

**Molly:** 2024 is here, and we at Pod and Prejudice are committed to kicking the New Year off right by finding small ways to help us feel our best. We really want to prioritize taking care of ourselves inside and out. So, some of my resolutions are to read more books. My goal is 40. Please hold me accountable, and to try to stretch a little bit each day.

Another one of my New Year's resolutions is to dive deeper into the world of skincare. That's why we're excited to partner with Apostrophe. Apostrophe is an online platform that connects you with an expert dermatology team to get customized acne treatment for your unique skin. Whether you're dealing with hormonal acne, breakouts, signs of aging, or acne scarring, Apostrophe's mission is to empower you and help you feel confident and comfortable in your own skin. I tried Apostrophe, and I loved how simple the signup was and that I could literally do my virtual consultation from my bed, which was so convenient.

Apostrophe provided access to a customized treatment plan crafted by a dermatology provider, and I didn't even have to go to the doctor. We have a special deal for our audience. Get your first **[00:01:00]** visit for only \$5 at [apostrophe.com/whoomst](https://apostrophe.com/whoomst), when you use our code, WHOOMST. That's a savings of \$15, and this code is only available to our listeners. To get started, just go to [apostrophe.com/whoomst](https://apostrophe.com/whoomst), that's W-H-O-M-S-T, and click get started. Then use our code, WHOOMST at signup, and you'll get your first visit for only \$5. And a huge thank you to Apostrophe for sponsoring this episode.

**Becca:** Hey everyone. Before we begin today, we want to thank our newest patron, Sarah. Welcome to the team. Just a reminder, we recently changed a bunch of stuff on our Patreon, so there's a bunch of new perks you have access to, including a Discord community and the opportunity to submit your own study questions to be asked on the pod. If you want any of those perks, you can go check out our Patreon at [patreon.com/podandprejudice](https://patreon.com/podandprejudice). And now, please enjoy this episode of Pod and Prejudice, where we discuss *Emma of* **[00:02:00]** *83rd Street*. I think you're really going to like it.

[Pod and Prejudice theme]

**Becca:** This is Becca.

**Molly:** This is Molly.

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

**Molly:** We are here specifically to talk about--

**Molly and Becca:** *Emma-*

**Molly:** *-of 83rd Street.*

**Becca:** It's on. *83rd Street*. Listeners, if you're new here. I, Becca, have read many Jane Austen books, watched many adaptations of her work, and also read many adaptations of her work, including this one.

**Molly:** And I, Molly, am doing all of that for the first time through this podcast.

**Becca:** If you want to hear Molly read through *Pride and Prejudice* or *Sense and Sensibility* for the first time, you can listen to Seasons 1 and 2 of this podcast, respectively. But that is not what we're doing here today.

**Molly:** No, today, we are talking about *Emma of 83rd Street*, and we are joined by some very special guests. We have with us, the authors of *Emma of 83rd Street*, Audrey and Emily. Hello. Welcome.

**Audrey and Emily:** Hello.

**Emily:** Thank you, guys.

**Audrey:** Thanks for having us.

**Becca:** Hi. It is such a pleasure to have you guys on our podcast. For those of you who may not know listeners, we actually **[00:03:00]** interviewed Audrey and Emily a few months back about *Emma of 83rd Street*. And when we interviewed them, we were like, "When we finish *Emma*, you're coming right on the podcast." So, before we dive in, do you guys want to tell our listeners a little bit about yourselves and your book?

**Audrey and Emily:** Yeah.

**Emily:** Well, Audrey and I are best friends, that we've known each other for years and years and years. And during the pandemic, when we were drinking too much and alone in our homes with our families, we decided to start a project together, something to get us through. We work in television for years and years. And as everyone knows, television went on pause for a while. So, we started writing a bit, and then we decided to work on a project together. And the idea of adapting *Emma* to modern day happened after-- Well, I know I was like a

bottle of wine in Audrey. I think you were not being that irresponsible. [giggles]  
It came up. We both loved *Emma*, and we thought it would just be so much fun. We just both left the city, New York, but we spent years and years there. So, it was our way of [00:04:00] a love letter to Jane Austen and the city.

**Audrey:** Yeah. And the book is called *Emma of 83rd Street*, and it is a modern adaptation of Jane Austen's *Emma*. And it explores the dating scene, family, friendships. It's a friends to lovers book. You don't have to have read the original Jane Austen's *Emma*, but it's fun to have read that before you read ours, because there's a lot of Easter eggs. And yeah, it was just something that Emily and I did to survive the pandemic. We wrote it for each other. We didn't think it was going to get where it's gotten today. So, this is all very exciting for us.

**Molly:** And you're working on a second book now, right?

**Audrey:** We are. We are doing *Pride and Prejudice*, and it is also a modern adaptation, and it is called *Elizabeth of East Hampton*. That is out in August.

**Molly:** Wow.

**Becca:** I'm already so excited about that, because just knowing it's set in East Hampton tells me so much about how you're going to [00:05:00] plan out the story. Oh, that's exciting.

**Emily:** I'm glad other people are excited, because it's Audrey and I. We're excited. We're like, "I hope other people are as excited as the two of us are on Zoom after eight hours of working on this."

**Audrey:** It's getting really good.

**Becca:** So, as you guys are guesting on our podcast, every time we have guests on our podcast, we ask them a couple questions about their relationship to Jane Austen and her works. Starting with, what is your relationship to?

**Emily:** I think my relationship. I think a lot of people's was high school discovering *Pride and Prejudice*, Colin Firth obsession, and then that's like your entry. The first one's free, and then you get into it, and you're just obsessed. I think for years and years, I love *Pride and Prejudice*. And then *Emma* became my favorite, just because of *Clueless*. There's been, I think, more adaptations recently. As you get older also, I think your relationship with her changes. Now, I think my favorite Jane Austen book is *Persuasion*, just because the point where I am a bit older, but you also [00:06:00] appreciate the character development and where Jane was in her life when she wrote that. So, I think that Jane Austen's unique in the way that there's a book for every stage of your life, you can grow with her in a really fun way. But yeah, it was definitely me going to the library and borrowing *Pride and Prejudice* again, and librarians like, "You got to break out. You got to open this up a bit."

**Becca:** I'm picturing that scene in *Beauty and the Beast* where Belle goes in and he's like, "But you've already read it twice." And she goes, "Well, it's my favorite."

