

[Pod and Prejudice theme]

Molly: Hey, everyone. Before we begin today, we want to thank Anka, who upgraded their pledge on Patreon, as well as welcome our newest patrons, Alex, Shannon, Nyeri, Emily, Kat, and my high school English teacher who I still call Mr. Austen, even though I've been out of high school for almost a decade. If you want to be awesome like Mr. Austen and get access to our notes, outtakes, and more, head on over to patreon.com/podandprejudice. And now, enjoy Part 3 of our discussion of the 2008 miniseries of *Sense and Sensibility* with our guests, Mel and Mike.

Becca: So, cut to the next day--

Molly: Cut to them grilling Sir John about what kind of man Willoughby is, and poor John doesn't know what they're talking about.

Becca: This was honestly such a-- Forgive me. It's such a stereotypical boy thing, where you're like, "Yeah, he's a chill hang," [00:01:00] and she's like, "What's his so like?" He's like, "He's a great dog."

[laughter]

Mike: I can confirm. I have done this.

Becca: [laughs]

Mike: People have asked me about someone I know like, "Oh, he's cool."

Molly: I'm like, "But what's his soul like? Would you trust him?" And you're like, "Ah."

Mike: "He's got cool hair. A cool haircut."

Molly: [laughs]

Mike: I know that.

Becca: But I relate to judging someone by their dog.

Molly: I know that a female dog is called a bitch. But every time that line is said and it's been in the first adaptation we watched, it was in the book, he's got this sweetest little bitch of a pointer, I'm like, "Why?"

Becca: Everyone gets psyched to use the word 'bitch' in a context that's not problematic, I suppose.

Molly: For sure, for sure, for sure. Mrs. Dashwood then asks if he's married? And John is like, "Oh, I see. You're going to set your cap at him now and never think of poor Brandon, [00:02:00] again" And I remembered that in the book, Marianne was like, "I'm not setting my cap at anyone. I'm an independent woman," and fights back against it. In this, she just smiles and is like, "[giggles] I guess." This was one moment where I was thinking about how they're overall more patient with Sir John and Mrs. Jennings. They just are like, "Sure, whatever," than they are in the book. Then cut to, Margaret looking out the

window with her little fish, which also props to her for keeping this goldfish alive for so long, and she sees Willoughby's coming, and she's like, "Here's comes Willoughby." Willoughby comes in and he says, "How's the invalid?"

Becca: Oh, is that a direct line?

Molly: That's a direct poll from the 1995.

Becca: I breezed past another few direct things from the 1995. For example, the walk in which Marianne and Margaret go and meet Willoughby, that's not her avoiding Brandon in the books. That's [00:03:00] just a walk.

Molly: Was it her avoiding Brandon in the 1995?

Becca: Yes.

Molly: Oh.

Becca: There's a lot of them. I don't think it's a bad thing, but I do think that 1995 is so iconic that some of the imagery and some of the plot moving forward is just impossible to ignore.

Molly: Yeah.

Becca: And Justice for Margaret.

Molly: Justice for Margaret.

Becca: Justice for Meg.

Mel: Justice for Meg. Meg.

Molly: Willoughby has brought Marianne wild strawberries and Marianne's like, "I love wild strawberries." He's like, "I thought you might." [makes retching noises] And Mrs. Dashwood is like, "Meg, let's get out of here," and brings Margaret away, which is weird, because you would think she's trying to give them some space, but then she and Elinor still sit there, and they just have kicked Margaret out.

Becca: I think they're chaperoning, whereas Margaret was looking to be involved.

Molly: Oh, another instance in which we know that he's bad, because we don't let Margaret be involved in his relationship.

Becca: Yep.

Molly: Then, Willoughby and Marianne bond over poetry, and then we [00:04:00] hear that Colonel Brandon is coming, and Elinor, she doesn't roll her eyes, but she looks a little bit like, "Oh, dear, here we go," because Marianne is sitting on the couch, unable to move, and Willoughby's there, and it's all very

awkward. And then, Colonel Brandon comes in and Willoughby hides behind Mrs. Dashwood. He makes himself invisible.

Becca: He tries.

Molly: He tries. However, they're like, "Oh, Colonel Brandon, do you know Mr. Willoughby?" She turns around, and lets him be visible, and then it's like--

Becca: The drama.

Mel: The waves that were crashing.

Molly: The music got really intense--

Mel: Oh, my God.

Molly: --and they have a moment, and everyone sees Willoughby and Brandon having a moment. And then, Brandon looks at Willoughby, and he looks at Marianne, and you see it just dawning on his face what's happening and the resignation there of like, "Ah, fuck."

Mike: And he looked at me.

Molly and Mike: And I looked at [00:05:00] him.

Becca: Yeah. It's very Wickham and Darcy at the beginning of *Pride and Prejudice* too.

Molly: Mm-hmm. Very much.

Becca: Where everyone's just like, "Ooh, ooh, what is this, what is this, what is this?" But apparently, and this everyone just ignores it.

Molly: Well, after Brandon is like, "Okay, well, I came to see if Marianne was okay and she is. So, I'm leaving." He leaves and then Mrs. Dashwood goes, "Remarkable," or what does she say? I think remarkable and then Willoughby goes, "Yes, well, he is a remarkable man," and it's like dun, dun, dun.

Becca: And no one asks.

Molly: No one asks, but it's very over the top and it's weird that no one says anything, because they're both staring at each other so intensely. And then, Brandon goes out, back to his horse, and the camera just zooms in on his face with this intense music swelling in the wind, whipping his hair in the breeze and then it's like waves crashing on rocks.

