's holding it positively like a muddy football.

Caroline: The nanny is like, "He's going to drop the baby."

Molly: Yeah.

Caroline: That nanny was like, "Just, oh, oh." She was so stressed. Mrs. Bunting deserves the world's first-- [crosstalk]

Molly: She really does. Also, the baby Thomas, one of his socks is just dangling off in the side and it's

like-- I just was noticing [00:14:00] Mr. Palmer holding him, and he's crying, and the baby sock is just flapping around in the wind.

Caroline: Oh, God.

Molly: [laughs]

Caroline: Also, they chose an extremely cute baby. [laughs] I think all babies are cute. I'm like that, but this is a really cute baby. [laughs]

Molly: It is a very cute baby.

Caroline: [laughs]

Molly: My favorite part was Mrs. Palmer saying, "I've never seen a child take to a father more."

Caroline: [laughs]

Molly: And the baby's sobbing.

Becca: [laughs] And he makes this face which you might just have to post it on our Instagram where he just goes, [makes a lemon-eating face]

Molly: Yeah.

Becca: It's like he ate a lemon. [giggles]

Caroline: I feel Mr. Palmer though very much is that person, who like, "He is not good with those early years." But as soon as the kid is talking, he's going to be such a good dad.

Molly: Oh, he's going to be an awesome dad.

Caroline: He's going to be that dad that talks to his kid like they're a person.

Becca: I mean, you know who he's going to be, right?

Caroline: Mr. Bennet a little bit?

Becca: Mr. Bennet.

Caroline: Yeah.

Molly: Oh. Oh, no.

Caroline: Oh-- [crosstalk] You just gave Molly, the biggest happy moment. Daddy Palmer.

Molly: Daddy Palmer, [00:15:00] Daddy Palmer.

Caroline: God.

Molly: Wow.

Caroline: Palmer? Hardly know her.

Molly: [laughs] Nice.

Caroline: [laughs]

Becca: Very good. All right.

Molly: Okay. While this is all happening, Elinor realizes that she can't see Marianne in the garden anymore and Brandon runs outside looking for her.

Caroline: I want to point something out. When he's looking for her, he's not standing on the honorifics of the time. He doesn't call for Miss Marianne. He's just like, "Marianne." He's in the urgency.

Molly: Mm-hmm.

Caroline: He drops the honorifics and things like that and the polite terms to call people. I don't genuinely know enough about historically how that worked, but the fact that in an emergency situation, where he is concerned about her, that even he drops the decorum.

Becca: Yes.

Caroline: It shows how concerned he is. It shows, even though he doesn't seem panicked, he is panicking, because he's like, "It's cold, it's [00:16:00] raining, she's in distress, something's wrong."

Becca: And then--

Caroline: Oh, and then--

Molly: And then--

Becca: And then--

Molly: And then, he picks her up and carries her back in the rain, and it is just like at the beginning when Willoughby carries her in the rain.

Becca: Except, this time the music swelling and instead of her just having a little sprained ankle, she can't move.

Caroline: She's in danger and instead of him being the hero, everyone literally leaves him behind when they get her to another room. He's-- [crosstalk]

Becca: He doesn't care. He just goes- [crosstalk]

Caroline: He doesn't care.

Becca: "Get her warm, get her warm," and he's just sitting there in despair and exhaustion.

Caroline: Yeah. He's catching his breath, because he's probably, he carried-- Who knows how far he carried her?

Becca: And he already lost a lover to illness and just feeling her ill body in his hands as he carries her back.

Caroline: The trauma this man has been through.

Becca: We're heaving as a collective at this point.

Molly: We're really flustered right now. there's-- [crosstalk]

Caroline: We're are all-- [crosstalk] and I'm going in and out of frame, because I thrashing [00:17:00] about like a fucking shark in the water.

Becca: I feel there's a screenshot here, Molly, that needs to happen, because we're just like, "Oh--" [crosstalk]

Molly: Oh, here it goes, "Look, everyone looks stressed, everyone looks stressed."

Caroline: They play that moment so beautifully with so much is done in such a short time without a lot of words. Oh, the amount of despair, and panic, and fear, and worry, and also, Kate Winslet in that moment is out of it. She's doing such a good job of acting like she is just not there. So, Marianne is just--

Molly: She's gone. And Mr. Palmer comes through again, and scoops her up, and brings her away. And then, we cut to the middle of the night when Elinor comes down the hall and knocks on Mr. Palmer's door. I am fully at this point shipping Elinor and Mr. Palmer, but I noticed it at the point.

Caroline: A little bit, yeah. [laughs]

Becca: Apparently, they dated a real life. We got told this by our listener.

Molly: Yeah. Oh, and she said that he was a well [unintelligible 00:18:02]. [laughs] [00:18:00] Sorry, can't get it out.

Caroline: I love Emma Thompson so much.

Molly: Emma, come on the pod.

Becca: Please do. But don't, because I can't-- [crosstalk]

Molly: Yeah, no, we can't. But Mr. Palmer comes to the door and Emma Thompson-- I mean--

Becca: Elinor.

Molly: Elinor is like, "I think Marianne needs a doctor," and you see him this moment come over him, where he's like, "Oh, fuck, I'm still asleep, but okay. Okay." And then he's like, "Okay, now, we're going into dad mode" and he's like, "I'm going to go get a doctor."

Becca: The way they do her up here, it gets full Victorian.

Caroline: Yeah.

Molly: [giggles] Sorry. My notes say, "I am so attracted to him in his fucking pirate shirt."

Becca: [laughs]

Caroline: Listen, it's a good look. I love his curly-- He looks so cute. He's styled very well in this-- He also just has a really good face and he has that period face.

Molly: He does.

Caroline: Like certain people kind of look out of time.

Becca: He looks like a Regency Era painting.

Caroline: He does and [00:19:00] he's a handsome guy, anyway. So, when they style him that way, it's very flattering and he's also eleven feet tall and he weighs nothing. So, anything on him is just going to be like, if you put it on like a hanger, it's just going to look good. It's like, "Yeah, everything's nipped and tucked in you look like a fucking mannequin. We get it." Because those suits were a situation.

Molly: Sure were.

Caroline: There's a lot of ruffles to contend with.

Molly: And the flaps.

Becca: And the sideburns.

Caroline: This is why I would not look good in those suits or in those dresses, because I am already fluffy and floofy as a human.

Molly: [laughs]

Caroline: I would just look like a fucking cupcake.

Molly: [laughs]

Caroline: It's not cute. You know when Violet Beauregarde?

Molly: Mm-hmm.

Caroline: Where it's like it's cute, but you got to roll me places, because there's a lot of padding and ruffles. [laughs]

Molly: So, complete left field side note, but this weekend with my friends, I played Cards Against Humanity and my friends were a little high. I was not, because I was the DD and [00:20:00] I had to drive someone to the train station, but my friends were all a little high. My one friend got the card, becoming a blueberry, [laughs] and she couldn't stop laughing when she put it down. She was like, "This is the perfect answer for this question," and I was like, "That makes no sense." [laughs] But she won, because everybody else was high too.

Becca: Amazing.

Caroline: Yeah, Cards Against Humanity is one of those games where it's like, this is an entire mess.

Molly: Yeah.

Caroline: But I'm going to play it.

Molly: Yep.

Becca: Oh, yeah.

Caroline: What if Jane Austen Cards Against Humanity?

Molly: But what if though?

Becca: Oh.

Caroline: I'm adding it to my notes.

Molly: [laughs]

Becca: Perfect.

Caroline: Jane Austen Cards Against Humanity pack.

Becca: So, back to this extremely serious scene.

