

Molly: Hey everyone. Before we begin today, we want to thank everyone who came out to our live show, both in person and virtually. It was so awesome getting to meet you all and talk about wishbone. And if you missed this one, don't worry, because we definitely want to do it again. It was so much fun. And for those of you who missed the live show or don't follow us on social media, we have announced our next book. It's *Persuasion*. So get your copies of that ready though we still have a lot of *Emma* adaptations to get through. And speaking of *Emma* adaptations, enjoy this week's episode covering Episode 3 of the 2009 *Emma* miniseries starring Romola Garai with our guest, Zackary Grady.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We are here to talk about Jane Austen.

Molly: We are here specifically to talk about--

Molly and Becca: *Emma*.

Becca: Listeners, if you're new here, I, Becca, have read and watched many Jane Austen related things in my lifetime.

Molly: And I, Molly, am doing that for the [00:01:00] first time through this podcast.

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

Molly: No, today, we are talking about *Emma* 2009, Episode 3. And we are joined today by our pal, Zackary Grady. Hello, Zackary.

Zackary: Hello. I'm so excited to be here.

Becca: We've been foaming at the mouth for an opportunity to bring you back on the podcast. Listeners, you may remember that Zackary here is the mastermind behind Gay Pride & Prejudice, an amazing Jane Austen podcast that makes him officially, I think, the king of Jane Austen podcasting [Zackary laughs] at this point. [laughs]

Zackary: Oh, I love that.

[laughter]

Zackary: I'm so excited to be here. It's been over a year, and I keep listening to your show in the back of my mind saying, "Oh, I hope I can go back one day." And so when you reached out, this feels like Christmas, I'm like, "I'm so excited to be here."

Molly: Yay.

Becca: Oh, that warms [00:02:00] my heart so much because we kept being like, "Oh, yeah, we have to get Zackary back on the podcast," because it was so much fun to discuss Gay Pride & Prejudice. But also, it's going to be so much fun to discuss things where they're not so blindingly perfect that we can only just admonish our adoration. Sorry, I'll stop sucking up now.

Zackary: Oh, my God.

[laughter]

Becca: So, because this is your second time on the podcast, we have a list of second timer questions, because you already answered all those questions that we always ask our guests about Jane Austen. So, question number one is sort of, would you refresh our audience on your relationship with Jane Austen? And on top of that, also maybe talk about how your relationship may have shifted as to Jane Austen since last time you were on the podcast?

Zackary: Yes. Like, so many people, I don't even remember how I fully discovered Jane Austen, but I always say that I just had so many friends that loved her and we were always reading the books or watching the movies. It just happened through osmosis [00:03:00] that suddenly I was watching the movies and then reading the books and then going down the rabbit hole. And then now I'm on the other side of having adapted *Pride & Prejudice*, which I'm such a nerd, where-- When I adapt something, I go deep. If I show you my copy of *Pride & Prejudice*, it's like completely falling apart. I feel like I not to sound so poetic, but it feels like when you dive in someone's work so intimately, you feel like you know them in a way as a writer reading another writer so closely.

I would say on the other side of it, I feel very lucky to be in-- It's a big club, but it's small of people that have adapted her work. It feels like a friend at this point. So now I look at all Jane Austen in a different lens. Watching this *Emma* with all of you, it's like, I'm just so

influenced by *Pride and Prejudice* on such a deep level. But yeah, it's like, I went from being a [00:04:00] fan to feeling in a way like, maybe a friend, because I've spent so much time with her in the way that the two of you have. So yeah, she's a part of my life. [chuckles]

Becca: That resonated really hard, actually. [laughs]

Zackary: Good.

Becca: Yeah. Because when you spend so much time with her posthumously, her words are just so fun. She feels like she's in the book club with us.

Zackary: Yeah. I don't know about the two of you, but you definitely see her influence on so much later work-

Molly: Oh, yeah.

Zackary: -and just how many people are adapting her without realizing they're adapting her.