Becca: Cut to little mommy getting ready. This is the scene where Marianne [00:06:00] is complaining that she has nothing to wear for Willoughby and everyone's like, "He's obsessed with you. He doesn't give a shit what you wear." And so, she compromises wearing an old, faded dress with Elinor's yellow gloves.

Mel: Marianne has her hair down and as a self-identifying curly girl, I just wanted to say that I don't know what the curly girl method was back in the Regency Era, but whatever it was, Marianne was doing it. So, I don't know if she plopped, I don't know if she squished to condish. I don't know if she scrunched up the crunch, but girl had the curls going on and I just wanted to say, respect. That's it. Nice.

Molly: Actually, that would be another thing that we could ask a costumer who knows things about the time period, like, "Actually, would her hair have been that good?"

Becca: Well, I think the most hair accurate of the Jane Austen adaptations we've seen so far is the 1995 *Pride and Prejudice*, which is those ringlets that come down. They show them making them, I think, in the movie. I think it's ribbon based.

Mel: Do we know how they got the bagel bangs?

Becca: [laughs] [00:07:00] Bagel bangs.

Mel: Bagel bangs on Fanny, because I would love to know that secret.

Becca: That's definitely pinned.

Mike: [laughs]

Molly: They just use some pig fat and they-

Mel: [laughs]

Molly: -swirled [crosstalk]

Mel: Okay, moving on.

Molly: Moving on.

Becca: Delicious, delicious.

Molly: Yes. And so, we're going to a dance. Now, I don't remember, is this like a ball or is this just a party at the house?

Becca: This is an added scene.

Molly: It's not in the book. I didn't think so, but I needed to clarify, because I was like, "I thought they didn't start going to balls until London."

Becca: No. They don't have enough people for a ball in the country, I don't think. But either way, they could have gone to balls together and dances together. But if so, it was in the montage of Willoughby and Marianne spending a lot of time together, didn't warrant a mention in the book.

Molly: Mm-hmm. Here, it's a full-blown party, and there's dancing, and Marianne and Willoughby are

very obviously just dancing together, and Brandon's watching them, and then he goes up to Willoughby and he's like, "A word, in private." The two of [00:08:00] them go into the hallway and Brandon asks Willoughby what his intentions with Marianne are? And Willoughby is pissed. And he's like, "Oh, is she under your protection?" which is a low blow?

Becca: Yes, it is a low blow. And also, he should know better. Colonel Brandon's an important enough man. You don't really want to piss him off.

Molly: Yeah, but Willoughby is a dick.

Becca: He is a dick. This is where it becomes unquestionable that you do not root for Willoughby here.

Molly: Right. Well, the only thing is knowing what I know, Willoughby goes in, and he says, "What are your intentions with her?" Brandon's like, "Whatever they are, they're honorable." Willoughby's like, "I can't help it if Marianne likes me more. We are more compatible, we're closer in age, we're closer in temperament. And yes, my intentions are honorable and now, I'm going to walk away." Yes, he's a douchebag and I don't root for him. But knowing what I know and knowing that his intentions actually are honorable, weirdly enough, it keeps that complexity [00:09:00] in their characters.

Becca: I don't want to go too far into this, but I do think that the way this adaptation is positioned as opposed to the 1995 is much more Willoughby centric. I think that's an interesting way to frame the story, but it does create more complexity of character on Willoughby. And having Brandon know he's a villain early on and giving us those tendrils does give Willoughby a little bit more of an important place in the story.

Molly: Mm-hmm.

Mike: Yeah. It does seem more like Brandon-Willoughby focused than it is Edward focused.

Becca: Yeah. Not so much Dan Stevens.

Molly: Yeah, but we don't know. Dan Stevens might feature more heavily in Part 2.

Becca: He might. We're talking about really this first part so far.

Molly: Yeah, totally.

Mike: Because I think is the first half of the 1995 version, it was so much Hugh Grant just flapping around and being nice to Margaret.

Molly: We got an Edward montage in this instead.

Mike: Exactly.

Molly: Yeah. [00:10:00] Later that night, Marianne and Elinor are in their room, and Elinor is telling Marianne that she's being too open with her feelings, and Marianne is like, "Well, you should be more open with yours," and Elinor is like, "It's not going to do me any good to lie sobbing and crying his

name," and she doesn't want to hope for something that may never happen.

Mel: Is this where she says, "Would you rather me sit silent--?" Well, here's the quote. I love this line. I don't know if this is where it happens. So, if it is, just kill me, I guess. She says, "Would you rather me sit silently and talk of weather and roads." It's something like that. I wrote it down after the fact, because I couldn't stop thinking about it. I just liked the phrasing of that. I'm like, "Yeah, I guess that's a good way to put like small talk." It's like, "Yeah, just talk about the weather, talk about roads instead of talking about real things."

Becca: Yes.

Molly: Then when Elinor is like, "I'm not going to hope for that," Marianne's like, "Let me hope for you" and it's nice, because we talked about their friendship being more cute in this than it is in the 1995 and I liked that a lot.

Becca: There's a lot more understanding between the two of them in this one.

Molly: Then the next day, we got to Elinor looking [00:11:00] longingly at the sea, and she's looking at her little book that she got from Edward, and looking sad about it, when we hear Marianne screaming her name and I'm surprised she doesn't look more concerned than she does.

