

Molly: Hey, everyone. Before we begin today, we want to give a huge shoutout to our newest patrons, Katrine, Carrie, Meg, Rebecca, Inka, Sigrid, Megan, Alyssa, and Cynthia. If you want to be like these amazing people and get access to our notes and other bonus content, head on over to patreon.com/podandprejudice.

And now, enjoy this week's episode covering the third Part of the 1995 adaptation of *Sense and Sensibility* with our guest, Ghenet Randall.

Ghenet: Okay, wait. So, Becca, I saw on your Instagram thing about American Girl dolls and we just need to talk about that.

Becca: Oh, man. Okay. My boyfriend, Mike, as the listeners know him, says, "Oh, man, I never really got the whole American Girl doll thing." I was like, "How can you not get the American Girl doll thing?" I put that out on Instagram in a poll of whether or not I should dump him or force him to understand. A lot of people responded to that in the DMs being like, "Honestly, I didn't get it either." I was like, "What?"

Ghenet: What?

Becca: I [00:01:00] know.

Ghenet: I am shook. Listen, I had those books, I would read them constantly. Even the ones I didn't have, I would take them out from the library. I got so excited when they started making the ones that you could customize to look like yourself. I went to the American Girl doll store when it opened in New York. I was like, "Let me go" even though I was too old for American Girl by that. But like so-- [crosstalk]

Molly: But it is so cool. It was stepping into an era of nostalgia. I mean they are the essence of nostalgia.

Becca: That's exactly what it is. It's American culture at its peak. Yeah.

Molly: Yes.

Becca: Speaking of culture, Jane Austen--

Molly: Yes. Should we talk about Jane Austen?

[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 specifically to talk about the middle portion of the 1995 *Sense and Sensibility* starring Alan Rickman [00:02:00] and the cast of *Harry Potter*, [laughs] and also Kate Winslet. [laughs]

Becca: And Hugh Grant. [laughs]

Molly: And Hugh Grant. I guess, he's not in *Harry Potter* either. I just forgot everybody else's names for a second.

Ghenet: Just those two.

Molly: Just those two.

Becca: Directed by Ang Lee, written by Emma Thompson.

Molly: Written by Emma Thompson, Dame Emma Thompson. We are joined today by a very special guest, our friend, Ghenet Randall. Hi, Ghenet, how's it going?

Ghenet: I feel I threw you off slightly, because I started giggling while you were doing the intro.

Molly: [laughs]

Ghenet: Because I was having a weird meta moment, because I was like, "I've listened to these voices so many times in my ears. Now, I'm here." [laughs]

Molly: And now, you're here.

Becca: Yes. Ghenet, do you want to tell the people a little bit about what you do?

Ghenet: Sure. So, hi, everyone. I'm Ghenet. I'm a digital content creator/relatively new podcaster and I exist in a lot of places on the internet, mainly my podcast, which is *The Book Was Better*, where I, a self-proclaimed [00:03:00] bookworm and cinephile, get together with my friends to basically figure out whether or not the book was better. I did have Becca and Molly on last Season to talk about *Pride and Prejudice*. I'm currently working on Season 2, and Molly will be making another appearance. We'll be talking about *Harry Potter*. So, that will be coming to your podcast players hopefully soon. [laughs]

Becca: Before we get started talking about this lovely movie with you, we are going to ask you our standby Jane Austen questions for any guest. First being, what's your relationship to Jane Austen?

Ghenet: I have a very long relationship with Jane Austen. I've always loved her books. It started-- I don't know if it was when I was in college, but I do remember the first time I read all of her books with the exception of *Sanditon*. That's the only one I haven't read. I took a Jane Austen class in school, because this is just an excuse to read. That's what class is for, right? So, I took a Jane Austen class, and I [00:04:00] read all her books, and then I watched all of the adaptations, and I actually wrote my final term paper on adapting Jane Austen into the modern day, which I feel is very apt considering my podcast that I do. I guess I was just really, really on brand. But yeah, I've always loved the stories, and I've always loved the characters, and just the way that she writes. In fact, when I first moved to the UK, I wasn't allowed to work. So, I was just stuck at home. I was like, "What can I do?" The two things that I did were watch *Friends* from beginning to end, and I also bought a copy of every single one of her novels, and I reread them all just for fun, and that was just really delightful, and I still do that from time

to time. So, the old book nerd over here and also a big old Jane Austen nerd.

Becca: Ah, which makes you a perfect guest on this show and also means that you basically did what Molly is now doing for entertainment, but as a college course.

Ghenet: Yeah, pretty much.

Becca: So, second question. What is your favorite Austen book or adaptation? [00:05:00] Basically, what's your favorite Jane Austen content out there?

Ghenet: I really had to think about this one, because I love them all. But the book that I go back to time and time again is probably *Mansfield Park*. It's not one of her as well-known ones, but in terms of characters, I think I see a lot myself in Fanny Price, which maybe a good thing, maybe a bad thing once you've read the book. Molly, you can let me know your feelings on that. But certainly, elements of my life, I definitely felt a deep connection to her. Even when if I put the book aside for a bit, I'm literally doing something else. I'll be going, "Oh, I hope that Fanny is okay."

Molly: [laughs]

Becca: Yes, I'm still thinking about her even when I am not actively reading the book. I don't know if there's a particular adaptation that I love. I think they're all great and I actually also really enjoy when they do modern takes on them. I think they're a good laugh. Even if they're not always great, they are good laughs.

Becca: They definitely are, but sometimes they are great, looking at *Clueless*.

Ghenet: Yes. No, *Clueless* is [00:06:00] great. *From Prada to Nada*, maybe not so much.

Becca: I haven't seen *From Prada to Nada*, but I am so excited by the notion of it. I watched a trailer and it looks like hot garbage.

Molly: I'm really excited for that one.

Ghenet: I feel you need to do an episode on it purely because I just want to hear your reactions to things.

Molly: Yeah. Well, actually we have a guest lined up for that one who's excited about it.

