

YOU AND ME BOTH - SEASON 4, EPISODE 1: GOOD PROPAGANDA (WITH FRANCES MCDORMAND)

Speaker 1 You and Me Both is a production of iHeart Radio.

HRC I'm Hillary Clinton, and this is *You and Me Both*. We're between seasons right now, but I couldn't wait to share with you this conversation I had with one of my favorite actors -- and favorite people -- about her latest project and about the brave choices she's made throughout her extraordinary career. Like so many of you listening, I've been a fan of Frances McDormand from the first time I saw her on the big screen. Many of you probably know her from her breakout performance in the 1996 film "Fargo," written and directed by the Coen brothers. That is, her husband, Joel Coen, and his brother Ethan. In that movie, Frances plays Marge Gunderson, a very pregnant, very down-to-earth police chief in small town Minnesota.

"Marge" I'd be very surprised if our suspect was from Brainerd.

Male officer Yeah.

"Marge" And I tell you what, from his footprint, he looks like a big fella.

Male officer You see something down there, Chief?

"Marge" No, I just think I'm going to barf.

Male officer Geez. You okay, Margie?

"Marge" Yeah, I'm fine. It's just morning sickness.

HRC Since then, she's played many other unforgettable roles on stage and screen, including her award winning performances in "Olive Kitteridge," "Three Billboards Outside Ebbing, Missouri," and "Nomadland." Francis has also been a vocal advocate for expanding access to more women and people of color in Hollywood. At the 2018 Oscar ceremony, she made headlines with her acceptance speech for Best Actress when she invited every female nominee in every category to stand with her.

Frances The actors! Meryl, if you do it, everybody else will! Come on! The filmmakers. The producers, the directors! The writers, the cinematographer, the--the composers, the songwriters, the--the--the-- the designers!

Frances I have two words to leave with you tonight. Ladies and gentlemen: inclusion rider.

HRC That's when many of us first heard the term 'inclusion rider,' something she encouraged that actors put in their contracts stipulating that a certain proportion of the cast or crew must be women or people of color. Now, Frances is up for another Oscar, this time for the remarkable film “Women Talking,” which she produced and appears in. The film is based on a novel by Miriam Toews and was written and directed by Sarah Polley. We had so much to talk about, and I'm delighted to share with you my conversation with Frances McDormand. Hello, Frances.

Frances Hello, Hillary.

HRC I remember—God, was it seven years ago, 2015? We watched the Academy Awards together. Oh, at our mutual great friend's home.

Frances I remember that. You know what? And may I call you Hillary, Secretary Clinton?

HRC Yes, you better. Yes, indeed.

Frances Thank you so very much. Because I remember, because we have a long tradition of being very snarky while watching, and I remember I started talking about somebody's outfit, which I love to do. It's a fashion show, right?

HRC It's a thing. Yes.

Frances It's kind of part of the sport. And I remember looking over at you and you looked at me quizzically and I realized, oh, I have to explain that part of it is just being B-I-T-C-H-Y. It's like sports commentary.

HRC Well now are you going this year?

Frances Our film has been invited.

HRC I would hope so. I want to talk to you about that. But first, let's get into the important stuff. Like, are you going?

Frances Well, you know what, Hillary? It is something to talk about because it's a weird--in my little pocket of the universe called the film industry, which is, in fact, I want to remind everyone, a very small part of the larger entertainment business, that TV show is not my favorite part of it. I call it "the convention." Our family calls it "the award convention."

HRC That's a good description.

Frances It's like a car show.

HRC Yes.

Frances And they roll us out every year. And then they roll us back in the garage. [HRC laughs.] And I kind of feel like I couldn't have had a more wonderful time over the years going. But every time that I or some project I've been involved in is invited, I reassess it. And so I'm--I'm still reassessing. I know that the film's going. And I think a really important thing for us--Sarah Polley, the director, and Deedee Gardner, our producing partner, is that the invitation that we've been extended, we're very interested in making that a very loud statement about the omissions that have been made this year.

HRC No women were nominated for director, were they?

Frances And people of color. It is so, I mean, so bald that it's kind of hard to ignore. Well, there's no ignoring it.