Becca: Nope, but she gets concerned soon enough when there's a horse on the property. I'm thrilled that this made it into this adaptation, because this part is ridiculous. Not only because the horse is canonically named Queen Mab, which is ludicrous. We've discussed this before, but that is naming a horse Elphaba if you're a theater nerd. Not even actually. It's like name your horse, Nessa, because you're the cool kind of theater nerd, who doesn't use the most obvious characters.

Molly: Right. For those of you who might not be familiar with Shakespeare.

Mel: She says, staring me directly in the eyes.

Molly: Queen Mab is a reference to--

Becca: Romeo and Juliet.

Molly: Romeo and Juliet, who are like you're not naming your horse, Romeo or Juliet.

Becca: Queen Mab is a spirit in a speech from Mercutio, [00:12:00] a soliloquy talking about sleep. So, it's a very niche Shakespeare reference from the least niche Shakespeare play.

Mel: Wow.

Molly: Yeah. So, we meet Queen Mab and Elinor's like, "That's very generous of you, but Marianne cannot accept," and Marianne's like, "What do you mean?" Elinor was like, "For reasons both of practicality and propriety." I really do like this Elinor, because she has the face down of just complete-- What's the word when you're surprised, but you're not aghast? Fuck, there's a word. I can't think of it.

Becca: She's got a great poker face, but one that simultaneously shows that underneath the poker face, she is shocked.

Molly: Yeah, I was thinking the opposite. She's got the look of like she's been hit with something she simply cannot believe, but she's also so done. So, she's like--

Becca: Are you looking for disbelief?

Molly: Yes. [laughs]

Mel: Yeah.

Molly: I don't think so. I'm going to keep thinking about this word and I [00:13:00] think when I'm not on the spot, then I'll be able to get it. But it's something--

Becca: You are just going to inject it later.

Molly: Yeah. No, it's okay. The listeners can know that don't speak English. But she just looks completely, yeah, maybe disbelief. But she's just like-- Oh, my God, when her mom brought in the floor plans of those homes that they simply cannot afford and now, when Marianne is like, "Look at this beautiful horse," she's like, "Are you actually kidding me?" But try--

Becca: Exasperation?

Molly: Yes.

Mel: Exasperated.

Molly: She's exasperated. She's like, "What, Marianne?" But she does have a good poker face, where she's like, "Willoughby, maybe this is very nice of you." And then, she's looking at Marianne and trying to keep smiling [chuckles] "What are you doing? We can't afford this horse." They go inside and Marianne is like, "This is ridiculous." Mrs. Dashwood's like, "Yeah, you're being a little harsh, Elinor. Can't we cut back somewhere else?" Elinor is about to snap. She's like, "No, we can't cut back on somewhere else. We're already cutting back on everything. We can barely afford to eat. What are you talking about we're going to get a horse?" And then, Willoughby [00:14:00] comes in and he's like, "No, you're right. I put you in an awkward situation, Marianne. You can have the horse when you can come claim it. I will keep it until then."

Mel: And then, Mrs. Dashwood dramatically covers her mouth with her hand. I love this moment, too. She's like, "[gasps]." I don't know. This is a good moment for me.

Molly: [laughs]

Becca: Because he basically says, "You can have this horse when you leave Barton," which implies, "You can have this horse when I marry you."

Mel: Mm.

Becca: This is the clearest indication of anything, is him basically being like, "Don't worry. Don't have to accept the horse right now. You can have it later." What is later?

Mike: it reminds me of those Honda commercials around the holidays when the husband buys a new car and the wife gets all weepy. But when you actually think about it, it's like, "Wait, you made this huge financial investment without her input?" That seems like a really crappy decision.

Becca: Jim and Pam on *The Office*.

Molly: Yeah.

Becca: Phenomenal couple. Love them so much. Would never say that they're a bad match. However, in hindsight, Jim [00:15:00] buying a house without telling Pam is pretty fucked up.

Molly: But she was mad at him. She was mad at him when he did that.

Becca: No. Not in the moment. She was like, "I love this. You bought me a house," and then later she's like, "In hindsight, that kind of sucked."

Molly: Yeah, I guess it's been a minute since I've watched it. I can't imagine not being angry at someone for buying a house without telling me.

Becca: No, everyone tells Jim that she's going to be angry, and then he shows her the house, and she's like, "I love it. You bought me a house." But also, he took on a mortgage. [crosstalk]

Molly: Right. Right, right. Right, right. Yeah, you're right. She was surprised that she liked.

Becca: Yeah, it's also a really hideous house. But anyway, this is what Willoughby's doing. But here, it's like a guy buying you something and saying like, "I'm going to keep it at my place for you and when you come to be with me here, then you can have it all the time."

Molly: It's like when Mel got me a toothbrush.

Becca: I was thinking it was more like when we were talking about Mike moving in and I was like, [00:16:00] "Why don't you just leave your PS4 here?"

Mel: Oh, yeah.

Becca: If I were not intending to offer him to move in with me, it would suck for me to be like, "Hey, just have your PS4 here."

Molly: Right.

Becca: It's how she drew me in.

Molly: Yeah.

Mike: She knew what she was doing. It was very strategic.

Becca: Once the PS4 was here, he basically lived here anyway.

Mike: That's really how it is.

Mel: That's how it goes. It's a nice toothbrush.

Mike: [laughs]

Molly: Back to this though, we cut to Brandon and John shooting birds, and John is talking about how Willoughby is a pretty good shot, and Brandon's like, "Yeah, Willoughby's good at everything," and John is like, "Oh, is this because of Marianne? It's okay, dude. Hold out. They're young. They're going to get sick of each other really fast. And then, you'll still be here." It's actually not bad advice on John's part, but it's cute. Their friendship is cute. Because John is just the ultimate hype man, because he doesn't process anything that's happening. So, he's always like, "Everything's good."