Becca: We have someone who specifically was like, "What I want to see with you two is *From Prada to Nada*."

Ghenet: Oh, my God, this is amazing. That's incredible.

Molly: I'm looking forward to that. I'm looking forward to why that person chose that one and just to find out.

Becca: What, Molly? Have you seen the trailer at all?

Molly: No, I have. I'm going completely blind.

Becca: Good. I'm so thrilled by that. Okay. Which character, Ghenet, do you relate to the most?

Ghenet: I feel in my younger years, I definitely would have said Fanny Price. She is someone I definitely do relate to but I feel now, [00:07:00] I don't know if I'm necessarily one, but an amalgamation of a few different ones. Yeah, a bit of Elizabeth [unintelligible [00:07:08] a bit of Marianne, put them all in a pot and mix them together and I'm kind of a bit of that.

Becca: I think that's true, because Austen's very good at writing very dynamic female characters. So, a lot of them are very relatable.

Ghenet: Yeah, definitely.

Molly: Like a Marianne-Sun, Elizabeth-Moon, Fanny Price-Rising, or something.

Ghenet: [laughs]

Becca: Situation.

Molly: Yeah.

Becca: I love that Molly's referencing Fanny Price with no point of reference to who she is.

Molly: Although I am having a flashback to somebody else talked about *Mansfield Park* at some point during this podcast and I was like, "Fanny Price, isn't that a character in *Funny Girl*?" [laughs]

Becca: Listen, I'm picturing Barbra Streisand playing Fanny Price. I think from the point of reference for Molly, she knows that Barbra Streisand playing any character in a Jane Austen [00:08:00] adaptation would be odd acting choice wise, because Barbra is for the stage and everyone in Jane Austen is for the keeping feelings inside.

Molly: Except she could play in her years now a Mrs. Bennet, or a Mrs. Jennings, or Mrs. Dashwood.

Becca: She would play a great Mrs. Bennet.

Ghenet: She would. Yeah, that would be a lot of fun.

Molly: Yeah.

Becca: All right. Final Austen question. What is your hottest Austen take?

Ghenet: I don't know if I have one to be honest. I love it all. Give it all to me. I'll have all of it, inject it in my veins. I don't have any. [laughs]

Becca: Totally good.

Ghenet: Yeah, I'm not really controversial. I'm just like, "I'll take all of it. Thank you."

Molly: That's how I feel about most media.

Ghenet: Yeah. [laughs]

Becca: Although Molly's hot take is probably is her level of sexual attraction to Mr. Bennet.

Molly: Yes. This is not a hot take neither, but my also level of sexual attraction to Mr. Palmer after seeing this [00:09:00] movie that we're about to discuss.

Ghenet: I mean I don't blame you. I 100% am on the same page.

Molly: What a man.

Ghenet: What a man, what a man, what a man, what a mighty good man.

Becca: We watched it with Mike and he said Hugh Laurie looks like a celery stick with sideburns in this one.

Molly: Yes, s hot celery. A really hot celery stick.

Ghenet: [laughs]

Becca: And on that note, I think it's time to dive into the plot.

Molly: Yes.

Becca: Where we left off, just for everyone's brain, is that a Mr. John Willoughby comes in and sweeps young Marianne off her feet.

Ghenet: Literally.

Becca: So, last line we left off that was, "You all right? Help me, Elinor."

Molly: "You all right? Help me, Elinor." Oh, it's so good.

Becca: Great line.

Ghenet: Iconique.

Molly: Iconique.

Becca: Iconique.

Molly: The next morning, the ladies are trying to learn from Sir John what Willoughby is like and John

is evading the question and he goes, "He has the smartest little bit of a pointer issue with him," and we love the dogs.

Becca: Yeah, I was going to say I [00:10:00] relate to John Middleton here, because I too remember people by their pets. So, it's understandable, at least.

Molly: For sure, for sure. He tells them that his aunt or whatever, Lady Allen, not Mrs. Smith, but the same character, Lady Allen, is leaving him her estate. Then, Colonel Brandon arrives, and he is outside, and he's playing with the dogs, and he's running up with these flowers, and Margaret runs out, and he salutes her.

Ghenet: Molly, I can feel your hormones through the computer.

Molly: [laughs]

Ghenet: You're just like oozing. [laughs] But I am, too. So, it's fine. I'm just like, "Brandon!"

Becca: We mentioned it last episode, but the morning after we watched this film for the first time, we were still living together at that point in time, and I walked into the kitchen, and Molly was staring at her phone, and she changed her lock screen to a picture of Alan Rickman playing Colonel Brandon. I was like, "Molly!"

Ghenet: [00:11:00] That's incredible.

Molly: Yes, indeed and it is still my lock screen as a matter of fact.

Ghenet: That's phenomenal.

Molly: He comes in and says one of my favorite lines, which is, "How's the invalid?"

Becca: How's the invalid?

Ghenet: [laughs]

Molly: And he looks so proud of himself. He hands her the flowers and Marianne is like, "Oh, thank you," and immediately hands them off to Elinor to put into a vase.

Ghenet: She doesn't even smell them. She's literally just like, "Here you go. Get these away. I'm waiting for Willoughby."

Molly: Yeah, it's embarrassing. Honestly, I feel the embarrassment that we talked about in the book a lot, which was like, "Why is she being so obvious about her feelings. At least try?"

Ghenet: Yeah, she's not being subtle at all. She's about as subtle as a frying pan.

Molly: Mm-hmm. Sir John is even less subtle. In front of Brandon, he says he doesn't know why Marianne is setting her [unintelligible [00:11:53] at Willoughby when she's already made such a

splendid conquest. Brandon is mortified.

Becca: That's the thing about [00:12:00] John Middleton and Mrs. Jennings, is that they're such good people, they're such nice people, but the feeling of someone talking about your crush on another person when that other person is in the room is one of those things that I can viscerally feel for Alan Rickman's Colonel Brandon here.