Molly: Yes, okay. We've got the doctor coming in the next day. Brandon is pacing back and forth, and the doctor comes out, and tells them it's an infectious fever, and they should remove the child, and Imelda Staunton just screams.

Becca: "What the fucking?"

Caroline: Perfect.

Molly: She is perfect.

Caroline: It's literally the viper in my [00:21:00] bosom cut, where there's no time to process. She fucking goes for it.

Becca: Oh yeah, absolutely.

Caroline: She's information panic. There's no in between the getting the information or the process.

Molly: I can relate, I can relate.

Caroline: Yeah, same. I have a kid. I too would be screaming.

Molly: Yeah. Well, also, this is the thing. Yes, obviously, remove the child, but how does nobody else catch this infectious fever?

Becca: Sometimes, you risk catching an infectious fever to take care of someone.

Caroline: Also, that baby is lit-tle. That is a little baby. That baby looks like maybe four months old. He was tiny. Little itty-bitties, their immune-- They're so new and fragile.

Becca: Exactly.

Caroline: That baby was just figured out hold his head up. He was like, "Get that baby out here."

Molly: Well, in the book, the baby's born over the course of the time that we-- [crosstalk]

Becca: Yeah, exactly.

Caroline: Yeah. He's little. He might even be younger than four months. I'm overestimating.

Molly: In the movie, he's probably like-- You're probably right. But in the book, he's a baby-baby.

Becca: I think the character is [00:22:00] younger than four months, but the baby actor is older than four months.

Caroline: Yeah. [laughs] Because I was thinking back to my own son, Ethan. When he was first born, he lifted his head the day he was born.

Molly: Wow, look at him go.

Caroline: Dude, he was wild. He lifted his head, and my mom was like, "Oh, okay. We [unintelligible [00:22:14]]."

Molly: [laughs]

Caroline: We have a video of her being like, "Um." I was like, "Oh, just--"

Molly: What is this?

Caroline: Yeah, he was on her shoulder. He just lifted his head to look at her and went back down. She was like, "Uh."

Becca: Not supposed to have those muscles formed, yet.

Caroline: Yeah, he rolled over at a week, and he walked at nine months. My kid is built different.

Molly: Wow.

Caroline: Anyway, yeah. I don't know. If someone was like, "Oh, there's a really--" If someone in my household had COVID and I had a newborn, I'd be screaming too. You know what I mean? It's like that equivalent of it.

Molly: Oh, yeah. I'm like, "That makes sense to me." If someone in my house had COVID, I would also want move, you know?

Caroline: Oh, yeah. Scary.

Molly: Though I suppose I understand why Elinor stays and I guess, I understand my Brandon stays.

Caroline: I also love that Mr. Palmer's like, "Hey, if you want me to stay," where h's [00:23:00] equal parts like, "Can I be of use and also, please don't make me leave." [laughs]

Molly: Right. Yeah. But it's so endearing when he does. That was another moment, where I was like, "Wow."

Becca: It's a very sweet moment.

Molly: Yeah.

Becca: And then it gets really serious, because once Mrs. Palmer is out of the equation, it gets really, really sad.

Caroline: Yeah. Once her comedic relief is gone.

Molly: I know. Marianne is tossing, and turning, and sweating, and the doctor is like, "She's not doing as well as I would like," and Brandon is pacing outside the room, and he leans against the wall, and Elinor comes out, and he says, "What can I do?" She's like, "You've done enough," and he says, "Give me an occupation, Miss Dashwood, or I should run mad."

Becca: The way he's closing his eyes and the way he says it, "Give me an occupation, Miss Dashwood

or I shall run mad," oh, my God, it's just--

Molly: I can't.

Becca: It's so firm. It's, I need to do this to let off the anguish I am feeling watching her die.

Caroline: [00:24:00] He breaks my fucking heart every single time in that part. Not to make this too dark, but if anyone has ever been in a situation, where someone they love is in intense pain, or is in danger, or distress, and there's nothing you can fucking do for them, but you need to do something. I've had the situation, where I've been like, "I need something to do. Give me something to do with my hands, because I'm going to start tearing my hair out if I don't." [giggles] Give them something else to do. I absolutely know what he's feeling in that moment, and it is so-- Oh, God, again, this part could be very melodramatic. It's like, "Girl, you got wet. You're fine." But like, "No, she's sick." Back then, medicine is so different.

Becca: Oh, yeah. They showed the bloodletting.

Caroline: Oh God, which doesn't seem helpful, and we know that now.

Molly: Right.

Becca: We do.

Caroline: Yeah. Laudanum also, I think they were giving her laudanum, which laudanum will fuck you right off. [00:25:00] My understanding of laudanum is it's like opium but in a drippy, drippy form.

Molly: Molly's horrified.

Molly: So, they were giving her that for pain or for what?

Caroline: Yeah, it was like their version of a morphine drip, I think, where they're just like, "This will help. Maybe."

Becca: I mean, "It helps in a way--"

Caroline: Listen, they used to put cocaine in Coca-Cola. There was heroin in cough syrup.

Becca: We've come a long way as a society.

Caroline: Yeah.

Becca: Especially, as a medical society.

Caroline: We figured some things out, but boy, was it just wild back then? But yeah, watching her be so sick, oh, it's awful. Especially, because we've seen her be so vivacious and so alive and then it's like, "Oh, God, if she dies, that is ooh." I think the way that the movie plays it, it's very good, because especially, when Elinor is pleading with her.

Becca: I was going to say we're about to get there.

Caroline: I think my note is, if my sister were begging me to get better like that, I'd be healed instantly. Like I'd be up, up and about, because she just acts the shit out of it. But that moment is so hard, [00:26:00] because if you don't know the story, I think you might think Marianne might die. You genuinely might think it might happen.

Molly: Well, because they-- This part is the part where-- After Elinor gives Brandon the directive to go get their mother, the doctor says to Elinor, "I can't pretend that your sister's condition is not quite serious. You must prepare yourself, Miss Dashwood." And then, we get her in the middle of the night praying over her sister and she says, "You must try. I've tried to bear everything else. I can't bear this. You have to try. Don't leave me alone."

Caroline: It's so sad.

Becca: That moment for me is like, "That's the film." The film is centered around that scene, because she can bear everything else, but she can't bear this.

Caroline: Well, and it really does hammer home how important they are to each other. [00:27:00] Because honestly, if it were the other way around and Elinor were the one in that bed, Marianne would absolutely be doing the same. And honestly, I think Marianne would be more Elinor like. This is where we see Elinor being Marianne, where she's expressing everything. She's letting it out. And she's also letting people see her in distress. Even if she's not fully-- Brandon doesn't necessarily see her breaking down, but he sees her upset and not masking anything. We see the Marianne and Elinor come out and I think if the roles were reversed, we would see the Elinor and Marianne come out and she'd probably be handling shit a little differently. So, yeah, it's that moments like, yeah, they are definitely sisters. But oh, God, it hurts.

Molly: It's the way she gets down, and she holds her hands, and she kisses them as if they're her own hands. And she's just like, "Don't leave me alone."

Caroline: I'm going to cry. [laughs] [00:28:00]

Molly: And that just hits-- I cried when I watched it last night.

Caroline: Yeah, I think too, if you have a sibling or someone you would consider a sibling, who matters to you on the level like you have a sibling relationship, it's such a completely, it's such a weird relationship sometimes. Because I feel we say like, "Oh, this friend is like my sister," but having an actual sister is such a different relationship. If you have that with someone, the idea of losing them is unfathomable. Because you're not supposed to lose your siblings. In terms of nature, we're taught we're going to lose our grandparents, we're going to lose our parents, we're going to lose people who are older than us. It's against the laws of nature to lose someone younger than you. It doesn't compute when someone younger than you, especially someone you have literally grown up with-- and frankly, because she's the eldest daughter and has helped raise. Let's be real.