Becca: Yeah, exactly.

Molly: Oh, my note here [00:17:00] says that Colonel Brandon looks like Liam Neeson. Now, that is a compliment.

Becca: That is a compliment and accurate. Not Piers Morgan. Still reeling from that one personally. [laughs]

Molly: Yeah, Becca's done with you.

Becca: We're at the point, where John's like, "You could always go for Elinor," and then Brandon's like, "Huh."

Molly: Yes, which brings me to a very important point that this adaptation is leaning in to the "You could always go for Elinor." I am thrilled. I could not be happier to see him saying, "You could always go for Elinor." Brandon looking pensive and then cut to Elinor looking beautiful on the seaside picking shells, because yes, we do need to lean into this. It's something that needs to be explored and I can't wait to see how far they'll take it.

Becca: I will neither confirm nor deny.

Molly: Then, [chuckles]

Mel: Oh, no.

Molly: Then, we get to everyone's least favorite moment.

Mel: No.

Molly: Which is Willoughby and [00:18:00] Marianne sitting in the kitchen.

Mel: And Margaret. Let's not forget she's very much present for this moment.

Becca: Which is just disturbing for so many reasons.

Molly: It's so creepy. He's sitting there and Marianne's like, "Mm, no," and he's like, "Please, let me," and it's very sexual. She's like, "Willoughby, you don't have scissors," which is very much like, "Willoughby, you don't have a condom," and he's like, "I brought one especially for this purpose," and she's like, "What?" He takes out the scissors and then snips off a lock of her hair.

Becca: But doesn't just do so-- He does so like he is gently approaching the clitoris. And she acts like that too. She gets this look on her face, where she's like, "Ah."

Mel: Margaret also looks like she saw a ghost in this moment.

Becca: Yeah. And frankly, Margaret's just disturbed and then Willoughby does this creepy thing, he looks over at Margaret, and he just goes, "Shh."

Mel: Yep, yep.

Molly: Like you saw nothing. It's just all very, very, very bad.

Becca: And I think it's very deliberately supposed to read that way. I think it's supposed to read like they're having [00:19:00] sex in front of Margaret, which is weird.

Molly: Yeah, super weird. But at the same time, it lays this out more explicitly that he is bad news, because if they weren't doing anything wrong, he wouldn't have to say, "Shh."

Becca: Yes. So, then we go to a storm at night and Margaret crawls into bed with Elinor, which is very sweet.

Molly: Mm-hmm. And she's like, "Do you like it here?" And Elinor is like, "It's fine. Yeah, why not?" Margaret's like, "I miss Norland," and Elinor's like, "We all miss Norland, but just think, tomorrow we're going to a picnic at Brandon's estate, and he has peaches and strawberries growing in his greenhouses."

Becca: Yet again, another thing they pulled right from the 1995. Instead of going to Brandon's friend, we're going to Delaford.

Molly: Which, to be fair, it never made sense for them to be going to Brandon's friend's house.

Becca: It was needlessly complicated Jane Austen. But anyway, we digress.

Molly: We digress. The next day, we are prepping for said picnic at Delaford, [00:20:00] when a horse approaches, and they're like, "Where's Brandon?" And he's there, and he gets a note, and he's like, "I've got to go right now." It's much less dramatic than it was in the 1995, because no one can ever do impossible-- Imperative.

Becca: Imperative.

Molly: Quite the same way. But he does have to go.

Mike: [in a Snape voice] Imperative.

Molly: [in a Snape voice] Turn to page 394.

Becca: Yeah, it's weird that he snuck that into that scene, but I thought it works.

Molly: Yeah.

Becca: [laughs] Forgot Molly.

Molly: [laughs] So good. Good job.

Becca: Thank you.

Molly: But this next part is like, "Oh, this Willoughby is just so terrible," because immediately, he's like, "Brandon sucks. He doesn't like a good time." Now, I do think that this movie-- I said this already, but in the book, it's left up to interpretation to the audience, whether or not Brandon and Willoughby already know each other and whether or not Brandon knows that Willoughby fucked [00:21:00] his ward. It makes sense that Willoughby would be such a talking shit about Brandon so much--

Becca: A douche kebab.

Molly: A douche kebab is the word I was looking for. Thank you. I was struggling to find it, but that was it. It makes sense that he would be such a douche kabob towards Brandon behind his back if he and Brandon had a negative history. It didn't really make sense that he just didn't like-- The whole thing about like, "He wished rain or he told me it was going to rain when I wanted sunshine. He didn't like my horse." All of those reasons were silly.

Becca: I think it's pretty explicit that their rivals for Marianne's affection?

Mel: Yeah.

Becca: And Willoughby is not stupid to that. But I think it's not clear that he just dislikes him. I think here, there's a note of him trying to discredit Brandon, because Brandon has some dirt on him.

Molly: Right. Yes. I'm just saying that I think that the book, this could be taking that directly from the book, which I approve of. So, good job to Andrew Davies.

Becca: Speaking of taking things directly from the book. [00:22:00]

Molly: Yes. Speaking of taking things directly from the book, Willoughby's like, "Well, we can still have a good time. Let's get in our carriages and go around town." And they're like, "Oh, what a good idea."