HRC There is no ignoring it.

Frances There's no ignoring it. And I think why I'm saying that because when, you know, when this podcast is aired and our conversation is, is, you know, a part of the conversation that other people are having about the film, we're going to be already engaged in a process of saying, if you are interested in the success of "Women Talking," you're also interested in the success of "The Woman King" by Gina Prince-Bythewood.

HRC Exactly.

Frances You're interested in the success of "Till." You're interested in the success of many films that were made this year that were helmed by women, and they have the exact same interest in changing the industries as Dee Dee Gardner, Sarah Polley, and Frances McDormand have.

HRC Yeah, I love that, Frances. We're talking about your most recent movie "Women Talking," because the film is so extraordinary. To me, it's what film should be. Explain for our listeners who haven't seen it yet--I hope there's not too many of them, but there will be some--sort of what the core of the story is about.

Frances It's based on a true story and it's based on a horrific event that happened in a Mennonite community in Bolivia that was reported on actually in *Vice*. It turned out that for over several years, the men of the community used a cow tranquilizer, they spread it into women's rooms, anesthetized the women, and while they were unconscious, they--the women were raped over and over, over several years. Females horrifically from three years to 80 years old. And when the women woke up battered and bruised, not understanding what had happened, some of them pregnant, they were told by the men of the community and the male leaders of the community that it was in their imagination or they were being tempted by the devil. They were basically, as the term is now, gaslit. So finally, some of the men were caught actually climbing into one of the women's rooms, and eight of the men were taken by the community and locked into a shed. Finally, the Bolivian government found out about the incident and took them to jail. So what Miriam Toews' book, *Women Talking*, did is took it from that moment forward and said, what if: What if a trial did not happen, but the women decided to vote while the men were away to post bail for the men that were jailed? What if the women voted to either do nothing and forgive the men, as they were being asked to do by the patriarchal leaders, to stay and fight the men for what they had done, or to leave and begin a new world somewhere else. And so Miriam's book starts with that vote and the women gathering in a hayloft to discuss forgiveness. Complicity. Retribution. Revenge. The future. And this is a group of women who have been kept illiterate because they're not, they're not educated past a certain point. So what I love about what Miriam did is she shows a group of women who, yes, they're illiterate, but their imaginations are broad and their--their sense of faith and justice is deep and, you know, has equanimity.

HRC You know, I read the book when it came out and it just was so shocking and painful. And then the way you portray it in the film is, to me, just an extraordinary, you know, look into human nature and the kind of sense of justice that can be ignited even in people who have been literally separated from the world. I--I thought it was just an extraordinary film.

Frances Thank you. And I have to tell you, so much credit goes to Sarah Polley and to her not only her skill as a storyteller. She also has a very personal sense of justice. She has a long history of political activism, so she understands it as a piece of. I like to call it good propaganda because I think there is good propaganda.

HRC I do too.

Frances I think that it's—it ignites conversation. And, you know, one of the great things we've been able to do with the film, you know, films are meant to be seen in a dark room with other people with disparate political beliefs and, and religious faiths and backgrounds. But they come into that space and they share the same story. That's the beauty of film.

HRC And then they talk about it, hopefully.

Frances And then they talk about it, and they can't leave the lobby for a while. Those are the best moments, right? When you're suspended in that space for a while with a group of strangers. Unfortunately, that's not happening as often as we would like it to. But what we have been able to do is have a lot of screenings on college campuses and invite professors who are not teaching film, but they're teaching religious studies, ethics, gender studies, And the conversations that are, that are happening out of those screenings have been delicious, absolutely delicious.

HRC I was also interested in the character that you played. I mean, it was a small role in the film, but a very powerful one. And without being a spoiler, you know, your character is severe, intimidating, resistant to change, really a defender of the status quo, someone who has bought hook, line and sinker, everything that she'd been indoctrinated by and lived throughout her long life. Was she hard to play for you?