Molly: Absolutely.

Becca: She also really did invent the comedy about women tolerating men.

Zackary: Absolutely.

Becca: Yes. Who is your favorite Jane Austen character to hate?

Zackary: I love to hate Caroline Bingley, because she's just like so much fun. And every adaptation, every version, [00:05:00] every film or play you see, you can just tell whoever's playing them. It's so delicious, and you're watching an actor just revel in playing that role. I also want to go out on a little bit of a limb here and say something which maybe people scream at me in the comments for. But I believe, in a way, that Jane Austen-- because she wrote Caroline Bingley before Emma, I have this feeling that she wrote Caroline Bingley in such a two-dimensional way and then was like, "Let me go into that character."

Molly: Ooh.

Zackary: I think that's what we get with Emma, where Emma's, from some perspective, I feel like Emma might come across as Caroline Bingley to people.

Molly: Mm-hmm.

Zackary: That's why I love that Jane Austen challenged herself and did that.

Becca: I actually really love that take. They're both clueless.

Zackary: [laughs]

Becca: But I think that there is no more fun than watching Caroline Bingley at work because like Emma, she is such a vulnerable character [00:06:00] and so mean at the same time.

Zackary: Yeah. Before people attack me and say that I'm crazy for having that comparison, I just think like, you get Jane Austen writing her as the villain in *Pride and Prejudice*, and then she has to be so much more dimensional when she's the protagonist. Anyway, I digress.

Molly: Yeah. I think it's more fun to write a villain who you root for and who you can understand the inner workings of their mind, and that who you love also.

Zackary: Yeah.

Becca: Also, I will say, by the time this comes out, we'll have done our live show and we are covering *Pride and Prejudice* wishbone. The woman who plays Caroline Bingley in that adaptation is giving like 8000%.

Zackary: Yes.

Molly: She is the choreographer also.

Becca: Really?

Molly: Yes, because at the end-

Becca: Oh, my God.

Molly: -they did a little behind the scenes and they were like, "The dancing is very important in Regency Era films."

Becca: I didn't even realize that was her.

Molly: Yeah, you see her going like, "One, two, three. One, two, [00:07:00] three." I was like, "[giggles]."

Becca: Well, we only have one more. This one's I guess a bit of a thinker, but what Jane Austen content is currently speaking to you the most in this moment in your life?

Zackary: Well, I don't know if this is the answer you're looking for, but it's the answer I'm going to give.

[laughter]

Zackary: I just went to Metrograph here in the city, and they played the 2005 *Pride and Prejudice* in the theater. I went just to be like, I've never actually seen it in a movie theater

and went with two friends. It was completely sold out. And the moment it began, I was like, "Oh, this is about to be like seeing *Rocky Horror* with an audience." Everyone here is clearly in for the right reasons.

Molly: Oh, my God.

Zackary: But what I didn't realize until about, I don't know, 10 or 15 minutes into the movie was there were all these people who clearly hadn't seen it just based on how they were laughing. [00:08:00] It was very obvious to me that, either people brought their partners or I don't know how they got there, but there were people that did not know *Pride and Prejudice* and did not know this film, but they knew Matthew Macfadyen from *Succession*. And so what happened was like, there was a whole population of the audience that was coloring Mr. Darcy with Tom from *Succession*. And it was like mostly men who were laughing in this way, who I think came on a date, not to genderize it, but it's what it felt like. They clearly loved Darcy from the moment he arrived, and it changed the whole story in an incredible way where, I don't know, we were rooting for Darcy from the get go. It was like, Keira Knightley, who, "This is Darcy's movie now."