**Emily:** Exactly, except I wasn't quite as angelic. It was definitely me in parachute pants-  
[laughter]

**Emily:** -and bad thick glasses and whatever.

**Molly:** Oh, my gosh.

**Becca:** [laughs]

**Audrey:** Yeah. For me, I feel like also in high school, I went to a girls school, and they had us read a lot of strong female books, authors, and main characters. So, I feel like there was a lot of Jane Austen. We all just fell in love with it. And then, yes, at the same time, we were watching the *Pride of Prejudice* BBC. And then [00:07:00] *Clueless* came out, and then *Emma* came out with Gwyneth Paltrow, and we were so happily inundated with all of Jane Austen. And all of my friends and I were just really into it. So, I feel like that love has just lasted, and it's a longtime love affair that you go back to over and over.

**Becca:** Yes. One of the best things about this podcast is whenever we ask this question, we get people's stories. And so many people are like, "When I was a teenager, I found Jane Austen and it became my comfort." I personally relate to that, although Molly may have a little later in life use of Jane Austen. But it's incredible how many different generations of women have found comfort. And readers in general, not just women, have found comfort in Jane and her work, which brings me to question two, what is your favorite piece of Austen content? This can be your own book, this can be one of Jane's books, this can be a favorite movie version, or a song lyric that was inspired, whatever is most on your mind, I suppose?

**Audrey:** Well, I love that we can say our own book. [00:08:00] Am I allowed to say that? No.

[laughter]

**Audrey:** I didn't know that was going to be an option.

**Becca:** [laughs]

**Audrey:** Our book, I think that my favorite is-- I listened to you both do talk about *Emma*, the Gwyneth Paltrow, when you reviewed that. And it's funny, because I know there was mixed reviews.

**Becca:** [laughs] I'm sorry. That's all me.

**Audrey:** That's okay. No, I was like, "Oh, right, that's true." Because when that came out, it came out in 1996, I was like-- I think I was just graduating from college. And that came out, [unintelligible [00:08:34] came out. There was a couple of things. I was watching *Felicity*. It was all the same romcom, angsty love stories. And Gwyneth wasn't the goop Gwyneth. It was the Shakespeare love Gwyneth.

**Becca:** Shakespeare love Gwyneth. [laughs]

**Audrey:** There was that. Yeah, when you watch it now, you're like, "Oh, that transition is a little weird, especially being television." I'm like, "Oh, that's a little odd." But it still holds so much love for me. It's a nostalgic [00:09:00] time for me. So, I was single and looking for a guy to date, just to have fun living in Manhattan. So, I feel like that movie holds a lot of love for me.

**Becca:** That's a great answer.

**Emily:** Actually, I think I read the books before I saw any movies. So, then you have an idea-- With any book, you read the book and you have-- this is how it has to be. And you see an adaptation, you're like, "That's not exactly as it should be." So, I think that, I was always hesitant with that. But I love *Clueless*. I think *Clueless* is my favorite, because it was really like, there was no mold for that. It was just like, "Well, this is what she might be like if she lived." She was a rich girl, valley girl now. And you're like, "Okay."

You could make all sorts of different choices. I had so much fun finding the choices that they made. And I think that's what Audrey and I really had so much fun with as well. It's just like, "This is not a strict adaptation. It's just, what were these characters like." And I think it's a testament to Jane Austen that it translates all really, [00:10:00] really well. So many of her stories are just women struggling with confines of society as well as trying to find love, and that can really doesn't matter. I don't know if that's a good or a bad thing. You still relate to them 200 years later.

But I just think that that was so much fun, and there was no-- Oh, you weren't watching it being like, "Oh, I don't like that choice." But that choice is good. Whereas in *Clueless*, it was just all like a Christmas present. It was just so much fun. And it was a great movie. Beautiful. I love it.

**Molly:** It is a great movie.

**Becca:** So, third question is, which Jane Austen character do you relate to the most?

**Audrey:** Sometimes I think it's like Emma's sister, Isabella, with her children.

**Molly:** [giggles]

**Audrey:** That's how I feel right now. There was times where I feel I was naive and silly and felt a little bit like Emma, but nicer. So, I don't even know if I have answer. So, maybe, Emily, you should [giggles] answer that one.

**Emily:** I have two that I think are so opposite, but I think one is Emma, because I think the best thing about adapting her was acknowledging the fact that everybody cringes for [00:11:00] how they act in their early 20s. You know everything, and you've got the world figured out, and if only everyone would listen to you. So, I was like, "It is relatable." You don't have to be a rich girl on the Upper East Side to have those moments. And then embarrassingly enough, I think, especially because we're in *Pride and Prejudice*, I'm like, "Poor Mrs. Bennet."

**Audrey:** Yeah.

**Emily:** There's a part of me that Mrs. Bennet, her husband's not involved. She's just trying to get her daughter's set, because God forbid. There's something about that, like the Kris Jenner effect. I'm like, "She's just doing what she's got to do to get it done." That's just it. So, I think that there's a weird-- When I was younger, I hated her. But now I'm like, "You can't fault her. She's just trying to take care of her girls." So, I think that those, in a weird way, I'm somewhere in the middle there. I don't know.

**Becca:** I'm still reeling from Mrs. Bennet as the Kris Jenner of the 19th century.

**Molly:** [laughs]

**Becca:** Incredible stuff.

**Molly:** But I really relate to that, because there are a lot of characters in Jane Austen that I feel like people are annoyed by or make fun of that I actually [00:12:00] relate to a lot, because they are the most realistic human [laughs] that are in the book. And so, as much as Mrs. Bennet is a little over the top and is interpreted very over the top in a lot of the movies, it's true that she's just doing what she needs to do. It's the same with, I don't know, Mrs. Dashwood. She's not over the top or anything, but she is so-- Oh, I love her so much and relatable and just—Yeah.

**Emily:** I think that's what I love with Jane Austen is that some of them are unlikable female characters. So, we're talking about it now so much. But they were flawed human beings. We just relate to them, and they're wonderful traits and also their traits that might make you cringe, but very human.

**Molly:** Mrs. Jennings.

**Becca:** Mrs. Jennings is so underrated as a character. Lesser.

**Emily:** There's also the horrible realization that Audrey and I had, especially with Mrs. Bennet, which is you're looking at these characters, and we're trying to figure out ages and translating ages.

**Audrey:** Yup.

**Emily:** And you look, and I was like, "Okay. So, the girls are-- [00:13:00] Elizabeth's 20." Like, "How old is Mrs. Bennet?" And into my mind, Mrs. Bennet's like my mom's age. And then you're like, "Oh, she's about 44 years, 45 years." I just closed my computer, stepped up, got a glass of wine. I'm like, "I'm sorry."

**Becca:** [laughs]

**Audrey:** Okay. We're Mrs. Bennet.

**Emily:** I don't need to know that. Thank you very much, internet.

**Molly:** Yeah. That's when you realize that when you're 32 and you're Season 1 Laura Gilmore, and you're like, "Oh, my God,-

**Becca:** Oh, no.

**Molly:** -should I be running an inn?"

**Becca:** Yeah. No, I watched *Gilmore Girls* for the first time as an adult. So, I always found Lorelai more relatable than Rory.