Molly: Mm-hmm. [00:29:00]

Caroline: Emma Thompson.

Becca: This is the scene that definitely got her nominated for Best Actress.

Caroline: It killed me.

Becca: Yeah, I think the thing about the scene is that also these two sisters have been through so much together, it's hard to remember but at the start of this film, they lose their father and their home. They both have lost the loves of their lives. They've both lost all their fortunes and their future comforts.

Caroline: They've been betrayed, or they think they have been betrayed.

Becca: And through it all, they had each other.

Caroline: It hurts.

Molly: When she says, "Don't leave me alone," she says, "I cannot do without you." They've done all of this together.

Caroline: And even when they fought about this, where Marianne had felt very separated from what Elinor was going through, and Elinor felt frustrated that Marianne couldn't see past her own nose to see what Elinor was going through. They've been there for each other and they've been able. They've been free to express that to each other. Who else in each other's lives at this moment do they have that they feel [00:30:00] that free to express to? Ah, there's so many layers to who she is almost losing and it's unfathomable. It is just like, "Oh, my God." It hurts so bad to watch the scene, because even if you know the story and you're like, "She's going to be fine, it's going to be okay," it hurts so much and it is so beautifully acted.

Molly: On that note, the next morning--

Becca: She's fine.

Caroline: [laughs]

Molly: The next morning, the prayers work and Elinor is staring out the window. She hears Marianne say, "Elinor." And she goes over, the doctor goes over and feels her forehead, and he smiles, and just the relief that breaks over both of their faces. And then, they hear a carriage approaching and this is where I was like, "It's Willoughby," but it is actually Mrs. Dashwood this time.

Caroline: Fuck off, Willoughby.

Becca: We cut that entire Willoughby scene. I miss the Willoughby scene a little bit. I think the movie works without it. But it's a different [00:31:00] story a little bit without the Willoughby scene, because the Willoughby scene is as such a part of the story.

Caroline: It's satisfying in the movie to not see him.

Becca: Yes. It's much more uplifting to have Brandon and Mrs. Dashwood come in instead.

Molly: While Mrs. Dashwood is hugging Marianne, Marianne sees Brandon standing in the hall and says, "Colonel Brandon," and he looks up and she says, "Thank you," and his face just melts.

Caroline: Here's the thing I'm going to say.

Molly: Yes.

Caroline: Brandon's face when Marianne says, "Thank you," that is our equivalent of the 2005 *Pride and Prejudice* hand flex.

Molly: Uh-huh, uh-huh, uh-huh, uh-huh, uh-huh.

Caroline: It is the hand flex of his face when he-- Because he brought Mrs. Dashwood in, he's letting the family have their moment, he's closing the door. Brandon, he's very ready and very content to be back in the shadows, back in the background. He's like, "This is the family moment. I'm going to leave them alone." He's used to [00:32:00] not being acknowledged by this woman he adores. Not only does she call him by name to get him back in the room, he's in there, he's in the dark, he leans in, and the light hits his face, and his peach cobbler hair lights up in the light, and she says, "Thank you," and his whole demeanor changed. What's wild is Alan Rickman barely changes in that moment but everything changes then.

Becca: It's like he lights up.

Caroline: He does. Something lifts off of him.

Becca: As an audience, we know from now on, it's different between them.

Molly: Yeah.

Caroline: It's different between them and he has also gotten to see a positive outcome of this thing that he was so terrified of.

Molly: Yeah. Uh-huh.

Caroline: Because he has been through so much trauma, and has seen some awful things, and he saw what he thought was a parallel. But now, he's seeing, "You know what? Hey, sometimes people are going to be okay." [00:33:00] The healing in that moment, that's the part that makes me cry. I'm going to cry now. It makes me cry every single time.

Becca: See, I cried five minutes earlier. I'm like, "Oh." By this point, I'm like, "Yes, we're good, we're good."

Caroline: It feels so good, but the relief of it. Because I feel the whole time you're holding your breath, and then he finally fucking exhales, and it's such a contrast to the, "Give me a task. Give me something

to do," where he's like, "Oh, thank God, she's really okay." And not only that, not only she's okay, but that little bit of him is like, "She's seeing me. She saw me. She noticed me." I think he didn't even register that she registered that he did anything for her. It's that moment of like, "Oh, you noticed that?" Have you ever been thanked for something that you really didn't think anyone noticed or paid attention to, or someone gave you your flowers for something really like, "Oh, that's just a thing that I do," like you're not used to getting recognition for that. [00:34:00] When someone gives it to you, you're like, "Oh, oh." That's his moment, I think, because he does so much in the background. He's very generous, but he doesn't seek credit.

Molly: Yeah, which is what makes him so fucking hot.

Caroline: It's a little Darcy there, where when he gets the credit, he doesn't quite know how to, like, "Yeah, you're welcome. I don't know what to do with this." But it's so genuine and sweet. Yeah, I don't know. We all just need to be more like Brandon.

Molly: Mm-hmm.

Becca: And then we cut to.

Molly: We should do cut to. We just cut right to. Margaret is in her little new tree house.

Caroline: I love Margaret.

Molly: I love her so much and she's looking out of her little telescope, and she runs down, and we see her run back to the house, and she runs past Brandon, reading to Marianne, and I have to say that the way that he is reading to her, and she is captivated by his reading, it shows that she doesn't need someone to be so truly dramatic. She just needs [00:35:00] someone to understand what they're saying and she is just in the thrall with the way he's reading, and it's a throwback to the reading seen before.

Caroline: Marianne, I think in this day and age would be a very good literary critic. I think she'd be good at book reviews, and she just needs someone, who understands the words that they are saying. [laughs]

Becca: Totally.

Molly: Meanwhile inside, Elinor and Mrs. Dashwood are watching them and Mrs. Dashwoods like, "There was always something displeasing in Willoughby's eye," and Elinor was like, "Mm-hmm."

Caroline: [laughs]

Becca: That is my mother to a tee. Every time someone fucks up, she's like, "I always hated them. Remember, I said it five years ago?" and I'm like, "All right, mom."

Caroline: I don't think you did, mom. [laughs]

Becca: Love you, mom, if you are looking at this podcast.

Molly: [laughs]

Becca: But this scene and the scenes later with Brandon accomplish something that I don't think is fully done in the books, which is build the romance between Marianne and Brandon. Because the books, they cut off with Marianne working on herself and then we get an epilogue, [00:36:00] where she falls for Brandon over the years. Here, they don't have that luxury of giving us this, she's going to work on herself and then years down the line, she and Brandon are going to get together. So, instead, they give us these scenes that show, "Hey, these two are actually a really quietly wonderful match."

Caroline: Yeah. I wrote a paragraph about Brandon and Marianne in my notes. [laughs] Because I know that y'all have talked about their age difference, because that is a really controversial thing. I wrote very stream of consciousness. We can totally cut it. By the way, if this is just dribble, but I'll read it what I wrote.

Molly: Do please.

Caroline: I said, "I really love the way it's so clear how much Brandon respects Marianne. He understands exactly who she is and has no desire to change or tame her. That is the thing that makes their age difference a lot easier to take for me. If he showed any wish to alter Marianne in any way, it would feel so icky. No, it feels very clear that she is safe with him. Age differences are [00:37:00] always a bit tricky to talk through, because on the one hand, this was more acceptable at the time this was written. It's still significant but at the time it was written, it was a little more okay."