And so it was just really one of those rare moments where you see a movie that you've seen, and then the actor's later work [00:09:00] totally changes their performance, because now it's like all of Darcy's weird, nervous tics kind of feel like the lovable things that Tom does in *Succession*. So it was really fun. Also, it was just incredible to see a movie with people laughing at all these moments that I thought were funny on my own. This one tiny moment where Georgiana gives Darcy a side eye, like, a whole belly laugh in the audience, and I was like, "Whoa, that's incredible." That almost 20 years later. It's incredible. So I would say that piece recently, really, it was so incredible to revisit an adaptation and have it be new. It's been changed because he's so iconic as Tom. You could tell half the audience was like, "We've known he could do this for 20 years. So calm down."

[laughter]

Becca: Oh, my God.

Molly: That's so beautiful.

Becca: That's really wonderful. [00:10:00] That's very heartwarming. It also reminds me one of my closest friends from elementary school has never read Jane Austen, has never watched anything about it much like my friend from college, Molly.

Molly: Mm-hmm.

Becca: She watched *Succession* and then decided on a whim to watch the 2005 *Pride and Prejudice*, and she was like, "I didn't know, Tom could be the heartthrob of a movie." And that inspired me to watch *Succession* because I was like, "I can't imagine Matthew Macfadyen being anything less than a heartthrob. And then I watched *Succession* and I was like, "Well, he has range." [laughs]

Zackary: Yes, he really does. Also, just you saying that about your friend discovering it, I do feel like the 2005 *Pride and Prejudice* is a gateway drug to Jane Austen because I think people have their opinions about it within the community, and everyone's allowed to have their opinion. But I do think that it serves as a way for many people to be like, "Oh, Jane Austen's fun." And that movie has brought at least our generation, [00:11:00] like, a lot of people, it was their first piece of it, and I do think it's the best way to introduce somebody to the world.

Molly: That is true. But also recently, the 2020 *Emma* has also taken up that role and I am really looking forward to showing it to my girlfriend because she watched the 2005 *Pride and Prejudice* and we were on an airplane and I did have to get her at a time when she couldn't leave.

Becca: [laughs]

Molly: But she's actually looking forward to watching the 2020 *Emma* just based on the aesthetic of it. That might just be a personal taste thing because they're both very specific aesthetics, but they both are doing a similar thing. We've talked about this on the podcast before, but they're both just somehow with some genesis qua bringing Jane Austen to the masses. I don't know what magic they have to do it, but they do it.

Zackary: It's funny you say that because I was thinking recently that we're overdue for *Sense and Sensibility* [00:12:00] to get that treatment to get a really modern plush adaptation that just speaks to Gen Z, like, it needs to speak to the younger generation. I

think we're ready to do that. And so hopefully, someone's doing that. [laughs]

Molly: Yeah. Ooh, you're so right, because the movie version of *Sense and Sensibility*, which we love and of course, [Becca laughs] it's great, but it has a BBC masterpiece feeling.

Zackary: Yeah. And it needs a modern pop feeling in the way that the 2020 *Emma* does.

Molly: Yeah.

Becca: I think the difference is with the 2005 *Pride and Prejudice* and the 2020 *Emma*, those two are movies in their own rights. They're trying to do something separate from what Jane Austen was trying to do, and they're telling the story but through a very, very, very different medium and lens. I think that the 1995 Emma Thompson, Alan Rickman adaptation, which I personally am obsessed with, is very much the [00:13:00] kind of movie that is trying to simply translate Austen's intent to screen very, very well, but certainly not trying to bring any specific new form to the story.

Zackary: Not to drag this one question out, but have you seen the video where Emma Thompson is doing an interview and she shows her first draft of that *Sense and Sensibility*?

Molly and Becca: No.

Zackary: She brings it on stage, and it's in like a file box, and she says, "No one ever sees this version of a script, but this is the book transcribed into a screenplay." And then she explains that the process from there is that, "You parse it down to be a movie." But she picks up a file box and she's like, "This is my first draft of the *Sense and Sensibility* script." I don't know however many pages, but I forget what the interview is on, but it's really cool.

Molly: That is really interesting. [00:14:00] I think when you think of something like that, it has every single plot point. And so to trim it down, you're just removing bits and pieces and trimming it, whereas with other movies or other adaptations, you're finding new pathways to get from point A to point B,-

Zackary: Totally.