Ghenet: Yeah.

Becca: You get why Marianne is annoyed with them the entire book.

Molly: Oh, yeah.

Ghenet: Their level of subtlety is just basically nonexistent and it's so uncomfortable. The secondhand embarrassment, it's never ending.

Molly: Yeah, truly. Then, Willoughby starts arriving outside. He's bringing flowers and Marianne starts pinching her cheeks and biting her lips to make herself rosy, which I thought was a really nice touch as if this girl is not already so rosy. She's been rosy this entire movie.

Ghenet: Well, you know what? It made me think of-- they did the same thing in the 2005 [00:13:00] *Pride and Prejudice* when Bingley turns up and everyone's like, "Oh, my God," and then Jane is like-- Then, her mom starts doing it her as well.

Molly: Oh, yeah, yeah, yeah.

Ghenet: She's like, "Leave me alone."

Molly: Yeah, you're right.

Ghenet: Then they all look really dainty and I was just like, "That must be the thing when you know your crush is about to turn up would give your cheeks a little pinch." So, you look very healthy and lively, I guess. I don't know.

Becca: I used to always do this thing where I would make sure my hair was okay, because my hair is constantly messy. Sometimes, it's messy in a way I want it to be messy and sometimes, it looks like it does over Zoom today.

Ghenet: [laughs]

Becca: Whenever I see someone I was attracted to or trying to attract, I would make sure my hair was in the correct position. That would be my thing I would do before I would see the person.

Molly: The way you just said that, 'trying to attract', really made Disney my part of the *Animal Kingdom*. I just need to like you were a peacock.

Becca: Listen, we are animals. We are stumbling around trying to either fight our animal instincts or

[00:14:00] give into them entirely. One of our animal instincts, and this is not for everyone, obviously, but a lot of people in this world just are trying to bang.

Molly: [laughs]

Becca: Let me tell you. During my more hormonal phases of my youth, that was certainly my goals.

Molly: [singing] You and me, baby, ain't nothin' but mammals.

Molly and Ghenet: [singing] So, let's do it like they do on the Discovery Channel.

Ghenet: [laughs]

Molly: Anyway, moving on. He comes in and Brandon is just so awkward when he's leaving. Basically, John is like, "Brandon, we're not wanted anymore. Willoughby's here. Let's go." He and Willoughby meet outside and awkwardly bow at each other. But at this point, he doesn't know that Willoughby is the bane of his existence.

Ghenet: But I also really like how John Middleton is like, "Yeah, well, we're leaving, because it's obvious they don't want us. They want you." He's being a bit of a bro to Brandon, just being like, "Come on, dude."

Molly: Yeah, like, "Let's get out of here. You don't need to watch this."

Ghenet: But also, things you don't need to say out loud.

Molly: Yes.

Ghenet: Especially not to your supposed **[00:15:00]** friend's love rival. Maybe just keep that to yourself a little bit.

Molly: Yeah, it's just so uncomfortable.

Ghenet: Yeah.

Molly: Willoughby comes in, and he brings her wildflowers, and she's like, "These are not from the hothouse." Come on, he just left. He tried. She's like, "I've always preferred wildflowers." He's like, "I thought you did," or something like, "I figured as much," I don't know.

Ghenet: Yeah.

Molly: She has Elinor put the flowers right next to her, which the ones from Brandon were behind her. He sees that they're reading sonnets and a lot of things happen. He's like, "Oh, who's reading Shakespeare sonnets?" They all are like, "Oh, we are." Marianne's like, "I am." Then they're like, "Oh, Marianne was reading them out to us." Then, he's like, "Which one's your favorite?" Margaret tries to answer at the same time as Marianne, and Elinor squeezes her hand and is like, "Let Marianne talk to him about her sonnets." I realize that this was so intentional that they're comparing here **[00:16:00]** his

immediate relationship with Margaret, with Edward's immediate relationship with Margaret, which was BFF like he's playing along with her. Meanwhile, Willoughby only cares about Marianne and isn't trying to even get to know her family. He's got eyes only for her.

Ghenet: But also, poor, poor Margaret, because there's so many times when she just wants to be involved and people are just like, "No, just stay where you are for a minute."

Molly: Yeah. Like, "Oh, you're a child." Yeah, except for Edward-

Becca: Yep.

Molly: -who jumps in and is like, "Yes, I'm going to play along with you. I'm going to make you the center of my attention, because you're adorable."

Ghenet: Colonel Brandon saluted to her.

Molly: Colonel Brandon saluted her.

Ghenet: What did Willoughby do?

Molly: Yeah. Margaret is the kind of-- what's it called, the litmus test for, "Are these men good?"

Becca: Absolutely. Margaret is not only her own character in this, but she is also just how Emma Thompson makes you care about the love interests that we're supposed to root for.

Molly: Mm-hmm.

Becca: But I love this scene, because what happens next-- Molly, tell us what [00:17:00] happens next?

Molly: What happens next is, he asks what her favorite sonnet is. She says, "116," and then he says, "Let me not to the marriage of true minds admit impediments. Love is not love which alters when it alteration finds, or bends with the remover to remove. How does it continue?"

Becca: "O no! it is an ever-fixed mark."

Molly: Yeah. Then Marianne starts saying, "O no! it is an ever-fixed mark." Then he keeps going with "O no! it is an ever-fixed mark" and I'm like, "You just asked her how it continues, buddy."

Becca: Oh, it this part is so embarrassing. Can you imagine being in that room?

Molly: Oh, my God. No.

Ghenet: Because they talk over each other for a second, and then Marianne stops talking, and let him keep going. Then, she does that thing where, you know when you talk to yourself when your crush is not looking and you're just like, "Get it together," and she literally does that.

Molly: Yeah.

Ghenet: [crosstalk] she looks down and she's like--

Becca: Yeah. [laughs]

Molly: Yeah. [laughs]

Ghenet: I made a face for everyone who's listening to this audio podcast. [laughs]

Becca: Yes. She's just like, "Come on."