Frances You know, Hillary, I really am so appreciative of the way Sarah cast me in this film and that we kind of cast me together as Scarface Janz. First of all, just who wouldn't

want to play a character called Scarface Janz? That being said, more importantly, there were three positions posited in the film. As I said before, do nothing and forgive the men, stay and fight the men, and leave. There were three matriarchs in the hayloft: Scarface, Agata and Greta. All the women of the community--300 or more women in the community--their fates were being decided by these three families. Scarface represents a large group of the women in that community who, for whatever reason, fear, complacency, the status quo, whatever it is, they have chosen to do nothing and forgive because they believe that their place in heaven is threatened if they don't. So I felt that by casting someone who an audience expects to turn up more in the conversation, it keeps that voice alive by casting me, even though what I love is also that Scarface Janz and her family, her daughter and granddaughter, don't have a lot of dialog. Most of our scenes are just seeing us in our life, silently in our life, going about our life with the pressure of this decision hanging over us. But I think it's really important to keep their voice alive. Those other womens' voice alive.

HRC It's a very realistic set of options.

Frances And we are presented with them every single day of our life as women. Do nothing, stay and fight, or walk away.

HRC Exactly.

Frances Oh, Hillary, don't you know it!

HRC I do know it. It's sort of, you know, it's just a reflection, even though this is a community that most of us will never experience, never be part of, it is engaged in a universal decision making-

Frances Absolutely. It's embroidered in the very tight cruel work of our life, if you want to use a metaphor.

HRC Yeah, it's exactly right. Well, the last question I wanted to ask about the film, and you've mentioned Sarah Polley, the director, the screenwriter. Was it one of your most unusual but gratifying experiences to work essentially with an all women team? How did that feel different to you than your long career in so many other settings?

Frances Yeah, so I read the book, I optioned the book. I immediately took it to Dee Dee Gardner, who is a, one of the the partners in a company called Plan B, because I had been really interested in the films they've made: "Moonlight," "12 Years a Slave." So I sent the book to Dee Dee. She immediately got in touch. We got in a room together and she was just passionate. And one of the people that we first started talking about was Sarah Polley, because she really is an auteur. She takes it from the first step to the last step. So we got in touch with her and she said, I have three children. I love my life in Toronto. How do we do this so that I can have a life? And we said, We're really interested in that. So let's have short days, let's have child care. Let's, you know, find the farm, live on the farm, shoot it on the farm, do it in the summer when your kids are off of school. And we were able to accomplish maybe not all of those things, but because we were a female led organization, mostly family oriented, it changed our perception of everything.

HRC We're taking a quick break. Coming up, Frances shares how she went from supporting actor to leading protagonist onscreen and in her own life. [ad break]

HRC Now, let's switch gears a bit and talk about how you got into acting in the first place. Where did that come from?

Frances I like starting with when I was in second grade, to kind of lead up to this point in my professional life, you know. I lived in small rural cities--towns--most of my life. And my local library had a summer program where if you read ten books, you got your Polaroid put on the corkboard at the end of the summer. And I read ten books. Most of them were biographies of women--explorers and writers. And I got my picture put up on the corkboard, Hillary. And it never stopped. And then there was a point in my, when I was a teenager, when literature that had already become my fantasy life became a social life. When I started reading Shakespeare and an English teacher said, let's put on some scenes after school. And then I realized that literature could become something that was actually with other people in a room. And then that, that grew into my becoming an actor.

HRC How did you translate those experiences of first a child, then a teenager, into the awareness that, Hey, I can do that? Were there people in addition to the teacher who encouraged you? Were there role models that you saw out in the world that you said to yourself, Hey, that's what I want to be?

Frances Yeah, and you're absolutely right. It started with these very rare individuals who in the educational system, because I, you know, I come from a working class background.