**Audrey:** We love *Gilmore Girls*.

**Emily:** Yes.

**Becca:** You have to love *Gilmore Girls* if you're a fan of *Emma*, because Emma and Knightley are Luke Danes and Lorelai Gilmore.

**Audrey:** A 1,000%. Every time we talk about *Gilmore Girls*, I'm like, "They've got it. That's exactly right."

**Becca:** Yeah.

[laughter]

**Becca:** Just precisely correct. The bickering, naggy, grumpy male friend falling for his perky, precocious [00:14:00] best lady friend.

**Audrey:** Yes.

**Emily:** Perfect.

**Audrey:** And Stars Hollow is our little English town.

**Emily:** Yeah.

**Audrey:** Yeah, it's perfect. I don't know, if I realized it until you all said it. I'm like, "Oh, my gosh, exactly." I love this so much. I've always loved it.

**Becca:** Yeah, there was a certain point in time-- This is such a tangent, but there was a certain point in time when I was trying to hide who Frank Churchill was in *Gilmore Girls* from Molly, because he's so obviously Logan. And then Molly was halfway through talking, she was like, "Oh, he's Logan." And I was like, "Yeah, he's Logan." You can't change that for any--

**Audrey:** I remember that moment, if it was on the podcast. I remember it.

**Becca:** Yeah.

**Emily:** I can't just figure it out.

**Molly:** Yeah. Though I will say I am Team Logan and I'm not Team Frank Churchill.

**Becca:** Well, that's just insanity. We've been over this. Friends can have different opinions about things, and that's fine. And speaking of, our final question to get to know your taste in Jane Austen is, **[00:15:00]** what's your hottest Austen take?

**Emily:** We're incorporating some of our hot takes.

**Audrey:** Yeah, we did.

**Emily:** Especially, the new *Pride and Prejudice*, and we did some in *Emma* or we're riffing off of, I think, what people like what we are hot takes. I think my one hot take, and I think I might have said this when we talked previously and likewise, but I think Freddie Wentworth is the best Jane Austen leading man. There's not that many *Persuasion* adaptations or anything, but I think he's swoon worthy. I just love it. I don't know, maybe it's because I love second chance romances, but I love Freddie.

**Audrey:** Yeah, I'm going to stay away from *Pride and Prejudice*, because I can't remember what we've written.

[laughter]

**Audrey:** Fuck yeah and I know.

**Molly:** [crosstalk] spoilers.

**Audrey:** Yeah. I'm like, "I don't want to say anything." So, I'll stick with *Emma* and I feel like-- I guess I don't know if it's a hot take, but I feel like Frank Churchill is a very complicated character. Is he a good guy? Is he a bad guy? Do I love him? Do I just get that guy

**[00:16:00]** because I dated that guy who I thought was a good guy, but he was just a guy.

[giggles] Why am I thinking this is going to be more than what this guy really is? So, I don't know, I'm crazy about Frank Churchill in a weird way. I don't know.

**Becca:** I love that because I think there's a really-- Frank Churchill is so much fun to analyze as a complicated character. I think he raises the very legitimate question of, are we giving too much credit to this trash man, and are we judging the man by his worst moments only? I think that's the balance that Frank Churchill strikes. It's more fun, because usually you can box Austen characters into bad guy, good guy, and Frank is one of the only characters, really, that is plopped right in the middle and you don't know exactly where to put know. It's fun.

**Molly:** I really like that quote, **[00:17:00]** "I thought he was a good guy, but he was just a guy."

[laughter]

**Becca:** It's usually he's just tall.

**Audrey:** Is he hot?

**Emily:** Is he your soulmate or is he just tall?

**Becca:** Right.

**Audrey:** Yeah, there you go.

[laughter]

**Molly:** So, with that being said, should we start talking about *Emma of 83rd Street*?

**Becca:** We should. And before we get too deep-- And listeners, just a heads up. We are going to be discussing aspects of the book that were adapted from the story. So, obviously, there will be spoilers for how *Emma* goes. But you guys are all here. You know we talk about how *Emma* ends all the time. This particular book, if you want to figure out how Audrey and Emily have adapted it for the modern era, and you don't want to be spoiled on how different plot elements are brought in, pause, go pick up their book, read the book, and then come back to this podcast. But if you want to hear how they have adapted *Emma* to 21st century New York City, then feel free to stick around and hear. So, that's your spoiler warning.

**Molly:** **[00:18:00]** Amazing. So, speaking of New York City, you've already told us a bit about the concept of *Emma of 83rd Street*, et cetera. But I'm curious about the choice to set it in New York. We talked about *Clueless* a little bit earlier and how *Clueless* is set in California. I think that *Emma* lends itself to both locations, and I feel like *Emma* in California is such a specific vibe, and same with *Emma* in New York. So, I'm just curious about what the choice was to set it in York?

**Audrey:** Well, one part of the answer is that I feel like Emily and I lived in New York. We love New York so much. So, this is definitely a love letter to Manhattan. It made sense to us. So, we knew uptown, downtown. We've lived all over. 18 years, I lived there. So, in every corner.

So, I feel like we knew it really well. We wanted to incorporate some of the places that we'd been to, [00:19:00] karaoke bars or little cafes or-- There's so many places that you can put into a book. And then Manhattan, every area is like a little town, just like Jane Austen's books take place in these small English towns. So, you're in these small little. When I lived in the West Village, I never left the West Village. So, I feel worked out really well with the Upper East side where she lives. So, I think that's some of the reasons why we picked New York City. It made sense.

**Emily:** Yeah. And I think that especially the Upper East side, it is unique. And I think right now, everyone's, if you haven't read *Emma*-- People are least familiar with *Gossip Girl*. This really weird-- It is its own little village up there, but it's also the money up there. It's really ridiculous. What's normal up there is not normal, really, even anywhere else in the city. But you can also be very sheltered there. I think it's very surprising to people who [00:20:00] are from the city that you can have kids and have them raise them in these really affluent areas. And they never leave, and they're very sheltered, and they've got this amazing privileged life. And then you go downtown and they're like, "Where am I?" It is like a new world to them. So,

I think there was something fun about Emma living in this amazing city that says cosmopolitan. But she has a bubble, and it's a lovely bubble. But when she leaves it and she's challenged, it's still very real. And so, we thought that that was a lot of fun. And we got to revisit some of our worst dating stories and put it in there as well, which helps.