Ghenet: Yeah. She's like, "Marianne, lock it up."

Molly: Yeah.

Becca: I also think this was a brilliant little screenwriting move from Emma Thompson as well here, because they talk a [00:18:00] lot in the books about how much they both love Shakespeare so much that he gives her a horse named Queen Mab, which is just ridiculous.

Molly: Yeah.

Becca: It's like giving someone a pet named Angelica Schuyler. They're just theatre dorks.

Molly: They are.

Ghenet: I feel that's a deep cut one as well. It's recognizable, but if you know Shakespeare, then you're like, "No."

Becca: "Oh, yeah, I see you like Queen Mab."

Ghenet: You are like, "Oh, Queen Mab. That's so obscure and wonderful."

Becca: Yeah. But the other thing that this sonnet accomplishes is it summarizes the love between Marianne and Willoughby as they see it in this moment.

Molly: Mm-hmm.

Becca: Because it is love that does not alteration find. It is an ever-fixed mark. That is quite a little bit of genius from Emma Thompson to show the philosophies of these two people when it comes to love are very similar.

Molly: Yeah. Also, the fact that he says, [00:19:00] "That looks on storms," and she says, "That looks on tempest," and then they pause, and they're like, "Ooh," and then he says, "Is it tempest?" She's like, "I think it's tempest."

[laughter]

Ghenet: She can't not be right.

Molly: She's like, "He's right." We all know she's right. Like, "Dude, [unintelligible [00:19:15] Come on." But he is like, "Oh, I'm so good at Shakespeare. I carry this pocket sonnets with me everywhere," and then doesn't actually know the sonnet when he was like, "Yeah, I know the sonnet."

Becca: Also, barf to carrying Shakespeare sonnets everywhere.

Molly: [laughs] Yeah.

Becca: Deep barf.

Ghenet: I feel that's slightly his power move to be like, "I'm just that much of a romantic that I keep it in my pocket."

Molly: Right. I was like, "Do you really?"

Ghenet: Yeah, I wrote that down. I was like, "How much do you want to bet that's actually not sonnets in there? What if they're regency era nudie pics from [crosstalk]"

Molly: [laughs]

Becca: I was going to say, he uses Shakespeare's sonnets to hide his nudie pics and carry them around with him.

Ghenet: [laughs]

Molly: Oh, my God. Yes, he would. He would.

Ghenet: He [00:20:00] absolutely would.

Molly: Wow. Oh, man. He gives her his sonnets at the end of-- He gives her his nudie pics at the end--

[laughter]

Molly: Says to keep it with her as a talisman against further injury. I love that picture even if it's not sonnets. They're watching him leave and Elinor is like, "Well done, Marianne. You really covered all the bases of conversation," and Marianne is like, "Well, if my feelings were less shallow, then I could conceal them as you do." Because Elinor was getting on her about being so obvious about her affections for him and she was like, "Well, if I didn't like him so much, then I could be one more subtle like you." Elinor, ah, Emma Thompson has this moment where you see her face shift a little bit," and then she's like, "Don't trouble yourself when she walks in." Whereas Marianne is like, "I think I am so sorry. I didn't mean it like that."

Ghenet: It's that thing where you say something. It's a cutting remark and then you actually think about what you said and you're like, "Oh, I didn't mean to be that mean. I'm sorry. I take it back, I take it back."

Molly: Yeah.

Ghenet: It's fully that moment where she's just in a fit of just being irritated. She actually says something that's really mean to her sister and then poor Elinor. She did not deserve that.

Becca: Oh, no.

Molly: Yeah. Then she turns to her mom and she's like, "I don't understand her."

Becca: Again, this building out the real story of tension in this classic is it's between Elinor and Marianne, it's not between them and their love interests. I think this moment is another tendril of showing how these two women really don't relate to each other as well as they should for how much they love each other.

Molly: Yeah. Then, we cut to Elinor being sad in her room and looking at her little handkerchief that says ECF. Is that like Charles? Is his middle name Charles?

Becca: Ah, I don't know.

Ghenet: Oh, I don't know. Can I just talk about something else for a second in this scene that I noticed?

Molly: Yeah, go for it.

Ghenet: I noticed it earlier and I had a bit of a moment, because I was like, "Elinor Dashwood's dresses all have pockets," [00:22:00] and I don't know why I fixated on that. But earlier when she's walking with Edward when he first gives her the handkerchief and they're walking, she puts it in her pocket and just now she pulls things out of her pocket. I'm a 21st century woman. I like pockets, but not enough dresses have pockets. So, I just got really excited.

Becca: I don't know if that's period piece accurate though, but it makes sense. Did they used to put pockets in dresses?

Ghenet: I don't know, but I was really here for it. I just felt there's no greater joy than when you find a dress or a skirt that you love and you try it on, it fits great, you look fantastic--

Becca: And it has pockets.

Ghenet: Pockets. Yeah. No, literally. I know that's such a random thing, but I was like, "Wait a minute. Elinor Dashwood in this Jane Austen era adaptation, her dress has pockets."

Molly: I have noticed [00:23:00] there were a few moments, where she was putting on or taking off an apron that would definitely have a pocket, but a stylish apron that goes with her dress.

Ghenet: Yeah.

Molly: I wonder if she just either one wears those all the time, because she's working around the house,

or two, she's just a style icon. Come on, Elinor Dashwood.

Ghenet: I feel Elinor Dashwood is a style icon as well as a goddamn liar. [crosstalk]

Becca: I was going to say it.

Ghenet: [laughs]

Molly: Oh, my God. Now, I'm just going to think about her pockets the rest of the movie because I--

Ghenet: Wait, do you think she's just been keeping his handkerchief in her pocket this whole time?

Becca: Absolutely.

Molly: 100%.

Ghenet: Oh, my God. Okay.

Molly: We all just burst into tears simultaneously.

Ghenet: We absolutely did. I'm tearing up now. Elinor!