But on the other, we still can and should be critical of media by today's standards, if we are consuming it today. That doesn't mean we have to condemn and reject it. Critical here just means having your brain turned on while you're looking at it and don't let the lens entirely obstruct your view of what's okay and what's not. So, we can look at Brandon and Marianne and say, "Okay, these two seem all right," but that's not the norm and it shouldn't be something we let set a standard in our minds. They are much more of an exception than the rule."

Becca: I totally agree with everything you're saying and that was a very articulate way of saying what I've been trying to convey.

Caroline: Thank you, because I've stammered enough. [laughs]

Molly: Oh, so good.

Becca: Yeah, I do think I will always call out and critique when age differences are a real problem. Genders aside, as well.

Caroline: Yeah.

Becca: But I think what's bad often about relationships that are older men [00:38:00] and younger women is the power discrepancy. What's weird about this is that he's a very wealthy older man and she is a very young, poor girl. But he consciously seeds his own power in the relationship, and treats her with so much dignity, and so much like an adult that she really does come to her own decisions about him, and he never once even tries to manipulate her on what she might be feeling.

Caroline: Whereas Willoughby, where they were on a much, much closer level, it was absolutely manipulating, and grooming, and trying to make her into-- Even if he wasn't trying to change her, he was influencing her so much. Whereas Brandon is very much letting her be who she is and is very-- The thing I like about him is that he seems to understand that it is a privilege to know this young lady. It's a privilege to be in her life at all.

Becca: He endeavors to deserve her.

Caroline: Exactly. [00:39:00]

Molly: He endeavors to deserve her.

Becca: Oh, Molly, are you okay?

Molly: He's never going to stop endeavoring to deserve her, because he knows that she's so good and he-- [crosstalk]

Caroline: He is going to work for her. He's never going to just be like, "I did plenty." Whereas Willoughby would have been like, "Oh, I locked that down. I'm done developing." Brandon, 100%, I can see Marianne bringing out the more playful side of him as time goes by and getting him to try new things. Brandon, he's going to be very supportive of her and let her be who she is. It's a very respectful relationship on both their ends, really. But especially where the power could be so out of whack, he seems very conscious of that. He seems a little ahead of his time.

Becca: Molly, am I from your face gathering that for the first time, you were actually looking like an active Brandianne shipper?

Molly: Yeah.

Becca: [laughs]

Caroline: We did. It. Yes.

Becca: Talk to us. [00:40:00] Talk to us about it.

Molly: It's just like everything that Caro just said like, he's going to bring her flowers and he's going to do little-- Well, he's going to just keep endeavoring to deserve her and I love the play on that.

Caroline: And he's meeting her where she's at.

Molly: He's meeting her where she's at. When he said it about Willoughby, he meant like he will never actually deserve her. And Brandon believes that about himself, but in a way that he's going to keep trying.

Caroline: Brandon seems to understand that relationships are constantly evolving. He seems to understand that you don't just get together with someone and that's it and you stay in stasis forever.

Whereas Willoughby, I think, with Marianne-- With Willoughby, if those two got together, it would be hot, hot, passion, hot, and then a year later, that only goes so far.

Molly: Wickham and Lydia.

Caroline: Yeah, exactly. Then with Brandon, he seems more aware. This also is the thing that comes with maturity, frankly. It does come with life experience. **[00:41:00]** This is just a thing that you learn as you go. It does take work and evolving with your partner, and it takes understanding who they are. And again, meeting them where they are, that's a lot of the theme of this story, is meeting people, where they are to understand them, and then move forward together, and he's very good at that, because he's very empathetic.

Becca: I've said it before and will say it again, Brandon and Marianne as a love story are the definition of love is a journey, not a destination.

Caroline: Oh, absolutely. There's a lot of, I think, healing on Brandon's part that is coming from being with her. Because she's bringing out this really-- It's so cute with him, because he's doing all these sweet little things. He's reading her sonnets and he's getting her a surprise piano. Come on.

Molly: He gets her a surprise piano and her-- [crosstalk]

Caroline: Oh, I love him.

Molly: This is the thing about him like, as someone who **[00:42:00]** and I know as a lot of us are who, to get real again, have undergone a lot of trauma in the last couple of years in particular, the first time that you genuinely laugh or feel happy after a very long dark tunnel of trauma is almost like it's shocking to the system and it's like, "Oh, am I allowed to do this?" And you can see him feeling like, "Am I allowed to feel this way?" Oh, I'm making myself tear up.

Becca: Molly. [laughs]

Caroline: Well, that's a really common thing. You see this happen with people. If someone passes away, or if they're going through a divorce, or they're going through something else really traumatic, it's like, "Is it okay that I'm having a nice moment? Is it okay that I'm having fun today?" Yeah, it's a difficult thing to reconcile that, "Yeah, the person that I lost or whatever would absolutely want me to be happy, but is this okay?" We're seeing the moment where he's realizing it is okay. This is allowed. **[00:43:00]** This is all right. It's like, "Mm." Also, I just want to say, I love the bit in this movie when he gets the piano to them and he says something in the letter, "It took me a while to find one small enough to fit the parlor." I'm like, "When was he taking measurements of the parlor?" [laughs]

Molly: [laughs] I like to imagine that he was.

Caroline: He had a tape measure under his hat?

Molly: Yeah. He had a little the string. He had his little string, and he was like, "Nobody's in the room."

Caroline: Just very quickly measuring the room, like what's going to fit under this window. But the fact

that he took that much consideration to make sure it would fit, and also, he got the prettiest possible piano, and it fits perfectly under that window. He's so considerate.

Molly: And he sent music and said, "Maybe you'll learn this by the time I come back." And then, everyone's looking at the piano and Margaret goes, "He must like you very much," [00:44:00] and Marianne's like, "This is for all of us." But you can see in her face that she's like, "He got me a piano." Oh, wait, we missed something though, before the piano comes.

Becca: Oh, yeah. No, there is. First of all, I have to say, I laughed so fucking hard when I read these notes, because you accidentally wrote cut to Elinor. [laughs]

Molly: [laughs]

Caroline: You, what?

Molly: I said cut to Elinor.

Becca: Cut to Elinor, but she didn't put his face. So, it's cut to Elinor. [laughs]

Molly: My girlfriend's head was on my shoulder, and she was asleep, and I was sitting there trying to type with my hands, and I-- [crosstalk]

Caroline: Also, it's the cutest possible reason to have a typo.

Molly: Yeah.

Molly and Becca: Cut to Elinor.

Caroline: We get it. You're cute.

Becca: I love her using the girlfriend as an excuse as the typos were not rampant when she was deeply single.

Caroline: [laughs]

Molly: You're so right, you're so right. [laughs] This is what I get for trying to type my notes at 10:30 PM. Yes, cut to Elinor. It says, cut to Elinor and Marianne walking. And Marianne [00:45:00] points out the spot, where she first saw Willoughby. She's like, "Look, there's where I fell and there's where I saw him." And Elinor says, "Yeah, Willoughby always going to regret you" and Marianne then gets to say it, he wouldn't have been happy if he ended up with her. This is what I was talking about earlier. I think in maybe in the last episode, where Marianne in this movie gets to make come to that conclusion on her own. Elinor doesn't say that to her. She has come to that conclusion, because she's had so much time to sit with the fact that he didn't love her enough to pass up £50,000 when he could get it. So, she's come to this conclusion on her own that he wouldn't be happy with her and that this is the best possible outcome for her.