And so I went through public school, you know, in the, in the fifties and sixties. And those teachers recognized--because I was a very quiet, shy person. I wasn't one of those children who everybody said, oh, she'll be an actor because I was always tap dancing or something. No, I was always in the corner reading. But there was something about--it was where my intellect lies. I have an intuitive intellect. I don't necessarily have a, you know, something that my husband, Joel and I are always talking about. I bring him towards the corporal and he brings me towards the intellectual. But there's a intelligence there. And I think that, you know, in public school, when I was growing up with things like woodshop and car mechanics and technological classes, everyone's intellect was found. If you couldn't pass math because you just did not have that kind of brain, but someone saw you build a bookcase or put together a car engine, they understood that you had that kind of intellect, and then they could, they could shepherd you towards those kind of futures. So I had teachers who saw that I was not passing math and I was not passing science, but I couldn't stay out of the books in English. And all kinds of literature was my candy, was my joy. It wasn't just from a theatrical point of view, but they would ask me if I wanted to stay after class and read other Shakespeare plays. They would give me books to read. When I was in college, there was no theater major. I was the only theater major in college. But the head of the theater program, Dr. Judy, said, You need to go to graduate school. You need to be among your peers and have three more years to test yourself against this thing you love. And then I went to drama school at Yale, and I was given the opportunity to think of myself as an artist for three years. I went on full scholarship. I had work study. I had to work my way through that. But by the time I got out of that seven years, I believed in myself and I quickly started--had to do a Pabst Blue Ribbon commercial to pay the rent, but I did it as an actor. I paid my rent as an actor.

HRC Oh, I love that. And you have played a series of iconic women that we all know and we think about. Was that something that just kind of evolved?

Frances I think, you know, here we are at a certain age, right, Hillary? I'm 65. My love of acting started when I was 14, so I've done it for 50 years, let's say. And I would say the first half of my professional career, I played supporting roles to male protagonists—especially in film, not on stage. Stage has always offered female actors a wider range of three dimensional characters, but the majority of the work I did in film was supporting roles. And I think that because I was really born to be a leading actor on stage, that's kind of what I was trained to do, was play the canon of all those roles.

HRC Lady Macbeth.

Frances Lady Macbeth, Clytemnestra, Hedda Gabler. All the ones that you, you know, that you would read on, on Glenda Jackson's resume.

HRC Oh, yes.

Frances But I think that I got very, very good at playing supporting roles, as many women do in our lives, not just on stage in film, but in my life. I supported one of the best filmmakers of our generation.

HRC You did.

Frances And then when our son graduated from high school--about a year before that, I knew that I would be bereft. Being introduced to my son and being privy to his becoming an adult is really the, the greatest gift of my life. So I knew that I would be bereft and I needed to focus on something else to get out of his way. [Hillary laughs] And so that's when I optioned Olive Kitteridge and started developing that. And that's when I started playing leading roles in film. And I have since then.

HRC What a creative way to deal with your empty nest syndrome! I love that. Because you loved being a mom and you loved taking care of a house. I mean, I've read that you've said that before.

Frances I love it! It's I have to say, let's face it, it's sometimes a better hobby than a full time job. I really like it as a hobby. Sometimes it's like, will, somebody else, like, I'm not going to go over there and pick up that any more. Somebody else- I'm going to try to train myself not to pick that up anymore. But I think, yeah, I think that there's something about becoming the leading protagonist in your life that is--there's something kind of metaphorical about it.

HRC You did, and you have. And, you know, when I think about the iconic women that you've played-- Marge Gunderson in "Fargo," Olive Kitteridge, Fern in "Nomadland"--they all seem in their own ways, you know, very iconoclastic, eccentric, quirky, you know, in "Three Billboards," obviously outraged. I mean, there's just strong emotion, but also a sense of commitment to living a life on her own terms. How do you think about these characters in relation to your own life right now?

Frances When I first came to New York, Hillary, and I was, you know, offered a meeting with a casting director, she sat me down and she said, Here's some things you need to know. You got to get that tooth fixed. (I had a little chip in my front tooth.) She said, You have to learn how to use some makeup and wear high heels because you'd make a great pioneer woman. But they're not making that many Westerns these days. [Hillary laughs] So I went out her door, not very happy, and spent a few days thinking about that. And lo and behold, I think if you look at those characters that you've mentioned, Fern, Mildred Hays, Marge Gunderson, Olive Kitteridge, there's something about them that I think belies her advice. That they are those kind of women: a kind of American iconic women who--they're like standing stones right? They're like those, those rocks out in the desert.

HRC Stonehenge or somewhere.