Molly: Elinor! Oh, my God. Okay, she's looking at his handkerchief in the next scene, which she pulled out of her pocket most definitely, and it's stroking the little letters on it, and it's very cute. Then, we cut to Marianne at-- There's a dinner party [00:24:00] and she's drawing a silhouette of Willoughby. He's standing behind this screen, and she's drawing his silhouette. The lighting and everything was just really reminding me. It was very "Draw me like one of your French girls." But she's drawing him.

Becca: Yet another movie starring Kate Winslet.

Molly: Yes.

Ghenet: Mm-hmm.

Molly: Yeah, maybe, that's why I thought it, but I was just like, "Wow, she was so intense on it."

Ghenet: She was. I also have a note that comes later in my notes that's about the very same movie.

Molly: Yes, we love a good *Titanic* reference.

Becca: Yes.

Molly: Brandon is watching her drawing Willoughby and looking sad.

Ghenet: Poor Brandon.

Molly: Poor Brandon. Always poor Brandon.

Ghenet: How many times did I write 'poor Brandon' in my notes is the real question, because it's definitely a lot.

Becca: The whole movie is just simultaneously pity for him, but also just this deep yearning to hold him.

Molly: Yes.

Becca: Is that just me?

Molly: Yeah. No, no, no. Not just you at all. You saw me when he came on screen the first time, I got up from the [00:25:00] couch and went knelt in front of the TV.

Ghenet: That's a collective reaction, I think, to Alan Rickman as Colonel Brandon.

Molly: Yeah, great.

Ghenet: That's a universal reaction.

Molly: I'm glad. Then, we cut to Elinor doing finances and Mrs. Dashwood being like, "Do you want us to starve?" and Elinor was like, "No, I just want us not to eat beef. It's too expensive." Then, she looks up and sees Willoughby and Marianne in the other room, and Willoughby cuts a lock of Marianne's hair and kisses it. First of all, weird. But second of all, underneath the scene, I noticed last night when I was watching this for the sixth time that the song that's playing is "Softly, softly." I was like, "Oh, no." [laughs]

Becca: It's perfect also, because you have Elinor dealing with the dire financial circumstances of the Dashwoods while Marianne is literally just in the corner having this weird, intimate moment with Willoughby where he cuts off her [00:26:00] hair and kisses it, and it's like "Yew."

Ghenet: It's so intimate. It is a bit of a strange thing to do, but I was like, "I feel I'm witnessing a very private moment here." I'm really just like, "Oh, I feel I should look away."

Molly: Mm-hmm.

Becca: Back in the day, it was something people did. They gave locks of hair. This is something we got a lot of mail about as well, because Molly was very fixated on the hair lock situation when we were reading the book. So, it's one of those things where it doesn't translate well, but I think the scene is shot so beautifully that it captures it for what it is, which is something sweet and intimate as opposed to something gross and weird, which it sounds like.

Ghenet: Yeah. No, it is very intimate and it is very sweet. You can see the affection between them and then just to see Elinor over there, it's so heartbreaking, because there's a part of her that's like, "Oh, they're being really obvious," and she's also really concerned about finances. But then you get the sense that there's also a part of her who's like, "I just want what she has, but with Edward. I want Edward to [00:27:00] cut a lock of my hair."

Molly: You're so right.

Becca: The simultaneous way Elinor has always dealt with Marianne is with disapproval and also a little bit of envy for her capacities.

Ghenet: Yeah.

Molly: The fact that she does want Edward to cut a little lock of her hair is something that I think was very present in the book as we saw when she thought he was wearing a lock of her hair on his hand and a plotline that I'm heartbroken and didn't make it into this movie, but we got it in the-

Becca: Handkerchief.

Molly: -handkerchief a little bit. But yes, the thirst is real, the Elinor thirst. So, the next day, we get a shot of Marianne and Willoughby riding through town and screaming, and people gossiping about them.

Becca: I just love that moment. It's so weird.

Molly: It is very random.

Becca: They're coming down the path in the carriage, it's a fricking racecar, and she's like, "Yeah!"

Molly: Like she's on his motorcycle.

Becca: That's exactly what it's like.

Ghenet: I think my favorite bit of that is there are some people who are on the road who fling themselves out of the way.

Becca: [laughs]

Ghenet: Then at the top of the hill, there's some [00:28:00] kids and the kids start running along going like, "Yeah!"

Becca: [laughs]

Ghenet: --chasing them. One of the kids is running along trying to keep up and it's really funny. Then, everyone else just looks really scandalized.

Molly: Yeah. Mrs. Jennings is there and she's like, "I think they'll be married by the end of the month."

Ghenet: Ooh. [laughs]

Molly: Yeah, they are acting out. They are being teenagers like racing through the streets and it's a lot.

Ghenet: Especially considering one of them should know better, because he's not a teenager.

Molly: Right. He should know better, but he doesn't or he does, but he actively chooses to ignore his instincts or upbringing. Then, we cut to Elinor yelling at Marianne about it and Marianne being like, "It's fine. It's whatever." As they're fighting, Colonel Brandon starts riding up on a horse.

Ghenet: With his floppy hair.

Molly: With his fluffy little hair.

Becca: I come to issue an invitation.

Molly: An invitation and he's so proud of himself. He says he's come to [00:29:00] issue an invitation. He gets off and he looks so happy, and so pleased to invite them. He's like, "A picnic." Then, he looks like he really wants them to say yes, because it's going to be on his estate at Delaford, which it used to be in the book, it was at his cousin's estate.

Becca: Friend's house.

Molly: It was so silly. So, this makes a lot more sense. He's like, "It's going to be Thursday next, and Charlotte is coming up especially." Marianne just notices Willoughby riding up in the background and isn't paying attention to him at all and Elinor is mortified.

Ghenet: Yeah.

Molly: "Of course, we would be happy to join you, Colonel." We see him looking at Marianne watching Willoughby ride up and he goes, "I will of course be including Mr. Willoughby in the party." It is so heart wrenching. Then, she's like, "Oh, I would be happy to join you, Colonel."