Becca: And Emma Thompson does add in one of the best lines from the book, which is when Elinor

says, "Do you compare your behavior to his?" And she goes, "No, I compare it to what I ought to have been. I compare it with yours." What is so powerful about this scene to me is that it comes full circle. I think that [00:46:00] really in the back half of this movie, you get three scenes that together really solidify what this movie is all about. It's the scene where Marianne learns about Elinor's heartbreak and the confrontation there. The scene where Elinor prays over Marianne's bedside and then it comes full circle with this moment, where Elinor and Marianne reconcile what happened together. I think that is the journey that they both needed to go on to move through this really difficult time in their lives.

Caroline: Yeah, there's so much in this story. It's so good.

Becca: We've been talking about this movie for maybe eight hours, by the way.

Caroline: It's so good. And I could talk about it myself with probably at least 16. It's just so good. I keep telling people, I'm like, "Stop thinking that Jane Austen is just rich people having no problems and going to each other's houses." [00:47:00] That is not what she's about. This is the story that I'm like, "Watch this one. Read this one." Because I feel people write *Pride and Prejudice* off, which they shouldn't. *Pride and Prejudice* has a lot going on, but I think it's easier to write off.

Becca: *Pride and Prejudice* is like-- I'm trying to think of a good example. It's like the--

Molly: It's more of a rom-com.

Caroline: It's easier to make a rom-com.

Becca: It's just the most mainstream successful of the books. I think part of it has to do with the fact that the chemistry between the two leads is written so palpably.

Caroline: Yeah, and it's also at this point in the existence of the world and of media, it wasn't when it came out, but at this point, it's more formulaic. We have an idea of how it's going to pan out.

Becca: Exactly.

Caroline: *Sense and Sensibility*, not so much.

Molly: Right.

Becca: Yeah. Molly was like, "Where is this going?"

Molly: I had no idea. Anyway, that scene happens and then we cut to [00:48:00] inside. Margaret is practicing her French, and the servant, Thomas, comes in, and he's giving them the gossip, and he says, "By the way, Mr. Ferrars is married." And Margaret goes, "But Elinor--" and they're like, "Shut up, Margaret."

Becca: I love Margaret.

Caroline: The number of times that like, "Margaret, shut the fuck up."

Molly: I know. He says that Miss Lucy told him, and it's really uncomfortable, and he's just going on about the wedding, and how he saw them, and they're going to send some cake, and they're all in a daze, trying not to make it weird, but Elinor is just staring at the table like, "Oh, my God, oh, my God, oh, my God, get me out of here." And after he leaves, Elinor just gets up and walks away. She's like, "I've got to go any other way."

Caroline: She just bounced.

Molly: Then the piano thing all happens. By the way, Colonel Brandon's name is Christopher.

Becca: In this. Yes. I googled it, because I was like, "It doesn't come up in the books."

Molly: No, it doesn't.

Caroline: I like Christopher Brandon, because it's the same meter as Christopher Robin. And I have a Winnie-the-Pooh enthusiast. [laughs] [00:49:00]

Molly: Christopher Brandon, new Christopher Robin, that all happens. And then Margaret is sitting outside, Marianne is practicing the piano, and Margaret's doing that thing with grass, where you hold it between your thumbs and blow on it to make a whistle.

Caroline: I can't do it.

Molly: I can't do it either, but she can.

Caroline: No, she can't.

Molly: She did it a little bit.

Caroline: She tried.

Molly: She tied. She endeavored.

Becca: It's very sweet though, because it's such a child thing to do.

Molly: It is. It is and it's such a recognizably kid thing.

Becca: Yeah.

Caroline: The thing that I love about Margaret in this story, book, movie, either, they let her be a kid.

Becca: That is such an Emma Thompson thing, because the book really doesn't have a characterization for Margaret.

Caroline: No. With Margaret in the book, she's definitely allowed to be a kid, but in the sense that they don't pay much attention to her. But in the movie, she has a character.

Becca: Do you know the song, *Tonight* from *West Side Story*?

Caroline: Oh, yeah, yeah.

Becca: Fun fact about that song. That song was [00:50:00] not in the original Broadway production of *West Side Story*. That part later on, where they're all prepping for the rumble and they sing that reprise of *Tonight*, that was just the original song. And then the movie came out, and they wrote the song, *Tonight*, for the movie, because they wanted a balcony scene. They wanted a song in the balcony scene, because balcony scene was there in the original. And then ever since the movie came out, that song has been in every production of *West Side Story*-

Caroline: Because it's great.

Becca: -the point being that sometimes, something is missing from the original, and gets added later, and is so seamlessly a part of the story that it just becomes the canon. I feel Margaret's personality in this movie is so iconic that it has become part of the actual canon of *Sense and Sensibility*.

Caroline: Completely. It also, I think, with Margaret having so much personality and being so delightful and fun, I really love Margaret. But the thing that I love about that is that [00:51:00] it also demonstrates what a good mom Mrs. Dashwood is.

Molly: Ah, she's so great.

Caroline: She lets her girls be who they are. You see that with Marianne and Elinor, and you definitely see that with Margaret. Margaret's a rough and tumble little girl. She's rolled around, and playing, and everyone encouraged-- The people we're supposed to root for encourage Margaret to be herself.

Molly: Yes.

Caroline: I don't know. As a parent, big fan.

Molly: Yeah.

Caroline: I love that. Because my whole parenting philosophy is my child will tell me who he is. I'm there to guide him and help him, but he gets to tell me who he is, not the other way around. So, I love that you see a little bit of that parenting philosophy in this. It's just really sweet, and it's a small thing, and it's done off to the side. But it's done in a way that it explains how Marianne and Elinor came to be, and it explains like-- it's just the warmth of the family is [00:52:00] so obvious because of that.

Becca: Speaking of people who root for Margaret--

Molly: Yes. Margaret sees that there's a horse coming towards them, and Mrs. Dashwood is like, "Oh, it must be Colonel Brandon. You're going to show him your new song, Marianne." Elinor is looking and she's like, "Ah, I don't think that is the Colonel." They are like, "Of course, it is." And then, Margaret goes, "Edward!" and runs toward him. It is Edward.

Becca: The best trope in Jane Austen movies is the flurry when you realize a man is coming.

Caroline: [laughs] Yes.

Molly: Yes. Mrs. Dashwood is like, "We must be calm."

Caroline: The 2005 movie of *Pride and Prejudice* does that extremely well. This movie is a very close second.

Becca: Yes.

Molly: Oh, yeah. And they all sit down and they're like, "Okay, we're going to so--" I love that Mrs. Dashwood literally says, "Okay, calm. We must be calm," and everyone's like, "Okay." [takes deep breaths]

Caroline: Calm means sewing.

Becca: Honestly, as someone who cross stitches, , yes.

Caroline: Cross stitch is so good.

Molly: And then he comes in and [00:53:00] Edward says, "Miss Dashwood," and he chokes on it. He says, hello to all of them and then he says, "Miss Dashwood," last and chokes on it and he asks if they're all well and they're like, "Oh--"

Becca: Margaret says--

Molly: And Margaret says, "Ooh, we have been enjoying very fine weather."

Becca: Which is a callback to earlier in the movie, when Mrs. Dashwood says, "Margaret, if you can't think of anything appropriate to say, you will reserve your remarks to the weather." And she cannot think of anything appropriate to say. So, she's like, "So weather."

Molly: The weather has been really nice, and then Marianne nudges her, and she's like, "Margaret."

Caroline: She's like, "What? it has?"

Molly: It has. And then he says, "Oh, yes. The roads have been very dry."

Caroline: In the most Hugh Grant way possible.

Molly: The most Hugh Grant way possible.