Molly: -instead of taking the spine and taking things out to make it shorter, you are writing a new spine that hits the same middle points.

Zackary: Yeah, totally.

Becca: Yes.

Molly: And that's adaptation, baby.

Zackary: [laughs]

Becca: And this adaptation is one that is much more book accurate.

Molly: Yes.

Becca: But starting out, this 2009 version of *Emma* premieres on the BBC starring Romola Garai and Jonny Lee Miller. Zackary, before we dive into the plot, any thoughts on this miniseries from what you've seen so far?

Zackary: I have one thought that I just need to get out of my system, which is, I didn't [00:15:00] know about this one. And so I pressed play and was like, "What do I know Romola Garai from?" And I was like, "Oh, my God, she's middle Briony in *Atonement*." I fully lost my mind and was like, "Whoa, there's some sort of metaverse opening here where she's played opposite Keira Knightley in another movie. And so I had to go and watch their scene together where you have Lizzie Bennet and Emma playing different characters fighting." It blew my mind.

And so also, if you really want me to nerd out and just derail us for the rest of this interview, I went on this whole thing where Briony and Emma-- I could do a whole TED talk about how their similarities and how they're privileged girls who make mistakes, and one's way worse than the other. So I went into this talking about coloring Mr. [00:16:00] Darcy with Tom from *Succession*, I watched this *Emma* just thinking of Briony from *Atonement*, and I digress. So that's what I'm bringing to the table with this adaptation.

Becca: No, that's fantastic, because I have to be honest, I haven't seen *Atonement*.

Molly: Me either.

Becca: So I come to this *Emma* blank slate as like she is Emma-Romola Garai. You are the first person who has brought up another performance of hers. And I did not know she was in *Atonement*.

Molly: All right. Well, I will be watching that, for sure. Should we talk about this movie?

Becca: Oh, I think we can.

Molly: Okay, cool.

Becca: I'm excited.

Molly: So this episode, Episode 3, starts with Mr. Knightley walking to cello music again, which is our favorite thing. And Emma is walking through the town with Mrs. Weston saying that she knows that Mr. Knightley does not like Jane and she's like, "Because you've brought it up again, and I love that they just have been talking about this over and [00:17:00] over again." And she says, "Her career in Matchmaking is over, but she is absolutely positive that he doesn't like Jane." I just want to set up at the beginning of this episode, you should play a drinking game and drink every time Emma says, "My career in matchmaking is over," because it's like, a lot of times.

Becca: Yes. And once again, it's always sunny in Philadelphia. Music plays underneath her as she's saying it.

Molly: Yes. Mrs. Weston is like, "I don't know, I think that Jane would be a pretty nice mistress of Donwell." And you see her running away with her imagination and Jane playing the piano in Donwell and this golden light radiating off of her around Knightley's face. And they're walking and they go to the Bateses to go look at the pianoforte that has been gifted to Jane. And it is so cramped in there. It's like as if they have moving boxes, and it's just like seats and the piano and no other space. So you can really get a sense [00:18:00] of how much they did not need this piano.

Becca: Or, how thoughtless the rogue is that sent it over.

Zackary: Mm-hmm.

Molly: Yes, thoughtless exactly, which is what Knightley says when he comes over and he's like, "This is a thoughtless gift." And Emma looks at Mrs. Weston and she's like, "Hmm, what do you say to that?" And she's like, "Well, okay, maybe he didn't give Jane the piano, but he really seems concerned for her welfare."

Zackary: I also really love the way that Miss Bates stops Knightley on his horse to say, "Come, look at the piano." And I was thinking, I want to live in a world where someone getting a new instrument stops traffic.

Molly: Yeah.