Should we all go in a line?" Willoughby turns and goes, "Catch us if you can, Sir John." And then, he and Marianne just ricochet off.

Mel: The parallel before when Marianne took Margaret out for the walk and said, "We just need to walk for two hours," this was my parallel, because when Willoughby takes Marianne out on the horse, Mrs. Jennings says, "We won't see them for an hour or two." I thought this was interesting that you're seeing Marianne willingly avoiding Brandon for the two-hour mark and then willingly escaping with Willoughby for the two-hour mark. So, I just thought that was an interesting parallel between the two men.

Molly: Hmm.

Mel: Ooh.

Molly: Speaking of things that weren't in the book, but that were implied. Was it in the book? It wasn't.

Becca: We know they went to Allenham together. If you remember, in that time [00:23:00] period, I forced the question of what happened at Allenham. Here, we actually get to see what happens there and you can see why in the Regency Era, it is such a big deal that he took her there alone.

Molly: Yeah, and I felt that here. So, they go to Allenham, and they're walking around, and while nothing happens--

Becca: Something does happen. They kiss.

Molly: They kiss. Yeah, you're right, you're right.

Mel: Is that something happening?

Molly: In this time period, yes.

Mel: Oh.

Molly: Well, before we get there though, they're walking around the house and they're like, "Oh, it's like Sleeping Beauty's house waiting to be awakened." Marianne finds the scarf and she wraps it around herself.

Becca: Did you notice how much it looked like a veil?

Molly: Oh.

Mel: Yes. I noticed that, too. That's what I thought it was at first and then when she put it around her shoulders, I was like, "Oh, okay."

Becca: They want you for a second to think it's a bridal veil.

Mel: Yeah.

Molly: Mm-hmm.

Mel: Wow.

Molly: And then, they go upstairs--

Mel: The hands on the banister.

Molly: Her hands are almost touching, but not quite. They go [00:24:00] up, and they kiss, and then they break apart, and Willoughby says, "Marianne, I think I should take you home now." So, it's like, "Okay." Maybe his intentions were honorable.

Becca: Okay. He really crossed a line taking her to Allenham and you certainly cross a line with a woman in the Regency Era if you kiss her without getting engaged to her. That would ruin Marianne's honor.

Molly: It already almost does.

Becca: Yeah, but you can see him so tempted to take it too far.

Molly: Yeah.

Becca: He's already over the line, but he could really take it even farther. He could really ruin her and he decides not to. And again, this points to this adaptation caring about giving us the different colors and complexities to Willoughby's character, because he's a villain and it goes to show he's a villain, because he kisses her. But at the same time, you can see the care he has for her in this moment.

Molly: Yeah, and the trust in her eyes to where she was [00:25:00] totally there with him.

Becca: The withheld passion, the knowledge that like, "Oh, he loves her."

Molly: Mm-hmm.

Becca: And then, we cut to dinner and Mike made the observation.

Mike: Oh, yeah. This is another Jane Austen trope. As much as the quick cleaning when a bachelor is coming, there's also just so much drama when there's food in front of people.

Mel: [laughs]

Molly: Soup, specifically.

Mike: Yeah.

Becca: It's always soup.

Mel: It's always soup.

Mike: It's always soup. It's always soup or in *Pride and Prejudice*, it was the potatoes. There's this very food-centric motif when it comes to sussing out the drama while eating food. It seems to only happen in the film adaptations.

Becca: Yeah, because it's so etiquette laden and it's so polite and silent. And then, when people do start talking, it gets very snippy very quickly.

Mike: And then, someone says something awkward and they all sip the soup at the same time.

Molly: Sip the soup.

Mel: [laughs]

Molly: And [00:26:00] then, I don't remember if might have been John, who was just shoveling the soup into his mouth. He was like, "All right, this is too much for me."

Becca: My favorite moment of that entire interaction, fans, listeners, if you will, we cut to dining scene, where they're all there-- Oh, we did skip that. Everyone's worried about Marianne and Willoughby.

Molly: They think they're dead.

Becca: Yeah, they think they're dead and then they come back.

Mel: It's very *Gilmore Girls*, a la Rory and Dean away for a night and--

Molly: When they fall asleep in this paddy, everyone's like, "They're dead."

Mel: Yeah, there was a lot of panic involved. Everyone was calling the neighbors being-- Yeah, anyway.

Becca: Yes, exactly like that. And then they go to dinner and Mrs. Jennings is like, "I know, you went to Allenham," and Willoughby's like, "So, what?" Mrs. Jennings is like, "Yeah, Marianne must like her new house." Wink.

Molly and Mel: Wink.

Molly: And you realize in this moment that they were gone for a long time. They could have been having sex, which they weren't, but it is left up to interpretation in the [00:27:00] book. So, here, we see that they didn't, but they could have.

Becca: The difference here is though, when you're alone with a man in this time period, it's really dangerous to your reputation. I think the point is that no one knows what happened in that time period, in those two hours. And the point is that you don't know. There's no chaperone. The implication or the possibility itself is enough to cause damage to a reputation.

Molly: Yeah. After this dinner scene, we get Elinor and Marianne later on fighting about it and Marianne

is like, "I don't want you to disapprove of me. I don't care what they all think. But I don't want you to disapprove of me." Elinor is like, "I just disapprove of your conduct," and Marianne eventually says that, "Yeah, it might have been misjudged, but I do love him." I wanted to say Elinor has her paintings and sketches up on her wall and they are gorgeous.

Becca: They really lean into how good she is at art here. [00:28:00] It's implied in the book and it's talked about a bit, especially later on when they meet Mrs. Ferrars but here, it's very present in this story.