**Molly:** [laughs]

**Audrey:** Yup.

**Audrey:** Those were all in the city.

**Becca:** Oh, boy, do I want to hear which of those dating stories were based on real life experiences? Because I was reading some parts of the book, particularly some Elton related parts of the book, and I was like, "I have been in this precise situation so many times."

**Emily:** It's so sad that it's so universal.

**Becca:** It's so universal, Jane Austen was writing it in the 19th century. That's what's so good.

**Molly:** Yeah. [00:21:00] This person's not grimy like Elton, but my local pharmacist, every time I walk in is like, "I love your outfit. You look so nice today. I hope you have been having a really great day." And I'm like, "I'm wearing a mask. You can't see my face." Sometimes I'm just wearing a sweater and jeans. I'm like, "What do you help? How do I tell you I'm gay?"

**Becca:** [laughs]

**Molly:** I know I have to go to a different pharmacy.

**Becca:** Well, what I was going to say is, this reminds me—So, listeners, for the context, Elton, in this adaptation, is very realistically to me, the barista who is always your common flirt barista. And then you hang out with him one time outside of the coffee shop, and you're like, "Oh, fuck boy." And I have this memory of when I lived in Philly, actually, I had a local coffee shop I always went to, and everyone who worked there was so good looking. But there was one barista there in particular I thought was so cute. Like, so cute. Every time I went in, I tried to look as cute [00:22:00] as possible, like, have my money on me. And then there was this one time I was sick, and it was right next to the pharmacy where I was going to go pick up a prescription to get better, and I was in my pajamas walking around, and I was like, "I can't. I need coffee." I had this thought of like, "Oh, but what if cute barista is in the coffee shop?" I was like, "There's no way my luck is that bad. I'm going to go, I'm going to pick up a coffee, and I'm going to get my prescription." I walk in, no makeup, bunned hair, big sweater. There he is looking me in my gray face, and I was like, "That is it. I am never walking into this cafe again unless I look top tier."

**Audrey:** We all know that guy. [laughs]

**Becca:** Yeah.

**Emily:** We know that guy.

**Becca:** Absolutely. So, back to Jane Austen. One thing that separates your adaptation of *Emma* from other adaptations of *Emma* is that, you took some of Knightley's perspective on as well. So, the book is partially from Emma's perspective and partially from Knightley's perspective, [00:23:00] how was that to write?

**Emily:** We had a lot of fun. I think mostly, because I think we don't-- Emma's always

dissected, but what is Knightley's story? What's his deal? What's your deal? And the idea that we get hints of it, but he lives next door, essentially. He's close to the Woodhouses. In the original book, he's walking over. His friends there-- Emma's sister and his brother are married. So, there's this close relationship. But we never really get a backstory to it. I think that was true for actually quite a few characters in this. But the idea that he falls in love with Emma--

And at the end of the original *Emma*, he's like, "I've loved you for a long time." He's admitting this stuff, but it's all news to us. We've gotten through the whole book and didn't really know it. So, when did he fall in love? When did he start feeling things? Because they've known each other for their whole lives. So, that was again, me and Audrey were just writing this book for ourselves. So, it was really just fun exercise for the two of us to write a chapter and like, "Ooh, wouldn't it be funny if their yards connected and they could follow this little path and go see each other?" "Oh, my gosh, that would [00:24:00] mean that at the middle of the night--" We had so much fun just exploring that idea of his perspective. It ended up working out really well, because he evolved a lot, I think, over our writing.

**Audrey:** Yeah, I think so. We are so excited how the response that we've had to having his perspective. I think that has been a lot of the comments, "Oh, I can't believe I got Knightley's perspective. I love it." So, I don't know what you all thought, but we were excited about that.

**Molly:** I love always that. When I'm reading a book, I get so excited when I get to the second chapter and we get a perspective shift, because I'm like, "Oh." There's something about it that keeps the pacing moving because you're like, "Okay, I know that next I'm going to see what he thinks about this interaction that they've just had," and it's like, chef's kiss.

**Becca:** Absolutely. And as someone who adores Knightley, he's one of my top tier Austen love interests. I think he's a very attractive character. There is something about Knightley where-- [00:25:00] They have been friends for so long. Because of the age difference, there's an ickiness you have to figure out with Knightley where it's like, "Oh, you were a teenager when she was born, and you've known her since her birth. How do you end up seeing her as a woman? Where does that come in?"

I think you guys doing the work to show that Knightley has really separated the girl, Emma, he knew from the woman, Emma, he is falling in love with, and how he really doesn't see her that way until she is her own fully formed person challenging him and independently making her life. I think that adds color to the relationship between the two of them, because it means that he's really what he loves about her-- And I think this is implicit in the book as well. What he loves about her is that she is so strong willed, so bullheaded, and so unapologetically [00:26:00] herself characteristics that she grew into, I think, more than anything else. So, I think there's a lot of value to having Knightley's perspective in a modern adaptation.

**Emily:** It was important, because I think the age difference-- And more than any other Jane Austen book, the age difference is so prevalent. And that ended up being so many conversations between Audrey and I and our publisher like, "What is an appropriate age difference? What does this look like, and what is comfortable for the reader?" Because the original book, it's like a lot big one. [crosstalk] 120 years. It's huge. And even in *Clueless*, she's 15 years old and he's in college.

**Molly:** Yeah, it's too much.

**Emily:** At the time, I don't think it entered anyone's brain. But now that I'm an adult woman, I'm like, "Oh, my God."

**Audrey:** In the 1990s, we didn't care.

**Emily:** We didn't care.

**Becca:** [laughs]

**Molly:** Yeah.

**Emily:** So, I think it's one of those things where it's like, "What was okay then we just had to really--" We spent a lot of time. I appreciate that, Becca, because I think that we really wanted to make sure, more than anything, he was going to be okay. But what was okay from Emma's perspective, where she would also be okay with this [00:27:00] shift in their relationship.

**Molly:** I think it helps also that he went away and he left her, and she's always like, "You left me. It's been years." He went away, and he now has this gap of time where she has grown up. You know when you see someone again after a long time, they're like, "Oh, my God,

you're so much more mature and older now." Like, "You're an adult." And she is an adult. That also helps [giggles] that she is literally an adult.

**Becca:** Yeah.

**Audrey:** Yeah. I also felt like it was fun to have just-- I was thinking, not that this would actually happen. I had no idea. But I was hoping if this went somewhere, there would be an audiobook. So, I thought, "Oh, wouldn't that be great if there was a guy's perspective and a girl's perspective, and we could have it that way," and that worked out. So, yeah, that was another thought in the back of our minds.