Caroline: Where's he's just like, "I got to lean in like I'm an ASMR person." He's just like, "Oh, yes, the roads have been very, very dry."

Becca: The amount of flop this man brings to this character, just like flop.

Caroline: From the hair to the toes, [00:54:00] the man flop.

Molly: He is flop. Floppy flop.

Caroline: I do appreciate him as a stutter-- I do have a stutter that I have worked very hard over many years to tame. It comes out when I am very tired or very nervous. I appreciate Hugh Grant for playing characters that stammer a lot. [laughs] Because Edward in this moment, where he's stammering and stuttering, and he's a little like, [stammering]

Becca: "Oh, right, right."

Caroline: I'm like, "Yeah, man. Same."

Molly: Yeah.

Caroline: Yeah, man. I've been around pretty girls too. I know the feeling.

Molly: [laughs]

Molly: I get it, I get it.

Molly: Oh, yeah. He's so nervous. And then, Mrs. Dashwood goes, "I must wish you great joy," and he's like, "Oh, uh, thank you."

Becca: Thank you.

Molly: He's so confused this whole scene, and he sits down, and he accidentally sits on some embroidery, and he pulls it out from under his butt.

Caroline: I forgot that until I watched it again today.

Molly: It's so perfect. He's just [00:55:00] so awkward and Marianne is like, "Oh, I hope you've left Mrs. Ferrars in good health," and he's mulling it over, and he's like, "Uh-huh?" And then, Mrs. Dashwood asks, if Mrs. Ferrars is that the new parish, and he's like, "No, my mother is in town," and you can see him starting to dawn on him, and she's like, "No, I met Mrs. Edward Ferrars." And the relief that washes over his whole face, he's like, "Oh."

Becca: "Perhaps, you mean my brother?"

Molly: "You mean, my brother? You haven't heard, my brother?"

Caroline: Also, I do love that we get the foreshadowing of that at the ball, because their chemistry was good. The man is the most ridiculous. Robert is so annoying, just like, "Ladies." Why is his face like that?

Molly: That was so good. Wait, do it again.

Caroline: Oh, ladies.

Molly: [laughs]

Caroline: It's like, "Oh, bro."

Becca: When we were watching it, Mike paused the movie, "This poor man, they made us compare him to Hugh Grant?"

Caroline: Yeah. But also, he and Lucy with their little [00:56:00] gossipy moment of like, "Oh, they'll be fine."

Becca: See, that's what's interesting here, because I think it undercuts the strategy, the Lucy Steele strategy. Because what is impressive about her as a character in the book is that she is working this game on Edward. She's working this game. Then, her sister messes it up, and she just 180s to his brother, and the brother hated her, and she didn't know him, and that is crazy.

Caroline: It is. It is wild. That's its own story. That's its own book.

Becca: Whereas here, it's softened. It's like, "Oh, they had actual chemistry." So, she's a gold digger, but she also found the one she was better suited for.

Caroline: Yeah. Here it's a little more like, "Oh, okay, Lucy. Okay, okay. I see you."

Becca: It's a bit more fortuitous.

Caroline: There's this trend in Jane Austen adaptations where a sister gets cut. We see it in 2005 *Pride and Prejudice* like, "Who's Louisa?"

Becca: RIP, Louisa.

Caroline: Bye, Louisa. Sorry, babe. Yeah, she's gone. But in this, Lucy's sister is gone. [00:57:00] It's that thing where it's like, "Okay, if you're left with just the one character, how do you communicate all the shit that happened?"

Becca: And you need to soften Lucy a bit. You need to make her a bit more romantic. You need to make this plan a little bit less conniving.

Caroline: Yeah, because otherwise, she's just another antagonist and we already have a couple of those. This cannot be a movie full of antagonists. [laughs] That's too much.

Molly: Yeah.

Caroline: It's too much. God, this scene though where Edward's like, "Ah, [stammers] brother, not me, single, single, single." All the single Edwards, all the single Edwards, all the single Edwards.

Molly: [laughs] Yeah, he explains the whole thing. He's like, "Yeah--" He's playing with these sheep on

the mantel and he's like, "Yeah, I received a letter from Lucy explaining that she had transferred her, uh, affections, uh, onto my brother and seeing as my situation, I thought it would be prudent to release her from our agreement."

Becca: [00:58:00] And then, Elinor just goes, "Then you are not married? " and he just goes, "Um, No."

Molly: And then she just--

Caroline: Get that out of your system, baby girl.

Molly: She just burst into tears uncontrollably.

Caroline: She needed to have that cry for like a year.

Molly: Yes.

Becca: We were watching the movie and Mike just goes, "Elinor, chill."

Molly: But don't. Don't, baby girl.

Caroline: No, Elinor feel.

Molly: Feel your feelings, girl.

Caroline: We love seeing an eldest daughter get to express her feelings and also win the story.

Becca: Oh, my God. Yeah.

Molly: Oh, boy, does she. The rest of the family, when she burst into tears, they get up and run away. I have to say, got to hand it to Edward, this does not faze him in the least. He is on a mission, he says to her-- He has to tell her he's loved her all along. He says, "My heart is-- Uh, I put it down here somewhere. Uh, uh, uh, oh, God."

Caroline: [laughs] For a half a second, I thought that was part of it. [00:59:00] I was like, "I don't remember him saying--"

Molly: No, he doesn't. Oh, here it is. He says, "I have come here to profess now that I'm at liberty to do, so that my heart is and always will be yours."

Becca: And then, she just looks up with tears in her eyes and he's smiling.

Caroline: He starts laughing and like--

Molly: And then outside, Margaret's looking at them through her telescope thing and they're like-- [crosstalk]

Becca: He's kneeling down.

Molly: He's kneeling down, which is another call back to her in the church. They wonder if he would kneel down. They always kneel down.

Caroline: Oh, he kneels down. I love her.

Becca: Cut to period piece wedding.

Molly: To a wedding.

Caroline: Okay. We've got to talk about this wedding outfits, because Marianne and Brandon look like money.

Molly: They sure do.

Caroline: Can we just have a moment, where he just appreciates Alan Rickman in the dress uniform? I was not okay at all. Marianne looks like a brrride. She has got the veil, and the white, and the gold, and the jewelry. [01:00:00] She looks like a fairy tale. She looks incredible. She looks beautiful. And then, I love how subdued by comparison, Elinor and Edward are.

Molly: Yeah, they're just wearing their cute little clothes. What was great about this is that you cut from this beautiful proposal to a wedding, and you assume that you're seeing-- I actually did laugh out loud, because I was like, "Oh, that's how they're covering the time jump." They're just jumping straight to the next one. But seeing Elinor and Edward come up behind them in their everyday clothes and Edward just kisses her hand.

Caroline: They're just so happy. Brandon is significantly wealthier.

Molly: Mm-hmm.

Caroline: He is literally Edward's employer at this point. It's weird. You're at your bosses, and your in law's wedding, and you're also getting married at it. That's a lot.

Molly: Well, I think that they're already married at this point.

Caroline: Are they? I thought it was a double wedding.

Becca: It's actually really not clear. I always assumed it was a double wedding, but then-- [crosstalk]

Molly: I did not get double wedding vibes.

Caroline: Maybe it's not.

Molly: Molly made me the second guess that, and also in the book, it's several years [01:01:00] after Elinor and Edward that Brandon and Marianne get married.

Molly: They were giving me vibes of married for a couple years now and maybe have a kid. Because

there were kids running around. That was the vibes that I got.

Caroline: It's funny, because I feel I always just assumed it was a double wedding and I've never really put more thought into it.