Becca: Oh, that would be fantastic. I will say also, Mrs. Weston in this scene-- This is the first time this occurred to me, but no wonder Emma's terrible at matchmaking. Mrs. Weston is like, "Yeah, I'm setting up Knightley and Jane, and I'm setting up Emma and Frank the entire time." And I'm like, "Oh, she learned it [00:19:00] from Mrs. Weston being terrible at matchmaking."

Zackary: Oh.

Molly: Mrs. Weston, who has not a bone in her body can tell when people have chemistry because she's watching that dance later and she's just like, "Oh, look at those two best friends dancing together." So they're all at the Bateses and Miss Bates thanks Knightley for sending over a barrel of his favorite apples, which are Jane's favorite, and Emma is like, "Mm-mm." And then later, Emma is at Randalls with Frank and the Westons, and Frank is saying how much he loves Highbury, but there isn't enough dancing for him, and he proposes a ball. This is the first time in this episode, but it happens a couple of times where Emma looks directly into the camera and says, "I say yes." [giggles] She looks into the camera so many times in this episode.

Zackary: It's incredible. [laughs]

Becca: I also not sure it's happened before this episode.

Molly: Yeah, I didn't notice it before.

Becca: So they're trying something new in this episode.

Zackary: [laughs]

Molly: Yes. And you know what? It's working, for me.

Becca: [laughs]

Molly: [00:20:00] So they go to scope out the Crown Inn and he's like, "Let's test out the dance floor," and sweeps Emma off her feet and starts dancing with her. My first thought was, "Isn't that improper?" But the Westons are just looking at her smiling like, "Oh, how cute, they're dancing together."

Becca: I think maybe in the context of dancing, it's okay. But I don't know. I would also say, it might be one of those just minor, historical, inaccuracy moments from the adaptation to show us the exuberance with which the two of them want to dance.

Molly: Yeah.

Zackary: I also think this adaptation does a really good job of showing how exciting dancing is. Like, later in the episode when Frank Churchill is so excited about dancing, I was like, "Wow. Yeah, this is the first time I've seen a period piece where I understand that dancing is the most exciting activity that these people have in their lives."

Molly: Yeah.

Becca: Yeah. I think really what drives that home more than anything for me is Jane Fairfax's reaction to dancing.

Zackary: [00:21:00] Mm-hmm.

Molly: Mm-hmm. Because she comes in to look at the ball or the ballroom and she's like, "Oh, Miss Woodhouse, this is the best thing ever. Can you imagine a ball here?"

Becca: Protect this version of Jane at all costs. She is a little cherub in this adaptation.

Molly: Yeah, I love her. So then Emma is at home with Mr. Woodhouse. Mr. Knightley and Mr. Woodhouse is concerned about the draft at the Crown Inn, and Emma's like, "It's going to be great." Knightley is being grumpy about it. He doesn't like dancing and Emma's like, "Well, you're only being grumpy about this because Frank is the one planning the party." He doesn't really give this notion any weight. He just looks at her and she's like, "Well, I have one thing that'll be exciting to you. Jane Fairfax is very excited for this ball." He's just like letting her flit about.

Zackary: I also think this is the scene where she has on a blue dress with a pocket watch necklace thing. I was just watching [00:22:00] it being like, "This feels like someone in *Bushwick* today. It just felt so modern, yet a little thrift story. I thought a lot of Emma's costuming in this feels like someone with a retroey style today.

Becca: Yeah, I agree with that. I think it goes with her 2010 bride hair as well.

Zackary: The hair.

Becca: [laughs]

Zackary: Yes, the hair in this adaptation. Everyone's hair.

Becca: Yes. I have to say also that Mr. Woodhouse is serving Ebenezer Scrooge in this scene, and that is a quote directly from Mike, who has walked through and said that.

Molly: Yeah, he had a little-- What's his-- It's like his little sleepy cap, the bobble.

Becca: It's like the nighttime teddy bear tea hat. I don't know what they're called.

Zackary: Yeah. A little night hat, a sleep hat. I don't know.

[laughter]

Becca: Sleep hat.