Becca: You're just feel his heartbreak a little bit every time. The thing about Brandon that I think makes him a little bit more lovable is that unrequited love is not necessarily an attractive [00:30:00] trait in someone, especially if they're jealous all the time. Brandon's not jealous. He has resigned himself that this will not happen. So, instead, he's like, "No, I just love her and I want her to be happy," which is very bad for him, but also makes your heart hurt for him.

Ghenet: It does and it's just very like the way that you can see him really-- I think with him and also Hugh Grant, the way that they stumble over their feelings a little bit, I literally wrote down in my notes, "Soft, soft boys have floppy hair and stumble over their feelings."

Molly: [laughs]

Ghenet: Because they do.

Molly: Yeah.

Ghenet: Whereas, Mr. Willoughby is just floofy. He's floofy and the other two have their soft, soft, floppy fringe man bang, and I'm here for it.

Becca: The fringe man bang are also extremely 1995.

Ghenet: They're extremely 1995. Willoughby went in a different direction, but that's okay. That's our differentiating factor, right? Who are the good boys? Who are the bad boys?

Becca: The floppy hair is the good boys.

Ghenet: The floppy haired boys are the good boys. [laughs] [00:31:00] But yeah, just watching him try to-- it's not even that he's trying to control himself, because he just gets the situation, but it still hurts. So, when you see that moment when he's just like, "Ah, okay. I don't have her attention anymore. I guess maybe if I mentioned Willoughby, maybe she'll look at me." And it works and you are like, "Oh, oh."

Molly: It hurts. It hurts so bad.

Becca: This brings us to one of my favorite exchanges in the movie, which I know Molly has words about.

Molly: Oh, yes, yes, yes, yes. Well, first, we get Willoughby coming, picking up Marianne, and Brandon literally helping her into the carriage, being so selfless in his unrequited love. Then as they ride away, we get an exchange between Elinor and Brandon, which yes, I do have thoughts about. Brandon says, "Your sister seems very happy," and Elinor says, "She's too happy in my opinion. She is not one to hide her feelings and gets carried away with it." He's like, "Oh, she is wholly unspoiled," and she says, [00:32:00] "Yeah, too unspoiled. She needs to learn the ways of the world."

Then, you see his face shift, the wrinkles around his eyes go soft for a minute. Then, he says he once knew a lady who, as Elinor would put it, became too acquainted with the world too fast. The result was only ruination and despair. "Do not desire it, Miss Dashwood." And then he walks away.

Becca: The exact quote is, "I knew a lady very like your sister - the same impulsive sweetness of temper - who was forced into, as you put it, a better acquaintance with the world. The result was only ruination and despair. Do not desire it, Miss Dashwood."

Ghenet: "Do not desire it, Miss Dashwood."

Becca: I feel that line captures exactly why Colonel Brandon loves Marianne so much. We've gotten a couple people really putting it out there that there are some problematic aspects of that romance, which there are for sure, but one of the things that I've never totally agreed with was that he's just projecting his former [00:33:00] love for another girl onto Marianne. You could read it that way, I choose to read it differently. I read that Colonel Brandon has a type and he's specifically drawn to women who are unapologetic in their feelings and their vivacity for life, because he can't have that, he can't express himself that way. So, he's floored when others do. I think that's really beautiful personally.

Ghenet: Well, I think also, the thing is that comparison is made quite a bit. When you love someone like that and you lose them, there's always a part that's going to continue to love them no matter what. Seeing that spark in Marianne, of course, that is going to intrigue him at first and be perhaps the starter, but he still gives her the space to be her own person. He's not trying to put her in a box and say, "This is who you are." That might have been the instigator, and obviously, those connections are still going to happen.

[00:34:00] Things are going to happen that will remind him of his former love, and see those similarities in Marianne, but still fully, he lets her be her own person, he lets her as much as he can, have her own autonomy, and give her the space. He's not trying to force anything on her and he's not putting her up on a pedestal or anything. I think that's the difference, isn't it? If he was projecting, anything she did outside of that would be a problem, but it's not. He just let her be her and that's the difference, I think.

Becca: Absolutely.

Molly: I think that is the difference. Putting her on a pedestal is something that Willoughby does. That's something that at the end of the book they talk about, which is that, no woman will ever live up to how Marianne Dashwood was for him, and that's the problem, because he will never be happy, and Brandon does allow her to be who she is, and not hold her to some unrealistic standard like Willoughby does.

Becca: **[00:35:00]** Devastating.

Molly: Devastating.

Ghenet: Soft, soft boys have floppy hair and feel their feelings.

Molly: Soft, soft boys have floppy hair and feel their feelings. Literally beautiful. [laughs]

Becca: It's poetry.

Ghenet: [laughs]

Becca: Screw sonnet number 116.

Molly: Yeah.

Becca: We have soft, soft boys with floppy hair. [laughs]

Molly: Feeling their feelings. All right, well, now, we've talked about his feelings for her. For me, this scene is a teeny, tiny glimpse into the friendship that was between Colonel Brandon and Elinor, which I think that they mostly take away from us in this movie. I think that the reason they mostly take it away is because they don't want us out there shipping Colonel Brandon and Elinor, because obviously, Alan Rickman and Emma Thompson have amazing chemistry, they're best friends. So, they don't want people getting confused with the plot.

Ghenet: [laughs]

Becca: I think it's also the Brandonor friendship is a very interesting piece of the story, but it's not vital to the telling of the story and **[00:36:00]** this is only a two-hour movie. Emma Thompson rests on her heels here and just gives into the fact that she and Alan Rickman have this incredible friendship that is captured in moments in this film, and she relies on their natural friendship to translate and make these two characters friends, I guess.