Becca: See, that's the thing. I'm in the same boat. Oh, listeners, if you guys know the answers, obviously, we can Wikipedia it, but just DM us.

Molly: Yeah, DM us. We love getting your DMs. My favorite thing in the world is, when people say, "I wasn't expecting you to answer," and I'm like, "I read every single DM." [laughs]

Becca: We do, we do. And then, I do have to say I like the idea that it's a few years later, because it makes the Willoughby thing even sadder.

Molly: Yeah. Because then, they're having this beautiful wedding. He's watching from the hillside on his horse by himself, looking, brooding.

Caroline: My note is an all caps, "HA, HA, SUCK IT, WILLOUGHBY." And then I also wrote, "Fanny looks miserable." Good.

Molly: Yep. Fanny looks miserable. The music that's playing in the background here is *Softly, Softly*.

Caroline: It is. [01:02:00] it also has very "Sigh no more, ladies, sigh no more," because it's Patrick Doyle. But I did write, "Hey, let's bring back throw money at weddings." I can get into that. Not that I'm going to a few weddings soon, but as a broke--

Molly: I was so confused what that was. He's just throwing money into the crowd, instead of rice.

Caroline: Someone please correct me if I'm wrong. But my understanding is that at some weddings, wealthier folks would throw some coins for luck.

Molly: Like throwing the bouquet?

Caroline: Yeah, like spreading the wealth. He's like, "Yeah, he's got it to spare. He could throw some coins at the kids."

Molly: But I love that he's throwing the money, and they show Fanny and John scrambling for the coins, and I'm like, the thing is that ultimately, despite this being a story about sisters by the sea and the love story between family, it is also a class commentary, and those two are going to stay greedy and unhappy forever.

Becca: Oh, yeah. That's the end of the [01:03:00] movie.

Molly: What?

Becca: Molly, wait, we need a moment. I want some party music, Graham. [party music] So, everyone just feels a little. [party music] All right, great. That brings us to the final study questions and we're just

doing the standbys this time. The first one is favorite line delivery.

Becca: Viper in my bosom.

Molly: [laughs]

Caroline: "Viper in my bosom!" Or, or, or, "Mrs. Bunting!"

Becca: Yes, yes, the same energy of Viper in my bosom.

Molly: I have several options. I'll do this one, because I didn't mention it yet and I think I read a bunch of the other ones out loud already. So, it's raining, and Mrs. Palmer is sitting, and she goes, "She'll be wet through when she returns." And Mr. Palmer goes, "Thank you for pointing that out, my dear."

Caroline: It's so good.

Molly: [laughs]

Caroline: Can I just say my mom and I watch this movie together every so often, it's just a thing we do? We can recite every one of Mr. Palmer's lines with him.

Becca: Perfect.

Caroline: [01:04:00] I remember I was in high school and early one morning I got up, and it was pouring rain. It's six in the morning, it's still dark outside, it's pouring rain, and I went, "I think it's raining," and my mom was like, "Yes. Thank you for pointing to that out."

Molly: [laughs]

Becca: Perfect line. [crosstalk]

Caroline: I was like, "Mom."

Molly: Amazing.

Caroline: Stacy? Yeah.

Molly: [laughs]

Becca: I'm going to rep our boy, Colonel Brandon and I'm going to go with, "Give me an occupation, Miss Dashwood, or I shall run mad."

Molly: And I knew you were going to pick that one.

Becca: Because that line like don't-- Oh, it's just--

Caroline: Oh.

Becca: All right. Let's go with notable differences between the book and the movie.

Molly: For me, I think I want to give it to Marianne learning about Willoughby, his past, and then knowing that he loves her sooner, because I really do appreciate the growth that allows her to go through, and it allows her to make her own decisions there.

Becca: Absolutely.

Caroline: I think for [01:05:00] me, the biggest thing that I noticed in this half of the movie is the fact that Lucy is the only Steele we get. It doesn't change the essential-- It doesn't change the basic story that much, but it changes how we get it-

Becca: Yes.

Caroline: -in a really significant way. It's not better or worse, but it's just so different that it's hard to compare-- It stops becoming a one-to-one comparison.

Becca: Yes. I am going to jump off of that and also say a Lucy Steele one, because, for me, it's that Lucy and Robert are foreshadowed as having chemistry and love between the two of them before they get together, because I think that it's a little bit less of her being a total genius and a little bit more of her finding her better match.

Molly: Yep.

Becca: I also will throw in the ring, the scenes with Marianne and Brandon building towards each other, which I think are a [01:06:00] beautiful addition.

Becca: All right. Worst part of the movie in this part. It's so hard, because this last half is just, muah, chef's kiss.

Molly: They're all so good. It's all so good.

Caroline: Think about [unintelligible 01:06:13] part.

Molly: Me, too.

Caroline: Oh, my God.

Becca: The dog. The poor dog.

Caroline: [laughs]

Molly: Oh, yeah, I just worry about him.

Becca: The dog theoretically being wrecked.

Caroline: What is the dog's-- Can I give the dog a name?

Molly: Please do.

Becca: Yeah, I don't know if it has a name, but please name it.

Caroline: I'm going to name the dog, Archibald Bartholomew Codsworth III.

Becca: I love it.

Molly: That makes complete sense to me.

Becca: See, I was going to go with Amelia Earhart, because of the flying through the air.

[laughter]

Caroline: I was just thinking like Archibartie Cods III.

Becca: Love it.

Caroline: Like ABC. Yeah.

Molly: Oh, I like that.

Caroline: But God, worst part of this--

Molly: The cut to the wedding, for me, is a little bit on the nose. It's like, yes, you thought you were getting one wedding, and here you are getting this one, and it was just so [01:07:00] sudden, like yes, we do get to see a little bit of love building between them, but I would have even liked to see more, and I was upset with that in the book too. I was like, "Ah, well, I don't want to play where are they now. I want to get to see it." But I ended up appreciating it, but I still would have maybe liked it to be a little less on the nose.

Caroline: That actually might be what I actually say.

Becca: It's hard, because it's also good,

Caroline: It's so good. And even with it being sudden, it just makes sense. We knew where it was going. We rooted for them from the start, we knew it was going to happen. But I think I might have liked to see one more scene and it could literally just have been the sisters preparing for the wedding.

Molly: Yeah.

Caroline: Oh, okay. I'm going to date myself a little bit by saying this, but in the movie, *My Big Fat Greek Wedding*.

Becca: Perfect movie. No notes. Flawless.

Caroline: I love that movie. It's just my family, but Greek. But there is a scene in [01:08:00] it where it's right before the main character's wedding, and there's a scene where her mom and her grandmother, who speaks no English whatsoever. Her grandmother is hilarious. Her grandmother just yells in Greek and runs away the entire movie. But she comes in and she gives her a little-- She shows her a picture of herself on her wedding day, I think it was and gives her a little flower crown that she wore. The three generations of women just like-- I'm going to get choked up. They just have this moment that's really sweet and that would have been a really nice thing to see, like a pre-wedding moment between the women, because so much of this story is about the relationship with these women and the family that they have despite all the ways that their family has been thrown around. I would have loved to see a little moment like that just to strengthen the thing that we--

We still know it is at the core of this and that we still feel throughout the entire movie. [01:09:00] but I would have love just like a moment with mom, like Mrs. Dashwood to get to have a little a little extra moment to send her daughters off and Margaret to send her older sisters off. I'm a sentimental little fool and I would just have loved that.

Molly: Now, I know what I'm missing. I'm sad about it.

Caroline: [laughs]

Becca: Don't worry, Molly. We will watch *My Big Fat Greek Wedding*.

Molly: Okay, great.