**Becca:** Oh, incredible.

**Molly:** This episode of *Pod and Prejudice* is brought to you by Chapters Tea and coffee. Now, I have been living off this tea and coffee for the past couple of months, and I'm particularly obsessed with their At The Waterfront tea, which is based on Little Women and their Pride and Prejudice roast coffee, because obviously. Plus, they're coming out with a brand-new tea for February [00:28:00] called A Date with Mr. Darcy, which, you know, I can't wait to try. Valentine's Day is right around the corner, and I know y'all are tea drinkers, so this would be the perfect gift for the Mr. Darcy or Brandon or Knightley in your life.

Now, Chapters is offering our listeners an exclusive discount. All you have to do is use the code, POD at checkout, that's P-O-D, to get 15% off your order or go to [drinkchapters.com/pod](http://drinkchapters.com/pod). That's the code, P-O-D, at checkout for 15% off or go to [drinkchapters.com/pod](http://drinkchapters.com/pod).

So, we've mentioned the Elton character. You briefly mentioned Isabella's sister. I'm curious about the characters that you chose to keep/combine, or get rid of, because I know that we have Margo, her sister, as kind of an Isabella-Mrs. Weston combo, or at least that's how I interpreted her. We have Zane, he's Elton.

**Becca:** Or, fuckboy barista.

**Molly:** Fuckboy barista. Davina [00:29:00] as Jane, right?

**Becca:** Mm.

**Molly:** So I'm just curious, which characters you felt like you wanted to keep pure as themselves, which characters you wanted to combine and how you came to those decisions.

**Audrey:** Well, I think we wanted to make sure that the Emma and Knightley storyline, which is the heart of the book, the A story that we stayed true to that, and we knew there were a lot of Austen fans out there, hopefully, who might read it. So, that we really wanted to keep that as real and authentic to the original as possible. Then we could play around with all the other characters. So, the B story I guess of Jane and Frank from the original, we could really play with that and make our-- Our Frank Churchill is Montgomery Knox, and so [giggles] he's same complicated character. Yeah, I didn't know. [giggles]

**Becca:** I have to ask, is Montgomery Knox based on an old dating [00:30:00] story from one of you, guys?

**Audrey:** I think he's--

**Emily:** Sadly, quite a few. [laughs]

**Audrey:** Yeah, he's actually a bunch of people. Like, "Oh, I dated some guy who actually had a motorcycle in the city." Yeah, he's a bunch of people put together. He's confusing too, because at the time, that guy that we dated in our 20s, who is Montgomery Knox, we were crazy about, but why wasn't he calling or why is this happening? So, I feel like you think back to that person and you're revisionist history, a little nostalgic, and you're like, "Oh, I was so young and in love back then," or whatever I was dating. But then you're like, "Wait, that was a bad guy. That was wrong."

So, again, I think he's similar to Frank, because he is a complicated character. Montgomery Knox is supposed to be like that. He also acts as like a triangle, which I think is really fun in these kind of romcoms where you're like, "I know what's going to happen. I know this character is [00:31:00] going to go from-- They're going to get together at the end, but how do they get together? What's the journey?" And it's always so fun when there's the complication of a third person, a triangle in there. So, I feel like he acted as that. And same with Davina for Knightley or Jane.

**Becca:** Yeah, I was going to say, Davina was a particularly fun character for me, first of all, because our most iconic *Emma* adaptation to the modern era is *Clueless*, where Jane Fairfax's character is simply just being gay.

**Molly:** Jane Fairfax is the gay agenda.

**Becca:** Yeah, Jane Fairfax in *Clueless* is simply the gay agenda. But in this one, it was really nice to see a Jane Fairfax in the 21st century, and Davina as this self-assured, mature, brilliant woman who threatens Emma, because she's older and more established, and not because she's a perfect little doe-eyed frail Jane, who [00:32:00] I love in the books, but also not the most in control of her own destiny. I liked that your Jane had a lot of control over her life. So, I appreciated that a lot.

**Emily:** I think that was a really conscious choice. And I think, also going back to a little bit the characters we chose to bring forward is that, *Emma's* a unique book that there's no bad guy. It's just like the ultimate miscommunication book. There's just miscommunication everywhere, but no one's a bad guy. I think the idea that Jane Fairfax can be seen as sometimes like a weak woman who's just going with the flow. I think that all the women in the book are strong. They're all making their own choices. I think Mrs. Bates, we combine to just Miss Pawloski. She's the only one who's really been a victim in the book. We had fun with the idea that in the original book, she's destitute and really in this awful position in life because she didn't get married.

And then Miss Pawloski is in [00:33:00] destitute and in this awful position, because she got married, because she married this guy. It was just this really, marriage at the end is not the fixing of everything. And so, that was the choice of what themes-- Jane challenging, but we were like, "We could have some fun playing with as well." But I think Davina not making her-- She could have been very easily the temptress who takes the-- You could have fallen into some tropes, but we were like, "Everybody's good." Our Frank Churchill, Montgomery Knox, never lies about being a fuckboy. He's just like, that's who he is, and Emma kind of realizes that as well. That's fine for now. I think that's what Davina says. Some guys are Mr. Right and some are for right now. That's it. And that's just the way that is, and there's no other deeper meaning.

**Molly:** Yeah. And correct me if I'm wrong, but Davina starts out as Knightley's girlfriend, right, and then runs off with Montgomery. That's so smart, because in *Emma*, obviously, there's the Mrs. Weston being like, "I think that Knightley likes Jane." And Emma's like, "No [00:34:00] way." But then she starts to think, "Does he?" And it's kind of a panic, but it's not-- She never goes too far into the panic. I love bringing it to the forefront and having her actually confronted with, "Knightley has a girlfriend," and she's like, "I hate. And why? Why do I hate her?" So, I think that was really smart. And then it also brings them together. When the two of them run off together, it's like, "Oh, we have this mutual thing that we can commiserate over together."

**Emily:** That was a lot of fun, actually.

**Audrey:** So much fun. And I love that you liked that part. I was very curious what you'd think when you read that book, because I feel like when you were figuring it out, when you were reviewing Jane Austen's *Emma*, I was waiting for you to realize that they were together. And that was so much fun. So, I was like, "I can't wait for Molly to [Molly laughs] read our book and see how we put it together."

**Becca:** Yeah. I was so proud of Molly. During the entirety of *Emma*, she was like, [00:35:00] "There's something with Jane Fairfax and Frank. There's something." And I was like, "Oh, she's come so far from thinking Caroline Bingley was Darcy's wing woman."

**Molly:** Yeah, I really did think that.

**Becca:** Yeah.

[laughter]

**Becca:** I have to say, my two favorite adaptations in terms of character in this book-- Well, honorable mention for Mr. Woodhouse, the hypochondriac fitness dad, made so much sense to me, because having grown up in the New York area have known so many dads that are like this, that discovered green juice and Peloton and are like, "All right. Now my whole body is a temple, and we're not doing anything else about it."