Becca: Yeah, and it does. It does translate in this moment and then in a little bit when-- Well, at the end

of the chunk that we're discussing today when he comes in, he's like, "Let me take you to Barton from Cleveland," and she's like, "That's exactly what I want." The moments like that, you're like, "Okay, they get each other. They are friends with each other." But we don't get that same deep friendship, but it's fine. It's fine. You're right. To me, it was essential for the telling of the story, because it's not only about sisters, it's about all the different kinds of love. And there's [00:37:00] sisterly love, there's romantic love, and there's friendship love, which between the two of them, is something that by the end of the book you convinced me to appreciate, and I don't think we get enough of that here, but we get it in glimpses in the scene.

The next scene is getting ready for the picnic at Delaford. We see that Charlotte is there with Lucy. Imelda Staunton, Hugh Laurie as Charlotte and Mr. Palmer, the most perfect pair that ever there was.

Ghenet: [laughs]

Becca: I'm not someone who just obsessively pictures the actors, who play the characters when I read a book. But Imelda Staunton playing Charlotte and Hugh Laurie playing Mr. Palmer is some of the best casting of minor characters in Jane Austen films that's ever happened.

Ghenet: Yeah, they're incredible.

Becca: It's just like they're there in my mind. I started watching this film when I was quite [00:38:00] young and these two always stuck in my brain as just perfection.

Molly: Yeah. I will say that I pictured Charlotte being a little younger. No offense to him, although Staunton, she plays her so well. Yeah, it's the same as what we've talked about with the rest of this movie is that the ages are all off.

Ghenet: Yeah.

Becca: No one's the right age, but it's a great movie. Otherwise, it's a play in that way.

Ghenet: [laughs] Yeah.

Molly: Hugh Laurie really took a character that was not much in the book. We talked about him and he was funny, but he wasn't much. Hugh Laurie just made him the star of the show. I've tracked every single movement of Mr. Palmer through this movie. Whenever he is on screen, I wrote it down, because he's so good.

Becca: So funny.

Ghenet: he is. He's so good. His look of annoyance is just incredible and just the way he mumbles under his breath anytime Charlotte says something, you're just like, [00:39:00] "Mr. Palmer."

Molly: Yeah. Most of my best line delivery options are just him being like, "Ugh."

Becca: My favorite, we'll get there is, "If only this rain would stop." "If only you would stop."

Molly and Ghenet: "If only you would stop."

Molly: [laughs]

Ghenet: Also, I don't know if you've noticed this, but whenever Mr. Palmer's reading a newspaper, I think it's every time, but I definitely noticed it twice, the name of the newspaper is called The Porcupine.

Molly: I did not notice that.

Ghenet: That feels incredibly accurate.

Molly: Because he is prickly.

Ghenet: Because he's one prickly customer. Particularly, the place I noticed that the first is after they're invited to London, and she grabs onto his newspaper in excitement, and then he whips out, and you can see the name of it, and it's The Porcupine. I paused it and was like, "Did they?"

Molly: They did.

Ghenet: They went there. They did, they did, they did.

Becca: I genuinely thought I knew everything about this movie and this is brand new and amazing. Thank you.

Molly: [laughs]

Ghenet: You are welcome. This is [00:40:00] what happens when I-- I'm one of those people who when I watch things a lot, and I'm definitely a repeat watcher, there's that nostalgia factor. So, I love rewatching things. I have a lot of fun when I've watched something a couple of times, I'll start to look at details like that or I'll start to watch extras in the background for their reactions to things and various stuff like that. So, I get a little bit-- Also, I troll IMDB like it's my job when I love movies and things. But yeah, I just noticed that this time, I was just like, "Oh, my God, that's incredible."

Molly: So good. Wow. Those who were there, I will say something that is different here from the book, is that Lucy has been brought there by Charlotte instead of just showing up, which is something that they do. I think they're trying to make it less clear that she's conniving. They also killed Anne. She is the only child. RIP Anne. Which I think [00:41:00] later on we'll get to this, probably not in this episode, but the next episode or the next chunk of the movie why I'm upset that they killed Anne, but for now, whatever.

Becca: Yeah, I think it is actually relevant to this part as well, because Lucy is a little bit more demure and naive seeming in this part.

Molly: Yes. In general, I think she plays into that a lot more than the Lucy of the book who is self-assured and knows what she's doing.

Becca: A criminal mastermind.

Molly: A criminal mastermind.

Ghenet: I definitely wrote 'Lucy is a mastermind,' but that's a completely different part which will get to.

Molly: Amazing.

Ghenet: That's in my notes somewhere. [laughs]

Molly: At this point, I have to say speaking of Hugh Laurie, this is jumping back a minute, but I was watching this with my roommate and I told her-- a lot of our listeners wrote in to tell us that Hugh Laurie and Emma Thompson dated in college, and-- [crosstalk]

Ghenet: I'm sorry, what?

Becca: Oh, yeah.

Molly: Oh, so good, Ghenet. Okay. They dated in college. They were in a theater troupe together [00:42:00] in college, and dated, and there's some very good images on the internet of the two of them looking just so sexy.

Ghenet: Oh, my God.

Molly: Emma Thompson in an interview referred to Hugh Laurie as a "well-hung eel."

Ghenet: Oh, my God.

Molly: It changed my life knowing that. Didn't want to know.

Becca: I'm sorry. Molly, you can't just spring these things on me.

Molly: I'm so sorry, but it changed me, and I needed to change you knowing that.

Ghenet: Oh, wow.

Becca: Yeah.

Molly: Well, okay.

Becca: I think we need to end the recording, because I don't know that I can go on after knowing this.

Ghenet: Yeah, I didn't have that on my bingo cards. I think I might have to tap out. Wow. [laughs]

Molly: It's upsetting and also thrilling at the same time.

Ghenet: It's all the things.

Molly: I told my roommate this at this moment, because I was like, "Oh, my God, look at their chemistry that they have together on screen." Because they're also really good friends. They dated a long time ago and now are pals. She was like, "Wow, were you anyone if you didn't date Emma Thompson? Was Emma Thompson [00:43:00] just the Taylor Swift of her time?"