Molly: Then we get Willoughby and Marianne walking down the beach, and Willoughby's reciting poetry, and then they're on a blanket, and he's reciting poetry to her, and Mrs. Dashwood and Elinor are watching them on the blanket, and Mrs. Dashwood was like, "I wonder why they didn't tell us that they're engaged." And then, Margaret pops up.

Mel: Loose lips Margaret coming through.

Molly: [laughs] And she's like, "I know they're engaged, because she gave him a lock of her hair." Mrs. Dashwood is like, "Please go tell Marianne to go inside." And Margaret leaves and she's like, "Marianne wouldn't have done that if they're not engaged. That's really intimate."

Becca: Mm-hmm.

Molly: Mm-hmm.

Becca: We saw it. It was very intimate.

Molly: Yeah. And then, Willoughby comes over and he's like, "Tomorrow, can I have a word with--? Can I come see you for a private conversation first with Marianne and then with yourself?" [00:29:00] Mrs. Dashwood's like, "Mm, okay." And then, she and Elinor give each other a little look like, "Ooh."

Becca: Things are beginning to grow in the lasagna.

Molly: In the lasagna.

Becca: It's a pretty rotten lasagna at this point.

Molly: Yeah. This lasagna is moldy.

Becca: This is not a metaphor Mel has heard before, didn't she?

Mike: Because she doesn't know about this.

Mel: I'm just laughing along.

Becca: This is my mother's way of saying there's something happening between these two people, she'll go, "Things that are beginning to grow in the lasagna." Therefore, that has come up a couple times on the show.

Mel: I love that.

Molly: The next day, we have Mrs. Dashwood, Margaret, and Elinor walking through the downs being like, "Is it almost the time that he said he would be done talking to her yet?" Margaret's like, "Why do people always ask me to go for walks with them?" They're walking back, and then they're like, "Oh, there's Willoughby's horse. So, he must be there." They get into the cottage, and Marianne runs past them sobbing up the stairs, and they're like, [00:30:00] "What's going on?" Mrs. Dashwood is like, "Oh, my God, has she refused you?" Willoughby is like, "No-"

Becca: "I've got to go."

Molly: "I'm leaving." Yeah. He's like, "Uh, bye." They're like, "What?" He's like, "I'm leaving. I'm not coming back." Margaret chases him outside and she's like, "Willoughby, when are you coming back? Marianne will want to know," and he just ignores her and rides away. They go back inside, and Mrs. Dashwood is trying to figure out. She and Elinor are talking, and she's like maybe his aunt disapproves of Marianne and is sending him away, but Elinor's like, "Why wouldn't he just tell us that?" Mrs. Dashwood is like, "If I were mistress of Norland, my girls wouldn't be treated this way."

Becca: "If I were still mistress of Norland, my girls would never be treated this way" is so sad.

Molly: It's so sad.

Becca: And it's very implied through the entire book, but it's said out loud here, and it's, oh, devastating.

Molly: They've lost everything and nobody thinks of [00:31:00] them as the high class anymore.

Becca: Well, it's the Economics of Dating and Jane Austen. Hello, Graham, the sound effect. [Economics of Dating and Jane Austen stinger] Because suddenly, they have nothing to offer a marriage other than being beautiful and wonderful. So, she feels trapped in this way, because these men can mistreat her girls and she can't do anything about it.

Molly: Right.

Becca: Yeah, it's so sad. And then, she runs away and Marianne is like, "Guys, don't worry. I was just overcome for a second. He'll be back soon."

Molly: Yeah, she's like, "I'm sure he'll find time to come visit us again." Then, we cut to Marianne with her scarf looking out over this little stream cue the 10-minute *All Too Well*.

Mel: And you keep my old scarf from that-- [crosstalk] There goes some-- I can't sing it, right? Copyright, I don't know. Because-- [crosstalk]

Mel: Yeah. I really wanted Taylor Swift to just come through the background in this moment.

Becca: Oh, very close. Very close.

Mel: Very close.

Becca: BAFTA-award winning score.

Mel: Yeah.

Becca: Which brings us to our standbys. Ooh, these are going to be some long [00:32:00] episodes, but we have some good outtakes out of this.

Molly: Yeah.

Becca: For some of these, Mike and Mel might have to go off of vibes, but it's going to be great. So, first of all, favorite line delivery.

Mel: If I'm being honest, my favorite line delivery came from earlier on this episode when Becca said, "And that's not even to talk about the gnomes."

Molly: [laughs]

Becca: I mentioned the movie.

Mel: Yeah, no, I know what you meant.

Becca: Okay.

[laughter]

Mel: All right. My favorite line delivery-- Yeah. Okay. Let me see what I got here. I think I liked-- Hmm, okay. I think my favorite line delivery in the movie was Fanny's exit of "Things to do, things to do." That really tickled me. I like that one.

Becca: Fabulous choice.

Mike: I think for me, this is going right off the top of my head, because I did not prepare for this question at all. But I think it's going to have to go to my guy, David Morrissey. His line delivery [00:33:00] when he's talking about Marianne's piano playing and he's just very much like, "Hmm. I noticed in the score. It was supposed to be whatever it was. You played it allegro."

Molly: Yeah.

Mike: As a clumsy man, who is not always good with his words, especially in the presence of pretty people, I sympathize with that. I think David Morrissey played that very well.

Molly and Mel: Aww.

Becca: Mine is going to be very end of the episode, "If I were still mistress of Norland, my girls would never be treated this way."