Zackary: Is it called a nightcap?

Molly: Oh.

Becca: I don't know. [00:23:00] This would be something to google. Hang on.

Zackary: [laughs]

Becca: Because I know what a nightcap is and it's not a hat.

Zackary: Yeah.

Molly: But maybe the drink is named after the hat.

Becca: Yes, it's called a nightcap.

Zackary: It's called nightcap. Wow. Now, we will always think of Mr. Woodhouse whenever someone says nightcap.

Molly: Yeah. When someone says, "You want to go have a nightcap?" I'm going to be like, "Yes," and then I'm going to put on my hat and go to sleep.

Zackary: [laughs]

Becca: Make sure you put on that robe as well,-

Molly: Oh, yeah.

Becca: -so you can match-- You cannot go without matching your nightcap as well.

Becca: Of course. Of course.

Becca: But back to the discussion of Emma's outfits, I think this adaptation really takes the point that Emma's been in Highbury sheltered her entire life with that much to do, really, really far. If I were going to give a generous reading to her costuming, which is a little Tumblr girl tries to go to a Jane Austen convention, it is a little like she has a few really, really expensive [00:24:00] dresses, and she wears them over and over again because she has no reason to get new ones.

Molly: I was going to say the same thing. There was a lot of outfit repeating in this series so far. She wears the same thing a lot or she'll add a chemise underneath. Like, she does that later this episode where she's wearing the green dress with the red stripes on it, and she's got no shirt under it. And then she has a shirt under it later, either the next day or later that day. You're so right. It just shows that she's like, "Well, I'm not going to go shopping." She's not vain, which is something that I think a lot of other adaptations make her out to be very vain physically. It's something that Knightley says. He's like, "You're not vain when it comes to your physical appearance or anything. You just think that you're better than everyone." But she doesn't think that she's hotter than everyone necessarily.

Becca: I think she thinks she's hotter than everyone, but also doesn't need to try at it.

Molly: Well, exactly.

Becca: Which she's not wrong. [giggles]

Molly: No, Romola Garai [00:25:00] is so hot.

Becca: Yes. [laughs]

Molly: So Knightley says the thing where he's like, "Well, I know I'm not going to be on your dance card, but we know who will be," and Emma's like, "Mm-hmm." And then we cut to Frank brooding over a letter from his aunt. It's a very quick cut. We cut away to Mrs. Weston talking to Emma and saying that Frank needs to talk to her alone and she's thinking about it, she's like, "Oh, my God, am I in love with Frank Churchill?" She looks into the mirror and she's like, "Is he going to tell me that he's in love with me? How should I look to be in love with him?" She practices her in love face in the mirror and she's like, "No, that's not right." It's very funny. And then he comes in and he's like, "Goodbyes are so hard, and I don't know when I'm going to come back," and all of this stuff. He's leaving forever. He's being very dramatic about it.

He's especially [00:26:00] sad that the ball won't happen. He's like, "Why didn't we seize the moment? Why are you always right?" He grabs her hand. He's just giving every indication that he is in love with her. So obviously, she's going to think that. He grabs her hand and she's biting her lip at him and she says, "You're going to come back. Don't worry." She tries to make this little joke at Miss Bates saying like, "Too bad you weren't able to visit Miss Bates. I'm sure she would raise your spirits." And he says, "Well, I was already there this morning." And she's like, "Oh, okay." And then he starts to tell her something, but he cuts himself off. Normally in the book, someone comes in and cuts him off. But in this one, he just chickens out because he's a fucking wiener. I don't know. Why?

Becca: [laughs] Well, Frank Churchill is a wiener.

Zackary: Mm-hmm.