**Emily:** This is my identity now.

**Becca:** Exactly. But for me, you mentioned her, Mrs. Pawloski, the Miss Bates equivalent, such a heartfelt rendering. And again, once again, giving agency to a character, because when Emma goes to apologize for her Box Hill snafu, Mrs. Pawloski shows herself to be so much more self-assured and aware [00:36:00] of Emma's shortcomings. It makes for a very, very touching scene. For our listeners, I won't say anything else about it. But then for me, the

true brilliance, the great achievement for you guys in terms of taking a character and heightening it was your adaptation of Robert Martin.

**Molly:** Yeah.

**Becca:** Because [giggles] when I was reading the book, obviously, our Harriet character, Nadine, has a boyfriend from the Midwest who's a schlub, and I was like, "Ooh, Robert Martin, not a good look here. Maybe we're changing the story. Maybe we're just not rooting for our boy, Marty." And then towards the end of the book to realize that our Robert Martin was never Marty, but in fact, her queer ass hairdresser, Mateo, was one of the great plot twists that I did not see coming.

**Emily:** [00:37:00] Oh, my gosh, we had so much fun. It's so much fun that.

**Audrey:** Yes.

**Emily:** The reveal there, because I think there had to be some plot twist because even we were working with our editor, it's like, "What is it?" I think that was something that always bothered us like, "Does Harriet really love? Would that have been something that really would happen now?"

**Molly:** I think the switch actually is brilliant, because in the book, in *Emma* by Jane Austen, Emma thinks that Harriet likes Frank. And the big mix up is that Harriet likes Knightley, and Emma's like, "Fuck." But in this one, Emma thinks that Harriet likes Knightley. And then the big mix up is, no, she likes Mateo. I was just like, "Oh, that's brilliant." Because it keeps their friendship unmarred, which is amazing. Also, Mateo as a pan icon, probably, in my mind, [Becca laughs] I love that.

**Becca:** [00:38:00] Yeah.

**Molly:** I love that they're best friends. I started to pick up on it a little bit. I was like, "Wait, Harry keeps talking about Mateo." And I was like, "wait, Mateo's name starts with an M also." So, I was thinking, I was like, "Am I crazy? Could this be?" I was like, "I don't know," but I was really proud of myself when the reveal happened.

**Becca:** You called that better than I did.

**Molly:** Not very early on, I have to say. It was pretty late in the game, but I was still proud of myself.

**Becca:** Because obviously, Emma writes off Nadine's two love interests in this Matteo and Marty. She writes off Marty in much the same way she writes off Robert Martin in the book. But then the way she writes off Mateo, she's like, "Oh, he's gay. You can't date him."

**Molly:** Mm-hmm.

**Becca:** And then by the end of the book, it's like, "No, actually, he's bi. And I can and I will." It also made for a great gateway into Harriet's entering this world being something so much more positive than it is in the book. There's no, "I've created a monster. She doesn't know her [00:39:00] place in society anymore," which obviously doesn't age quite as well as some of the rest of the book, and bakes for just really-- oh, one of the more positive resolutions to the Emma and Harriet story I've seen. So, I enjoyed that so much.

**Audrey:** We love hearing that. It is so fun to hear the details of what you thought. It blows us away, really. I feel like for us, female friendships are so strong. I'd never loved that part of the book of the original *Emma*. Yeah, that's not my favorite part. So, I think we were very conscious with how we approached all the female relationships in this book. There is a girl code. You do have your best friends. And when they're your best friends, that's this really strong relationship. We didn't want to mess with that too much. We wanted to honor it. So, I'm so glad that you liked that part.

**Becca:** Absolutely. All right. I think, Molly, does that take us to our next question-- [crosstalk]?

**Molly:** Oh, yeah.

**Becca:** Okay. So, what do you think of as the most essential [00:40:00] element of Jane Austen's *Emma* that you wanted to bring into the modern era? The character, not the book. [giggles]

**Emily:** I think it's just because it is named after her, I think one thing about Emma that-- I think is one people's major gripe with her, but I think it's like, honestly, the key to why she's wonderful is that she's flawed. She's very flawed. And yes, she grows up and she matures. But some of those flaws are just her. And rather than fixing them, she just embraces them and Knightley learns to love them. And that as women, that's something that we still have to

grapple with being likable and making sure we change and sanitize ourselves. And sometimes we can have weird quirks or be abrasive and that doesn't need fixing. And so, I think that we were very conscious that this person who knows everything. He's not gay. She's never asked Mateo if he's gay. Like, she just say, No, he's gay." She knows everything. She knows how the world works. She's all set. [00:41:00] She's a snob and she's a little arrogant, but she loves people. She becomes more self-aware, but she doesn't need fixing. And that was just something that I think we were conscious of and part of the reason I think we both love her so much. Like, every other woman, we don't need to be fixed. We can be aware of ourselves, but that doesn't mean that we're broken.

**Molly:** Yes, absolutely. I think that she's obviously a *Clueless* character.

**Molly:** Ooh. [giggles]

**Molly:** I know, I'm so sorry. But I loved how in this book, like, the thing that she is clueless about-- I mean, she's clueless about a lot of stuff, like you've just mentioned, but she is so certain the entire book that she has a job when she gets out of grad school. She thinks that it's just going to fall into her lap, because she is good at what she does. She doesn't think that it would ever fall into her lap because of who she is, because of what her name is. When she hears that from the interviewer, when she goes in for the interview, and [00:42:00] they're like, "Well, you're a woodhouse." That brings her crashing down to earth and she's like, "I want to do this because of my skills and my intellect." And all of a sudden, she's confronted with this reality of the world like, Emma's always living in some other world that-- We've talked about this in *Clueless* as well, but she's just living in a world that doesn't actually exist. We're all surrounding Emma, but we're not in the same world that she's in. So, she just completely misread what was going to happen when she went in for this interview. And I think that that it hits really hard, because the whole book, she's like, "Oh, yeah, I'm going to be fine when I'm done with school." Then she's like, "Oh, shit."

**Audrey:** yeah.

**Emily:** She is. It's not how she pictured it. I think that's what it is. It's like the challenging of that and that choice from her, whether she just accepts that or she actually tries to make her own way.

**Becca:** I love that you guys reward Emma ceding her privilege as well in the book, because what you really see is that through discovering how much of an [00:43:00] advantage she has in the interview process at the Met, she also discovers that the job is wrong for her, and that there are opportunities she may have overlooked because she was so focused on this one job and getting it through her only her skills. When she learns, she'll never just get that job through skill, but through her privilege, she decides to decline it and then forges her own path in a job that feels much more suited to the character you guys created. So, it was really nice.