Molly: Nice.

Becca: It's so sad.

Mel: So sad.

Molly: And mine is going to be, I think I'm going to give it to Dan Stevens contrary to-- Well, actually, not contrary or anything. I think I'm going to give it to Dan Stevens saying, "Quiet country parish It is then."

Becca: Very sexy.

Molly: Yeah.

Becca: My runner-up to this was a Dan Stevens, where he's saying goodbye to her and [00:34:00] he goes, "Thank you for your friendship."

Molly: I was also thinking about that. When he was like, "And your friendship has been very important to me too."

Becca: Like he's swallowing I love you with every ounce of his being. Oh, so good. All right, notable changes from the book.

Molly: The biggest one is that Brandon and Willoughby-- Even though I literally was just going on about how it could have been in the book but getting to see Brandon and Willoughby's rivalry so openly is doing wonders for the plot.

Becca: Yes. I'm going to give it to seeing what happens in Allenham.

Mike: Do we get this, because-- [chuckles]?

Becca: Give it a shot.

Mike: I'll give it a shot. I'm just going to piggyback on what Molly said. Just knowing upfront-- because I remember even listening to you guys read the book, Molly, you had never read it before. So, you are not sure where it was going to go with, [00:35:00] "Willoughby, can you trust him, can you not?" It seems up in the air, whereas this film is very much delivering like, "No, he is not to be trusted. You're supposed to like Colonel Brandon. You're not supposed to like this guy. This guy's a jerk to Colonel Brandon." They play up the billionaire playboy aspect of him a little bit more.

Becca: That's [unintelligible [00:35:24]].

Mike: What?

Becca: Tony Stark.

Mike: Yes. Huh, huh.

Becca: That is a niche reference for Marvel fans.

Molly: [laughs]

Becca: All right, and Mel?

Mel: Oh, sure. Sure. Yes.

Molly: This is in the movie?

Mel: Yeah, this one is a movie and that one was on pages. Well, I will say, Molly, when it first started the opening scene, Molly was like, "This one sexy, because it's 2008." That leads me to believe that the book maybe wasn't as explicit with that. So, I was eyeing that throughout the film. The fact that even kissing unattended is sexy is very funny to me, but I guess, that's for the time period. [00:36:00] Yeah, all the sexy stuff. Notable difference.

Becca: Absolutely thrilling.

Molly: And actually, a really good answer.

Mel: Thank you. Oh, that's what they say on *Family Feud*, which you haven't seen.

Becca and Mel: Good answer.

Mel: Good answer, survey says. Okay.

Molly: Mel likes gameshows.

Mel: Sure do.

Becca: Okay, so, next is least favorite part of this section of the adaptation.

Mel: Oh, yeah. My immediate answer is the hair cutting scene with Margaret-- Just Margaret's face right after that happens, I'm just like, "I feel so uncomfortable." So, yeah, that's it for me.

Mike: It seems so silly, but those horse carriage moments with the dramatic music playing, it's too much.

Molly: [laughs]

Mike: Again, you go from this very soft, lovely scene and to just like, Da, da, da. Da, da, da.

Mel: [laughs]

Mike: It's like, "Why are we suddenly in *Lord of the Rings*? What happened?"

Becca: That is what it feels.

Mike: "Why are we being chased all of a sudden?"

Molly: Yeah.

Mike: It's just an odd choice and [00:37:00] that's what I'm going to stick with.

Becca: That's a good choice. I am going to go with Mrs. Jennings and John Middleton weirdly having cockney accents as if they are low class, which is not the case. They are very wealthy.

Molly: I am going to go with there are just a lot of creepy dolls. And I understand that's probably what playing dolls looked like back in this day, but I didn't like it in the opening sequence of *Titanic* and I don't like it now.

Becca: Good stuff. All right, favorite part.

Molly: I like that everyone in this movie is really hot.

Mel: [laughs]

Becca: Mike said something very similar about this movie.

Molly: [laughs] Yeah.

Becca: Except John Dashwood.

Mike: Except John-- [crosstalk]

Molly: Honestly, even John Dashwood could get it.

Mel: [chuckles]

Molly: Becca and Mike are making identical faces at me right now.

Becca: This is an audio medium. So, you cannot see it, but just know that we looked at Molly correctly for that statement.

[laughter] [00:38:00]

Becca: I think for me, it's probably Mrs. Dashwood's performance. I really liked this Mrs. Dashwood.

Mel: I think I really liked meeting John Middleton. Is he the *Harry Potter* guy? [laughs] I just loved his energy. It just felt so different than everybody else's energy, and I thought he was so cheerful, and I just liked that he was like, "Company, I love company. Come on over. Let's have fun." I don't know. I think just meeting him was nice.

Mike: Originally, I was going to refer back to my phone background and be like David Morrissey as part of the new-- No, but I actually think that Elinor Dashwood, the casting, the acting choices that she makes, they're very subtle, but they bring such a richness to the character. And obviously, this is not to compare to Emma Thompson who's phenomenal, but having an actress who, one, is close to the age of the [00:39:00] actual character and just like she's less of a familiar face, at least to me, because I've never seen her in anything before. So, you feel a bit more sorry for her just because she's someone new.

Becca: And we should note that for the most part, the people who starred in this are actually quite unknown. The people we have mentioned that are in other things are for the most part in those other things after filming this. So, when this premiered, most of these actors were not really well known.