Becca: If we're going to describe him anyway, that's who he is. I don't know, it was a choice. It was a change from the books. [00:27:00] But I don't hate it because he is an agony of like having the secret. I think this Frank, while playing off some of the assholery of Frank Churchill, does a better job of maybe showing the pain that Frank is going through trying to keep this a secret. I think this moment is one of those moments where one could read this very obviously, Emma does read this as he's in love with Emma, and I don't think she's crazy for thinking that. But if you look at it from the perspective of the performance of Frank, it's this agonizing moment where he is tortured, keeping this secret to protect Jane's reputation, but at the same time, he started to really trust Emma and he wants to unburden himself of this secret.

Molly: That's true. He is like, "I have a very warm regard for Highbury." [giggles] He wants to tell her. My notes say, somehow Frank walking to cello music doesn't hit quite the same, [00:28:00] because then he walks away and there's the cello in the background and I'm like, "Okay."

Zackary: It's because he doesn't have the boots that Knightley has. Knightley has the two-tone riding boots, and that for me is that's it. [chuckles]

Molly: Yeah.

Becca: That's actually true because I was noticing and griping in my brain about the shoes Frank Churchill was wearing. The Knightly shoes were better. You're right.

Zackary: Knightley has nice boots and it really does the trick. [laughs]

Molly: And he strides.

Zackary: Yes.

Molly: He says, "I like to stride out." He does. He strides.

Zackary: [laughs]

Becca: Jonny Lee Miller took it so seriously that Knightley loves walking as a character trait. And every time he's on a walk, he looks joyous.

Molly: Yeah. So Frank leaves, Emma gets very emo and she's like, "This feeling of listlessness and boredom and everything is terrible now."

Becca: [laughs]

Zackary: This is where there's her-- It's like a bunch of [00:29:00] quick cuts with her running around and talking to herself and laying on the bed.

Molly: That's very soon.

Zackary: Okay. [Becca laughs] That's where I thought we were. Okay.

Molly: Yeah. This is her just like meandering about the house, looking at things and being like, "Why is nothing beautiful anymore?"

Zackary: Yes.

Molly: Which I get. When something has gone terribly wrong in your life, you're like, "Oh, my God, this is awful." But to her, she's like, "I must be in love."

Zackary: Mm-hmm.

Becca: I was going to say this is a bit relatable because who amongst us hasn't mistaken being bored for a crush at some point in time?

Molly: Oh, yeah.

Becca: [laughs]

Zackary: I always mistake being bored for being hungry. But yes, also being in love. [chuckles]

Becca: Not mutually exclusive.

Zackary: No. [laughs]

Molly: A lot of the time, I'm both hungry and crushing on somebody.

Zackary: [laughs]

Molly: So true. So Harriet, we see going for a walk, and she sees Mr. Elton or she sees a carriage pass by. She follows the carriage, and it's Mr. Elton's carriage, and she sees him get out, and he has this woman with him, [00:30:00] and he says like, "Welcome to your castle" or some shit, and kisses her, and then picks her up and goes, "Yeah," [Becca laughs] and carries her across the threshold. It was like, "Da, da, da, da, da, daa. George." [laughter]

Zackary: I just wrote down, "Oh, poor Harriet."

Molly: Yeah.

Becca: She's really conveying the level of heartbreak. That's just devastating her at every moment of this film.

Zackary: Yes.

Molly: Yeah, it is really sad. She turns and runs away, and Emma comes to see her. Oh, wait, before we move on, a patron in our Discord pointed out that Mrs. Elton, as she's being carried across the threshold, is wearing Caroline Bingley's dress from the 1995 *Pride and Prejudice*. One of Caroline Bingley's dresses. But the one with the giant shoulders and the red and black vertical stripes.

Zackary: Wow.

Becca: That's a great catch.

Molly: Yeah, it was very brief. And then everyone in the Discord was [00:31:00] trying to find the picture. It might not be the exact same dress, but it is very similar. I think there's enough overlap in a lot of Jane Austen adaptations. They'll recycle some dresses or some set pieces and stuff like that, and people are always catching those, and I think this just might be one of those situations.

Zackary: I feel like that's got to be intentional. They clearly know what it was used for. So they say like, "Oh, Mrs. Elton can wear this."