I think it handles nicely with ultimately how she handles, Nadine, her friend, and ceding some of the privilege and power to Nadine at the end of the book, the Harriet equivalent. It's a credit to Emma that her humbling process really ultimately benefits her and everybody around her, because the humbling of Emma Woodhouse could be the other name of the book in any adaptation.

**Audrey:** It's true. Well said.

**Emily:** Yes.

**Molly:** So, what [00:44:00] about other characters like Knightley and Harriet/Nadine? What would you say are the most essential elements of them that you wanted to carry over?

**Emily:** I think with Harriet, with Nadine, one thing that we were-- This is early, I feel like, because she is a really blank slate of a character [crosstalk]

**Audrey:** yeah. That was--

**Emily:** -to the point where that's a plot point. No one knows where this girl came from. She disappears, and Emma attaches this backstory to her that's really out of thin air. But that she's also all these flaws that Emma feels like she's got to fix in her also don't have to be fixed. But I think one thing we wanted to carry over was that Emma learns as much from her as she learns from Emma in a way that I think is hinted at in the original book. But I think the class thing of staying where you are and become overly ambitious is lost in that narrative that we wanted to get rid of. So, I think that idea that it's a symbiotic relationship that they both grow with each other in different ways.

**Molly:** I love that.

**Audrey:** And then Knightley, I don't know, Audrey--

**Emily:** He was just-- [00:45:00]

**Audrey:** I think you said it before. We didn't really know what he was thinking, so we got to play with that as well. So, I don't know if we have an exact answer for that.

**Molly:** Maybe the most essential element was that he's hot.

**Audrey:** Yeah, that there's this grumpy-- I don't know.

**Emily:** Yeah. That was also something that he's not-- You don't realize it until you're trying to adapt it that Jane Austen did a good job that he could have easily gone dad-father figure area, which would have been weird. Or, really bully, that would have been a weird relationship. So, there's a weird fine line with him where it's coming from a place of love. I mean, we wrote some lines, and then we'd go back to be like, "Oh, God, no, that's just mean."

**Audrey:** Yes.

**Emily:** You would never say that. That's so mean. So, we had to-- Yeah.

**Molly:** One of my favorite things that you did was in their fight at the end, when they're fighting, but they're about to hook up also, instead of him saying the line that he has in the book, *Emma*, which was like, "I've lectured you and you've [00:46:00] born and as no woman could ever have done, you gave that to Emma." And she's like, "I can never win with you. You lecture me, you hold me to ridiculous standards, and I just sit here and take it." And she's like, "Why are you like this?" And he's like, "Why am I like this?"

**Molly:** So, I think that [Becca laughs] that it really gave her a lot of agency to clap back at him like that.

**Audrey:** I love that. And I do feel like, the first pass of the book, we finished, and Knightley was different than what we started in the beginning. We went back and we're like, "This plays differently now. We need it to make sense to the man that we created at the end." So, he was a little challenging to figure that out.

**Becca:** Absolutely. Which brings us to a new question as well, and you may have just answered it. But who was the hardest character to adapt to the 21st century?

**Audrey:** I think it might have been Knightley. I think by the end, he was absolutely-- I think he's my guy. [00:47:00] He's just amazing. I swoon over him, but I think he was a little difficult to nail down. I think there was that dynamic that we didn't want him to be yelling at her and being a bully, like, that they had to get to equal ground. I think that was kind of hard to get to-- And you had to have this backstory already that they were so familiar with each other. But what makes sense, it was kind of an adjustment, and I feel like that was a harder thing back and forth that we had to figure out, putting his point of view in, because we did that later. That made it us understand who his character is.

When we work together, we create casting, because we used to work in television. We approach it the way we do with TV, and we put together a casting document and who this person is and kind of their characteristics, even if it's not going anywhere. Even if it won't even get into the book, just so that we really understand that person. I [00:48:00] don't feel like we really got Knightley till towards the end, and then we really nailed it, and we're very happy with him. But he was a little harder.

**Emily:** See, I would say [unintelligible [00:48:08]]. I think our hardest character-- and it wasn't just the character, but because you and I read them so differently.

**Audrey:** [audio cut]

**Emily:** Frank Churchill, Montgomery.

**Audrey:** Oh, that's true.

**Emily:** You're like, "He's great. He's just misunderstood." And I'm like, "He's an asshole."

**Becca:** [laughs]

**Audrey:** We kept going back and forth, we're like, "What is--?" We came this happy medium, and I think that's exactly who he is. He's unabashedly himself. Some people see him as an asshole, and some people see him as like, "Oh, my God, he's so dreamy." I feel like that was the only one where you and I were like--

**Audrey:** Mm-hmm.

**Emily:** Everything else, you and I were clicking on, and I'm like, "Why are we making him attractive?" He[?] thought, "No, this isn't." But then, actually, no, actually, you're right. She

would. No, that's absolutely how he would be. So, it was fun. But I think for between the two of us, trying to find where he landed was hard.

**Audrey:** You are right. That is totally true. That is what happened.

[laughter]

**Audrey:** [00:49:00] Two years ago--

**Emily:** We blocked it for a month.

**Audrey:** I did. It's true. Yeah. Oh, my God. [giggles] But I do feel like I grew the way Emma did. So, in the beginning, I feel like he's like hot, cool guy. And then by the end, you're like, "Maybe he's gross." So, yeah, we got to the right place with him. Yes, you're right. That was difficult.

**Molly:** That's so funny. I'm listening to this Gilmore Girls podcast right now, Gilmore To Say, if anyone else is listening to it. And the two hosts, one of them is Team Jess and one is Team Logan. And the conversation that you guys just had about Montgomery Knox is like the exact same thing they were talking about with Logan.

**Becca:** This is what I'm saying. Frank Churchill is Logan. [giggles]

**Molly:** Yes. No, he is.

**Audrey:** He is.

**Becca:** Yeah.

**Becca:** So, on that note, which of the characters was the easiest to adopt to the 21st century/the most fun, either one?

**Emily:** Emma.

**Audrey:** I feel like Emma. Yeah, definitely.

**Emily:** It's shockingly easy. I don't know if that's a good thing or just a condemnation of how women have evolved in [crosstalk] world [00:50:00] that you could plop her in. But I think that was actually part of the motivation why we decided to do this in the first place. We're like, "She is so many girls that we knew in the Upper East side. That was their world. And of course, I'm going to go back to school shopping at Bergdorfs. Why would--?" It's that weird. They didn't have any frame of reference for anything else.