Molly: Though I want to throw it out there that this movie was released the same year as *Mamma Mia!* So, I just want to say that Dominic Cooper was filming this and *Mamma Mia!* simultaneously.

Becca: Perfection.

Mel: Yeah, Dominic Cooper was the 2008 Ariana DeBose.

Molly: Yeah. [laughs]

Mel: She's having her year now, where she's just in everything and I feel that was his year.

Molly: Yeah.

Becca: It's like Rachel McAdams in *The Notebook* and *Mean Girls* at the same time.

Molly: Yeah.

Mel: Exactly. Exactly.

Becca: All right. Who wins? First of all, I do want to echo what Mike said. This Elinor is fantastic and I [00:40:00] think really a standout in the main cast. But who wins?

Mike: Queen Mab.

[laughter]

Becca: I do have an answer for this, because I was going to say Dominic Cooper because he brings something very rich to Willoughby and also, this is a much more central Willoughby than the most famous adaptation of this story. So, you see us getting a lot more time with him as a character than we have seen on screen before.

Mel: I'll go next. Well, if I can change it from a who to a what wins, I have an immediate answer. To me, the winner of this is the bagel bangs. It didn't get better than-- It was just the best thing ever.

Molly: It was really good.

Mel: It's Fanny's hair as a whole. I guess Fanny wins in my opinion, because of that. Her energy and the hair was just incredible.

Becca: Fanny's hair did have as many complexities and different layers as Willoughby's performance. [crosstalk]

Mel: Yeah, I agree. Thank you, Becca. [laughs]

Becca: You're welcome. Michael?

Mike: I don't know. [00:41:00] I need a minute to think about who won. I know for sure who lost. The poor child that was cast as Fanny and John's son.

Becca: [laughs]

Mike: That poor child lost. That poor child lost-- [crosstalk]

Becca: We all lost on that [crosstalk]

Mike: That poor child lost more than he knew in that moment.

Molly: Yeah. I'm going to check up on him and make sure that he's doing okay. I'm sure he's fine.

Mike: I wouldn't bet money on it. But as far as who won, I'm just going to say the whole cast, honestly. It's hard to pick someone from this cast, because we've already mentioned the actress who plays Elinor did fantastic. I think David Morrissey is wonderful. Dominic Cooper did this and then, like you said, was in *Mamma Mia!* that same year. Two years later, he's in *Captain America*. She's just having a wonderful career.

Becca: And our boy, Dan Stevens.

Mike: I'll even give it to Dan Stevens. [00:42:00] The hot older brother of this movie.

Mel: Yes.

Mike: This whole cast feels more connected, and just very put together, and it's very, very nice to see.

Molly: So, on that note, I was going to give it to Kate Rhodes James who cast this movie.

Mike: Thank you. Perfect.

Becca: Yes. I do want to say, everyone who created this movie had such big shoes to fill, because the 1995 is considered one of the most successful adaptations of a Jane Austen novel of all time. And people didn't think. "You should adapt *Sense and Sensibility*." Again, in these the people who worked on this really worked hard to make sure this was something that could stand on its own and separate from the 1995 and not be constantly compared to it. Yeah, anyway, that concludes this extraordinarily long episode of Pod and Prejudice, which I am looking at now and thinking maybe Molly's going to give a

little voice over halfway through and be like, "So, this is actually going to be a third episode." But in any event, we're going to get to the second half of this miniseries [00:43:00] and it's going to be fantastic. So, get ready for that in two weeks. Mel and Mike, thank you so much for joining your really intense girlfriends, who is [crosstalk] a lot.

Mel: We survived, Mike.

Becca: Do you want to plug anything before we go?

Mel: Sure. If you want to follow me on social media, go nuts. My Instagram is @melrubin2. I have a tiny dog, who you may or may not have heard his tiny little licks throughout this episode. He's on Instagram as well. He has way more followers than I do. So, give him a follow @milothemiki, M-I-K-I. And if you want to follow along-- My hip hop Improv group is on North Coast. We're on social media @northcoastnyc. So, feel free to follow us as well. Yeah.

Becca: Yeah, that's it.

Mel: Thanks, everybody. [laughs]

Molly: Thanks for coming, Mel.

Mel: Thanks for having me. This was really fun and scary.

Molly: [laughs]

Becca: You did great. You did great.

Mel: Thank you, thank you.

Mike: As for me, you can always hear my wonderful Mike's takes on this podcast. [00:44:00] That will continue. I am sure. you can follow me on Instagram @mikedowdcomedy or you can follow, I have a podcast, where I similar to the structure of this podcast. My friend, Janine has never watched *Twin Peaks* before. So, I'm walking her through the wonderful world of *Twin Peaks* that's @welcometotwinspeaks. Follow us on Instagram through that. Or I'm in another David Lynch inspired podcast. It's a David Lynch inspired Seinfeld reboot. Basically, it's an episode of Seinfeld, where weird things happen, and pop up, and I have the wonderful pleasure of playing Kramer. You can follow @seinpeaks. That's S-E-I-N-P-E-A-K-S on Instagram and follow that podcast, The Other Side of Darkness.

Becca: Molly, we have talented SOs.

Molly: We really do. They're so cool.

Mel: [laughs]

Becca: Yeah, they're cool. They're cool people. You guys should check out their content. [00:45:00] Until next time though, stay proper.

Molly: Does anyone want to take it away? I'm so bad at thinking of these.

Mike: And find a significant other who will podcast with you.

Mel: [laughs]

Becca: Yeah, do that. They are great.

Molly: Yeah.

Becca: Oh, come on.

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. 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.