Frances Yes, exactly. So I think that's kind of what those characters represent. But I also--I'm really interested also in that--so “Olive Kitteridge” was adapted from the novel by Elizabeth Strout, by Jane Anderson. “Nomadland” was created by Chloe Zhao. Both Marge Gunderson and Mildred Hayes were written by Joel and Ethan Coen and Martin McDonagh, respectively, for me. Those--all the parts were written with me in mind, and not only me in mind, Frances McDormand, but the characters I've played. So Fern was building off Mildred Hayes, Marge Gunderson and Olive Kitteridge as much as other characters in kind of modern, classic iconography, female iconography, right? They're all built on these iconic figures. Not just me.

HRC Right.

Frances Right. Not that--it wasn't Frances McDormand. It was like these iconic ideas of woman. And in some cases, like with Mildred Hayes, I actually, I thought of John Wayne a lot when I was playing the part.

HRC Interesting.

Frances So there's a lot of kind of trying the idea of how can you attach to these characters that have to take you through this landscape. I've always thought of my job as a--I'm in a service position. I'm serving the role that's offered and that as I've gotten older, I'm able to help develop those characters with the storytellers more and more. But I'm serving the characters as much as I'm serving the story.

HRC That's such a good way of putting it. I mean, because these characters deserve to be seen and heard, and you have done that so beautifully that these women become almost part of our consciousness, our collective consciousness. And--

Frances I hope so.

HRC I believe--well, I speaking for myself, I believe that.

Frances And may I add something to this that we know? Yes. A journalist said after watching I think it was Mildred Hayes in "Three Billboards," he said, watching my face was like visiting a national park, which I love. [Hillary laughs]

Frances Because--

HRC I love that, too!

Frances Because I have valleys/ I have mesas and peaks that I've earned in my--.

HRC Every single one of them!

Frances Every single one of 'em.

HRC And you have shown a real fearlessness in rejecting a lot of these unrealistic and very restrictive Hollywood beauty standards. Where does that fearlessness come from?

Frances Trust me. I think about it a lot. I have to think about it a lot. Sometimes my husband will say, Will you please shut up? [Hillary laughs] I'm tired of hearing you say that somebody or so-and-so, you know, is... But so--

HRC You tell him, You are talking to a national park. Have a little respect, please.

Frances [Laughs] You better watch out, mister! You're talking to a national park right here. But, you know, I also think there's a couple things, and he certainly has something to do with it. Because I've often said when my husband looks at me--the face that he reflects, he likes what he sees. If he didn't like what he saw, my face would be looking like his. And so I would have a lot more lines on my face that were sadder. But I have happy lines because that's what I'm reflecting. But I also think it's in reaction. You know,

I give a lot of credit to that casting director because I left that room saying, okay, I'm not what they expect, but they're going to need one of me one day and I'm going to be the best one of that, that I can be.

HRC You got it.

Frances If they need somebody bigger or shorter or or this or that, I'll be that other thing.

HRC Mm hmm. I'm going to be unique. I'm going to be me!

Frances Every story needs them.

HRC We're taking a quick break. Stay with us. [ad break].

HRC You know, I also love the fact that you have done both stage and film work and you've even done experimental theater with companies like the Wooster Group. What keeps luring you back?

HRC So Liz LeCompte, who is the director of the Wooster Group, and Kate Valk, who is one of the founding members of that group, they're dear friends. When my son was starting kindergarten and I knew that I wanted to stay in one place, Joel and I wanted to be in one place. We raised our son in New York City. We wanted him to have consistency because the rest of our life was not going to be consistent. So I knew that once he started school, I was going to stay in New York more and do theater more. And I went to them and I said, I've got to have work. I know I need work, I need consistent focus. I need to keep my engine alive. I've got to keep it well-tuned. I need a place to go. And they said, Come here. Because it's a matriarchal organization. And so I was able to leave to pick him up for school. I was able to bring him there if I needed to. I was able to skip a day if he had a doctor's appointment. It was just an, an--it was understood, no questions asked. It wasn't just that. It's also the way that they make art. They make art in a very extraordinary way. And I think that the art that they produce is some of the most--for me, it's where I did my classical performances, you know, instead of a more conventional way of doing the classics, it was a much more avant garde way of doing the classics. So it just suited me more than, say, a production at the Globe or on Broadway or the West End. So for me, it was not only something that challenged me as an artist, it really gave me a home. It gave me a theatrical home.