Becca: Favorite moment in the movie. Best part.

Caroline: Oh, God. There's so many. [laughs]

Becca: This last third of the movie is the A+ home run of the movie.

Caroline: It really is.

Molly: Yeah. You know what? The favorite part, overall, in the whole everything, either Mr. Palmer as a creation or Elinor's scene with Marianne dying.

Caroline: When Molly asked like, "Hey, we want to have you back on and we want to talk about S2 *Sense and Sensibility*, would you rather talk about the first half of the movie or the second half?", I said specifically, [01:10:00] I want to talk about the second half, because I need to talk about the moment when Marianne acknowledges Brandon. So, I feel that has to be my moment, because it is the hand flex.

Becca: It is the hand flex.

Molly: Yeah.

Becca: But with puppy dog eyes and a moment of understanding instead.

Caroline: It's just such a gentle-- It's subtle in some ways. It's obvious, but so much of what the weight of what is happening in that moment is subtle. We get it on the level of like, "Oh, she finally sees him." But the amount of healing that happens for him in that moment for a million different reasons is so important. And Alan Rickman though.

Molly: Alan Rickman though is the whole--

Becca: Alan Rickman though--

Molly: The whole thing.

Becca: I have to say for me, it's probably the Elinor's speech by Marianne's bedside. But it also could be for me, very [01:11:00] specifically, the moment of confrontation between Marianne and Elinor, where Marianne goes to touch her face and goes, "Where is your heart, Elinor?" And she just flings her hands away and walks away.

Molly: That's a close second for me.

Caroline: It's the most aggressive Elinor is.

Becca: It's because she is this close to losing it.

Caroline: Yeah.

Becca: Like this close. And she needs to get out of that situation, where she's going to share her emotions, and her sister is going to bring it out in her, and she's like, "No, no, no, I can't do it, I can't do it. I have to keep that in."

Caroline: She is at the end of her tether.

Becca: Exactly. And that's why I have sympathy for Marianne is that scene, because she's reaching out and she's saying, talk to me.

Caroline: She is trying.

Becca: And then Elinor just goes, "Absolutely not. I'm not saying that thing." It's the brilliance and subtlety in Emma Thompson's performance there that really drive that home.

Caroline: Also, it's a really good example of what happens when two people have really different communication styles and neither are really fully understanding what the other needs. It's like no one's right and no one's wrong.

Becca: [01:12:00] All they have to do is grow towards each other, because it's a sister tale.

Molly: One is sense, and one is sensibility.

Becca: And on that note, who wins this movie?

Caroline: Elinor.

Molly: Elinor.

Caroline: Actually, I'm going to say Brandon wins this movie.

Becca: I'm specifically going to say Emma Thompson wins this movie.

Caroline: True.

Molly: I was going to say either Elinor wins the movie or Kate Winslet, because she just gives Marianne so much depth that, but--

Caroline: Yeah, she does though. She's really good.

Becca: Let's be clear. I think Kate Winslet performance rivals Emma Thompson's. It's hard to pick who's better.

Caroline: I can't imagine-- with Marianne again, in the hands of a lesser actor, would be a disaster, especially against Emma Thompson. You need someone who can hold their own. And Kate Winslet, she holds her own from the moment that she's like, "You need to play another song," and she just stares her down while changing her music and plays the most mournful dirge you've ever heard. It's so good. I'm like, "Yeah, we're going to be fine."

Becca: I think that's a very fair get. I say Emma [01:13:00] Thompson, just because--

Molly: She did write the thing.

Becca: Yes. It's because she wrote the thing, because her performance is beautiful. We discussed earlier that she is a little old play Elinor, but we accepted because she's Emma Thompson.

Caroline: Yeah.

Molly: Right.

Becca: But for me, the chemistry between her casting decisions with Ang Lee, Ang Lee's flawless directing on the project and Emma Thompson's writing of a text that is a gorgeous and well-known book, but a book that had a hard time, I think, getting to the screen to be as good as it is and she just takes it, and she puts it on the screen in the 1990s in a way that really spoke to people, and it sounds like Caro's in the same boat as me. This movie is what made me an Austen fan.

Caroline: Yeah, because I saw this before I saw *Pride and Prejudice*.

Becca: Same, same. This is one of the first movies I ever watched.

Caroline: Yeah, I remember watching this. This was one that I watched with my mom, and I remember

we stayed up and we talked about it for [01:14:00] an hour and a half after we watched it. We just analyzed the hell out like-- Now, the thing too, that I think is really great about this adaptation and I will say, I think also this is where the 2005 *Pride and Prejudice* specifically does really well and this is why I think if you like one, you'll probably like the other, it translates really well to a modern audience. More so I think than the miniseries, which I think is very, very, very good, but I think the miniseries is made for people who know and love the book, and know and love the story, and understand the time period.

Whereas these movies are made for people, who may be-- It's made for people who know and love the story. But if you don't have more than a cursory knowledge of oh, it's vaguely 18-something or other, you still can follow, and get it, and understand, and enjoy it. Whereas I think a lot of the miniseries and more of the BBC [01:15:00] adaptations, because they think their audience is more sophisticated, which is fair, because probably, [laughs] those are adapted in a way that is more for fans of the book. The book, by which I mean also the language. The movies are made more for people who are fans of the story, which means we can play with it. And like Molly, you reference *Harry Potter* a lot. So, I'll say this in like-- I think the first two movies are good adaptations and third movie is a better movie. It's like that.

Molly: Mm-hmm.

Becca: Absolutely. This concludes our discussion of this movie. Molly, before we go, I'm going to ask you to give your closing thoughts on this movie.

Molly: Honestly, maybe I like it better than the book.

Caroline: Ooh.

Molly: I liked it so much. I had a great time, I feel it gave a lot of new depth to the characters that I think mine of-- I'm not saying it was lacking in the book. Like Caro was just saying, it translates really well for a modern audience, [01:16:00] because, well, I actually I would say that the language of this movie actually, contrary to what you're saying, feels very true to the book. And for me, it almost gives the same vibes as the BBC miniseries. But what they do is humanize the character so much, because the cast is so good that it does make it really understandable. It's how we were talking about Emma Thompson with Shakespeare, like she can make Shakespeare accessible to modern people.

Caroline: Yeah.

Molly: Same thing with this movie and Austen. So, I just really, really loved it and I'm really happy that we watched it.

Caroline: Yay.

Becca: I'm so thrilled. So thrilled to share this. Listeners, for next episode, you are probably wondering what are these crazy girls going to be listening to, watch, and reading. The answer is that, after many, many requests, but not because of the many requests, [01:17:00] this was going to happen anyway, but I want you all to know that we are pleased to be watching the 2008 BBC miniseries version of *Sense and Sensibility* next. Very exciting and Molly can finally find out who Dan Stevens is, because she has no idea.

Caroline: [laughs]

Molly: Y'all, my image of Dan Stevens is I'm picturing like a middle-aged bald man with glasses. So, I don't know--

Becca: Perfect. Caro, say nothing, say nothing.

Caroline: You nailed it. Good job, Molly.

Molly: Your name is Dan Stevens. What do you expect?

Becca: So, until we hang out with Dan Stevens, we're going to say goodbye. Caro, would you like to plug anything before we go here?

Caroline: Follow my Twitter, [unintelligible 01:17:46].

Becca: We'll put your socials in the episode description, but until next time, stay proper--

Caroline: --And fuck Fanny.

Molly: And fuck Fanny.

Becca: Fuck Fanny. What a way to end it.

Molly: [01:18:00] 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. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook @podandprejudice. If you love what you hear, check out our Patreon at 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.`