Becca: Kind of. She dated a lot of the best dudes in the British scene. I think of it more like a Gilda Radner situation if you know Gilda Radner at all. Gilda Radner, may she rest in peace was an icon of the SNL comedy scene, and she dated all the guys on SNL, and they all loved her even after they dated her, because she's such a talent, she is so sharp, and they were all like, "Yeah, no, she's Gilda. She's the best." Gilda Radner unfortunately passed away at a very young age, but she was the it girl of the SNL comedy scene for a while. If you look at any of her work on the show, she's one of the best players they've ever had.

Ghenet: Wow.

Becca: But she dated a bunch of them. She dated Dan Ackroyd, Bill Murray, a bunch of the other guys as well. What an icon and a legend.

Molly: And Emma Thompson did the same in the British [crosstalk].

Becca: [laughs]

Molly: So, good for her. Good for her. Good for Taylor Swift. [00:44:00] Good for all of them. Date around, do your thing.

Becca: Yes, yes. Ladies, ladies, enchant everyone around you with your dazzling talent. That's what we want to do.

Molly: Yeah.

Becca: That's what we all aim for.

Molly: Just be Emma Thompson.

Becca: Just be Emma Thompson. I would date her. Oh, my God.

Ghenet: I just want to hang out with her. She just seems like such cool people. Then, things that you find out about how like-- This was the start of Kate Winslow's career, and how she was feeling really self-conscious, and basically stopped-- She was skipping meals and Emma Thompson said, "No, no, we're not having any of that," and just was like, "No, no, I'm protecting you. We're not doing this."

Molly: Yeah.

Becca: There's quite a famous story of Hayley Atwell who plays Peggy Carter.

Ghenet: Yeah.

Becca: I love her. She was in movie with Emma Thompson and the director told her to drop a bunch of weight. Emma Thompson invited her over for dinner, and she wasn't eating much, and Thompson's like, "Why aren't you eating my food?" She was like, "Oh, I have to lose weight for the role." Emma Thompson called up and was like, "Hey, if you ask her to lose weight, I'm dropping this movie and I'm your biggest name."

Ghenet: Yeah, that's incredible.

Becca: She's a queen. She's a queen.

Molly: She's a queen. [00:45:00] Back to this movie though, they introduce Willoughby to Lucy and I noticed that they did a little linger on him. I think they're trying to throw us off her scent. They're trying to make us think that maybe she's into Willoughby, because they have this moment, where he's like, "Very good to meet you," and she does her little eye bat thing that she does. Then, Lucy asks if she can sit next to Elinor on the journey to Delaford and that she's heard so many good things about her. Elinor is like, "Yeah, but those are all exaggerations. Mrs. Jennings is too kind, too kind." Lucy's like, "Oh, but it was from an entirely other source that I heard you praise and when not at all inclined to exaggeration."

Becca: This is how we work in Lucy Steele's conniving nature is this scene in particular, and you can really see it because they were-- She's like, "Oh, I was so excited to see you Mrs. Jennings," and Mrs. Palmer's like, "Excuse me, no, you couldn't stop talking about Miss Dashwood. That's who you wanted to see."

Ghenet: Yep.

Becca: Then she's like, "Oh, [00:46:00] I want to sit next to you. I've heard so much about you from an anonymous source." Hmm.

Molly: She does this thing where she tilts her head down and looks up through her eyebrows a lot. It's like, "Eww."

Ghenet: You know what? That's her move. She does that a couple times. There's a bit she does it later and that's when I wrote down "Lucy is a mastermind."

Molly: Mm-hmm.

Becca: To be fair, she's got those strong brows. So, she's using them to her advantage.

Ghenet: Yes, she absolutely is. Can we also just talk about Colonel Brandon in this moment when they're preparing to go to this picnic? That's happening. Marianne is standing waiting for Willoughby, and Colonel Brandon is just checking all the horses and dogs, and he's just so excited. He's a kid at Christmas just like, "We're going on a picnic," and then it gets ruined.

Molly: And then, it gets ruined when a horse rides up and it's going really fast, and there's a guy on it and he jumps off the horse, like, "Is Brandon around?" They're like, "Oh, he's over there." The guy runs over to Brandon, he [00:47:00] he hands him a letter, Brandon reads it and then he's like, "My horse!"

He's like, "I've got to get on my horse." They're like, "What? Where are you going?" He's like, "I must away to London immediately." John Willoughby says, "Impossible." Not John Willoughby, John Middleton says, "Impossible," and Brandon goes, "Imperative." He gets in his horse.

Ghenet: "Imperative."

Molly: Imperative. He's like, "I've got to go. I cannot afford to waste a minute." As he's riding away, Mrs. Jennings is like, "I hope it's not serious."

Becca: [laughs] I love that moment, because it's like, "No, it's actually just totally casual."

Molly: Yeah, like he's not running away at full speed on a horse and leaving you all.

Ghenet: [laughs]

Molly: They're all like, "Wait, can't you stay for a little bit and go?" He's like, "No, got to go now." So, he leaves. They're all like, "Oh, shit. Guess something bad happened," and that's the cancellation of their picnic and the end of this episode of Pod and Prejudice.

Becca: Thank you so much for joining us. Ghenet, we're going to see you in a few minutes and the [00:48:00] listeners will hear you in two weeks. But do you want to tell the people where they can find you?

Ghenet: Yeah, so you can find me-- I guess the best place would probably be Instagram. My personal Instagram where I do lots of stuff is *@ghenetactually*. That's G-H-E-N-E-T-actually, like *Love Actually* because I was big dork when I thought that up. [laughs] Then my podcast one is Book Better Podcast. Yeah, I think that's pretty much it.

Becca: Fantastic. All right, listeners, that concludes this episode of Pod and Prejudice. Until next time, stay proper--

Ghenet: --And find yourself a soft, soft boy with floopy hair.

Molly: Yes. Oh, so good, so good, so good.

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 [00:49:00] 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.