HRC But I love, I love the theme that is running through this conversation about the importance of creating situations like you did with “Women Talking,” having a female sensibility about childcare, about shooting around children's summer vacations, now talking about, you know, what you found with the Wooster Group, being able to pick your son up at school and do what you needed to do. I mean, it's so refreshing and still so rare. Institutions are not willing to make those kinds of decisions that enable more women to pursue their potential and also, at the same time do what is critically important. You know, have relationships, raise children, take care of elderly parents, whatever it might be.

Frances Absolutely, Hillary. I mean, you know, I recently looked up the phrase, and I know that you heard it and it resonated for you: You can have it all. And what's interesting is that--so, who originally said that? I believe it was Betty Friedan and then Oprah, I think, is credited with the second part of that statement, which is very important: You can have it all, just not all at once.

HRC Exactly.

Frances So I think that part of my young feminist mind at 14 and 15 said, Oh, I can have it all? Then I'm going to have it all!

HRC I'll have it all. Exactly right.

Frances --and then got really exhausted. It's really hard to fucking have it all!

HRC [Laughs] It's really hard!

Frances You've got to put a lot of things in place. So let's take, for example, because, you know, nobody is listening to this podcast if they don't understand that from your perspective, Secretary Clinton. So let's take it from Glenda Jackson's perspective. She didn't decide to become a producer of film. She decided to go into the parliament-

HRC She did!

Frances -for 25 years and change policy! Now, I'm not saying that any actor should become a politician, for God's sake. We know how that can work out. But I think it is

interesting that if you put the kind of energy that we, you know, that actors and producers and directors and filmmakers have exercised and practiced into activism-

HRC Right, right.

Frances -like I was saying before, there's good propaganda. There's really good ways of understanding who your audience is and how they can be educated. So I think, you know, let's have it all. Why not? Let's have it all.

HRC Right.

Frances And also give the opportunity for some kind of- I believe, what, what I often say to, you know, when we're having a screening with college students: I'm not interested in taking down the patriarchy. That's going to happen naturally as the natural evolution of humankind. But I think what I'm interested in is really illuminating the matriarchy that has been there since the first campfire was built and had to be kept alive.

HRC You know, I could talk to you about this all day. But I do want to also ask you, you know, another thing you've done is to carve out a life for yourself with your husband and your son outside of Hollywood. So what's a typical day like for you when, when you're not shooting a movie, when you're not talking to directors, when you're not reading, you know, material that you might option? How do you spend your time?

Frances Well, I'm really, really fortunate because Joel and I were always interested--we never lived in L.A. We lived in L.A. for work, but we always lived in New York City. We raised our son in New York City, and we have many friends that have nothing to do with the industry. So we didn't live inside it. It was our job, but it wasn't our life. We're also very privileged in that we can have more than one home. You know, I have a home in New York City, and I have a home in a rural area which exposes me to nature in a way that I couldn't--I could never spend all my life in a large city because nature is a huge part of my every day. I'm not a great planter, but I'm a great pruner. I love to prune things. You give me a saw and a couple branches, I can spend all day.

HRC [Laughs] Can you come to my house?

Frances Yes, I'm ready. I love to cook. I have groups of women that we get together and we, we, you know, the classic stitch and bitch. But it's not, you know, it's a little gossip

thrown in. But a lot of talk about the books we're reading and the, the the information we're sharing. I've gotten involved in local politics in a way of with affordable housing in the town that I spend time. I feel like there is, now, I think as a lot of we older women know, it doesn't seem like there's enough hours in the day to accomplish the things--

HRC Isn't that true? Oh, my gosh. I mean, I am constantly saying I have--I don't know how I have so much to do all the time.

Frances So much to do! You know. But, but more importantly, you know, Hillary, I want to I want to ask you something, because here's some advice I need. I have been doing the same thing for so long. And what I want to do is not be so--addicted is too dramatic--but I don't want to be at the mercy of the thing I've done for so long. Because it's defined so much of my day and so much of my year. I, I kind of I'm used to these rhythms of, okay, you have a movie, you start this process of a movie, then you do this part and this part, and this part, and then you start again. I'd really like to know what it's like to get up in the day and have a clear horizon and know that I'll be okay.