But as you were saying, Molly, that rarefied air that they breathed in the Upper East side. So, I think we were shocked at how easy she was to adapt that she just [crosstalk] really fit in, which is part of the reason her name-- We didn't bother changing her Knightley's name. I'm like, "That is Emma. That's just Emma Woodhouse. That's who she is. She's in the Upper East side." So, I think that was probably-- I feel like that's kind of a cop out answer.

**Audrey:** No, you're right. I agree. All of a sudden, you're like, This is just writing itself. This makes sense to me." Yeah, it was Emma.

**Molly:** Yeah. I love that. I don't think that's a cop out answer at all.

**Becca:** Not at all. [giggles]

**Molly:** She's the titular character.

**Becca:** And also, I think in some ways, Austen's most [00:51:00] ahead of her time heroine.

**Molly:** Absolutely. Yeah. She just reads very modern already. Even though she's a "unlikable main character," she's also a very relatable one.

**Emily:** Yeah.

**Molly:** Our last question for you is, I would consider this. If we're thinking of a genre, my first thought was new adult romance. I don't know if that's what you guys would consider it, but I think that's the 18 years to 25 years range. So, I think that that fits their ages in the book, which also opens it up to being sexy, which it is.

**Becca:** [giggles] It is a sexy, sexy *Emma* adaptation.

**Molly:** Yeah. So, my question is, what was the hardest part of adapting it into that genre, and what was the most fun part? Like, obviously, Jane Austen is very charged, but it's not sexy outright. Yeah, what was the most fun/challenging parts of adapting into a new adult romance?

**Audrey:** Well, I feel like doing that [00:52:00] part was the most fun.

[laughter]

**Becca:** Yeah.

**Audrey:** You are writing all those spicy scenes, I think that-- If you think back, it was the beginning of the pandemic, and we were just so like, "Oh." So, it was exciting, it was fun. And I think that by the end, it became not so, "Oh, look what we're doing."

**Becca:** [laughs]

**Audrey:** We're just writing a book, and it got very mechanical like, "Well, her arm can't be here," because writing this together. [Becca laughs] It was like, [Emily giggles] it has to make sense in these positions they're in. But in the beginning, I think that was just the most fun part. Like, Emily would send me something and I'd be like, [unintelligible [00:52:44], and we'd be reading it,-

[laughter]

**Audrey:** -and then I'm like, "Just so you know." He's going to hook up with her on a couch and do this thing." And she's like, "Okay, then I won't do a couch scene." So, I feel like once we got to that part, [00:53:00] because it's a slow burn, it's angsty. It's not like, in your face, it's not gratuitous we feel. So, they've earned sex scenes. So, I think they were so much fun.

**Emily:** Yeah, they were so much fun. And also, part of the reason we did it, we're like, "We deserve an Emma-Knightley love scene. We deserve that. We're in the pandemic. It's been 200 years. We deserve this." [crosstalk]

**Becca:** It's been 200 years.

**Emily:** Yeah, 200 years. Damn it. We deserve this. So, I think that that was really so much of it that we wanted this and we're like, "Well, we can do it. We'll just do this." But I also think that was the hardest part, because I think at the end, you're in your 27th revision, the publisher is like, "Hey, here's your deadline," and you're working out the logistics of a bathroom with a leg and like, "Where is this going?" And Audrey and I like, "The romance is gone from this now." We're just trying to figure out if this is physically possible.

[laughter]

**Emily:** So, I think that was the hardest part. And making sure it still was romantic. At the end of the day, the angst has to be there, the [00:54:00] love, and the emotion. I think anybody who writes at all can say, at some point, it's hard to see the woods from the trees because you're just so in it. We were scared, I think, at that point like, "Is this still reading with these--?" So, I think that that was maybe the hardest bit. But again, I think it was because it was born out of just me and Audrey, hiding from our families in our bathrooms and writing to each other during the pandemic, and just trying to make each other laugh or cry or whatever, I think that's what made it ultimately, really easy and fun.

**Molly:** Yeah. One of my favorite moments is the dance, the dance where in every adaptation, they realize that they're in love with each other. And the one that you guys wrote in the backyard on New Year's Eve is like, it's very charged, but it's also very sweet. It's also the almost kiss. I think that's so beautiful, and also it's saying the quiet part out loud. It's like taking all of the stuff that [00:55:00] Jane Austen wrote and all their tension and all of their love for each other, and you're literally letting it almost happen, which never happens in Jane Austen's *Emma* to that extent. So, I was really grateful for that scene. I thought it was really fun.

**Audrey:** Oh, I love hearing the details of what you all liked.

**Becca:** Oh, yeah.

**Audrey:** It really is such fun feedback.

**Becca:** Yeah. I am also a huge sucker for an almost kiss scene. Like, they are my—Uff. That is my favorite trope in romances. So, I was very pleased to see that one there. Yeah, I think that wraps our discussion on your wonderful book. For our listeners, if you want to check out this amazing book we've talked about or you haven't yet, you should go, purchase a copy of *Emma of 83rd Street*, so you can follow along with this discussion with all this context now. Audrey, Emily, thank you so much for joining us. Do you want to tell the people where they can find you?

**Emily:** On Instagram, [@audrey.and.emily](#) [00:56:00]. If you do just Audrey and Emily, you get these darling children that their mother in Instagram-- [crosstalk]

**Molly:** [laughs]

**Emily:** It's important to do the periods between that the words-- [crosstalk] Oh, yes.

**Audrey:** Yeah, [@audrey.and.emily](#). Get the dots in there.

**Molly:** I love it.

**Becca:** Incredible. Listeners, that concludes our coverage of *Emma of 83rd Street*. For next time, we're going to be covering the Kate Beckinsale Mark Strong version of *Emma* that came out in 1996. So, get ready for that.

Hey, everyone, this is Becca from the future, and I want to just come in here and correct us real quickly. We said that next episode we're going to be covering the Kate Beckinsale version of *Emma*, but that is a lie. We are not going to be covering the Kate Beckinsale version of *Emma*. We are actually going to be having a discussion about Jane Austen and the queer community next week. It's really fun. And then after that episode airs, we will cover the Kate Beckinsale, *Emma*. Don't worry. We will get to it. But we had a fun conversation and we wanted to share it with you, guys. And future Becca's out.

Audrey and [00:57:00] Emily, thank you so much for joining us. And Molly, until next time, stay proper.

**Molly:** And go pick up a copy of *Emma of 83rd Street*, and then let us know what you think.

**Becca:** Yay.

[music]

**Molly:** Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at [podandprejudice.com](http://podandprejudice.com). To keep up with the show, you can follow us on Twitter, Instagram, and Facebook, [@podandprejudice](https://www.instagram.com/podandprejudice). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](https://www.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.

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