HRC Yeah. Yeah.

Frances Will I be okay, Hillary?

HRC You're going to be okay. You're going to be, you're going to be totally okay. I hate to break it to you, though. I don't know that you're ever going to have a clear horizon because your mind is going to be constantly churning about I gotta go prune something. I gotta figure out how to make the inclusion rider real. I've got to, you know, figure out how I can support my son as he goes off. And you are never going to be someone who is not alive and curious and active. And, hooray! I'm so happy that that is who you are! And you don't want to give up. I could never give up trying to influence politics or trying to, you know, support people who I think are going to be, you know, better for my grandchildren than other people. So I'm always going to be interested in that. And I think that's how you, you do it.

Frances Well thank you. I think Hillary, you know, it's important for the podcast listeners to know that you brought me to tears because it's so true. And the truth always, you know, hits us in the most, the most deepest way. I also, something that I'm trying to practice--and I know that you already have been practicing this, and I think it's really important right now because we have so many female leaders who are transitioning in

their lives to the next phase. I am really interested in pointing towards the people that are familiar to me. If you have responded to what I've done in my life at 65, then I want to point you to Dee Dee Gardner and Sarah Polley, who I worked with on "Women Talking" and say: These women, I trust them, I know what they're doing. I'm going to say: Everybody follow them. I'll be right over here if you need me. Here I am-

HRC Right, right.

Frances -right over here.

HRC That's exactly right. You know, we now have all these relatively young women in politics. They're governors now--I just talked to the new governor of Massachusetts, who's a longtime friend of mine. You just want to do whatever you can to not just encourage them personally, but to try to create an environment in which they can flourish, in which they can do their best work. And, you know, you and I have learned some lessons along the way that maybe are useful. But again, we're going to be living our lives. People know where to find us, and we welcome that, if they're people we want to be in, you know, conversation with. They are part of our, you know, women talking groups, so to speak.

Frances The hayloft. Yes. As we say--

HRC Our own little hayloft.

Frances --the hayloft is a sacred place.

HRC Well, my friend, I cannot tell you how much I've enjoyed talking to you, seeing you virtually. Thank you. Thank you so much for who you are, what you do and everything that you mean and give to us. It's truly a great honor and delight being with you.

Frances Thank you, Madam Secretary.

HRC When I watch the Oscars this Sunday, I'll be cheering on the whole team from "Women Talking." And if you haven't seen the film yet, I highly recommend you check it out. I'm proud to stand with Frances, Sarah Polley, Dee Dee Gardner, everyone who is pushing us to support films by people whose voices we haven't heard, who've been kept on the margins for far too long. Before I sign off, I want to let you know we'll be back

with a new season of *You and Me Both* in the fall. But if you can't wait until then, why not check out our archive? There are so many fantastic conversations there, including with the great Glenda Jackson, who Frances was just raving about. Glenda still remembers when she was nominated for her first Academy Award for the film “Women in Love.”

Glenda Jackson When it did happen, I look back on it now and it was quite extraordinary because I was a great disappointment to all those kind of journalists because I didn't look the way they thought people who were nominated should look. You know what I mean?

HRC I do know what you mean.

Glenda Jackson Yes, you know what I mean.

HRC Go to *You and Me Both* on the iHeartRadio App, Apple Podcasts, or wherever you get your podcast to listen. *You and Me Both* is brought to you by iHeart Radio. We're produced by Julie Subrin, Kathleen Russo, and Rob Russo with help from Huma Abedin, Oscar Flores, Lindsay Hoffman, Nick Merrill, Laura Olin, Rachel Rosen, Lona Valmore and Lily Weber. Our engineer is Zach McNees, and the original music is by Forrest Gray. That's all for now. But as I said, I'll be back in the fall. Until then, you can check out all of our past episodes and be sure to subscribe to *You and Me Both* on the iHeartRadio App, Apple Podcasts, or wherever you go to get your podcasts. Thank you so much for listening.