Molly: Yeah.

Becca: Yeah.

Zackary: That's incredible. I'm obsessed with that.

Molly: The villain girl dress.

Zackary: It's like a theater company having a costume shop. That's incredible.

Molly: Yeah. Amazing.

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Becca: Speaking of characters we love to hate, Augusta.

Molly: Augusta.

Becca: [giggles]

Molly: Harriet goes home and Emma comes to visit her and comfort her. But I have to note that Emma does make it all about her. She starts by being like, "For my sake? No, I'm sorry, I mean, for your sake." But then she just drops that and continues to talk about herself. She's like, "This is [00:34:00] the worst thing that could happen because of my mistake, and I've been punished enough by your sadness," basically.

Becca: I loved this moment though, because then Harriet's like, "No, you're such a good friend. You're the best friend ever. I will better for you. I will be tranquil." And then she picks up that book with those shaking hands to be tranquil.

Molly: Have you ever tried to read when you're depressed and you just stare at the book?

Becca: Yes. [laughs]

Molly: Yeah.

Becca: That is where really mindless YA fiction really, really comes to the forefront. It's perfect for feeling a little depressed.

Molly: Yeah. Something you don't have to think too hard about.

Becca: No, I want my brain smooth while I'm sad.

Zackary: Yeah.

Molly: So at church, at some point, I don't know if it's the next day or when, everyone is just sitting silently, and who should come in but Augusta Elton, our favorite person.

Becca: I want to call Molly out here because of what she's about to say about this performance of Augusta Elton. Her first thought was, [00:35:00] "Oh, she's so cute."

Molly: Well, to be fair to me, she's adorable.

Becca: Yeah. The actress is lovely.

Molly: She's very good, because and why I think she's such a good Augusta is because she's not so over the top with it as the other ones, where they're very much playing at her upward climbing social mobility like, "Oh, well, this, you know," blah, blah, blah. This one is just like, I don't know, there's something about her that's so natural, and she just falls into this character so well. I don't know how to describe it, but she's so annoying because she

doesn't know she's being annoying.

Zackary: She's behaving in a way that you can't call her out on it. It's subtle enough that it's still annoying and it still would be impossible to be around, but you can't write her off in the way that maybe not to directly compare adaptations. But I love her in the 2020, but it's also like she's such a caricature in that [00:36:00] version that you could just write her off. I also noticed that they styled, and they're all blonde. Emma, Harriet, and Augusta. They're all similar enough. I thought that was intentional.

Becca: Yeah.

Molly: Mm, definitely.

Zackary: I thought that was really an interesting choice.

Becca: I think it definitely is a little bit of a focus on Mr. Elton because it's almost like there's these interchangeable women. The only big differences between them are their level of interest in him and their class status.

Zackary: Yeah.

Molly: I think there was a definite effort to make the three of them resemble each other. And it's also interesting because Jane doesn't. She's not like other girls.

[laughter]

Molly: So we cut to Augusta visiting Hartfield and talking about Maple Grove and she's going on. She tries to tell Emma that she needs to get out more and Emma is like, "Okay." And she does this claw hand thing, which is the first time that she does claw hands, but not [00:37:00] the last time that she does claw hands in this episode. She beckons her into the other room with her hands like-- [Becca laughs] It's an audio medium, but you understand.

Becca: Do you want me to take a picture of what your hands are doing right now?

Molly: Yeah.

Becca: All right. Done.

Molly: Thank you. So I've just noticed that this Emma has this way of moving her arms that are like flailing, which I love because she's awkward.

Becca: She's such a chaotic Emma.

Molly: Yeah.

Zackary: Yeah. I love watching her because it's like a theater performance, which is something I love about these BBC adaptations is they don't treat them like films exactly. You're almost watching a live piece of theater in the choices they're all making. I really enjoyed watching one where the protagonist is just performing for the back of the house. Like, her Emma is really giving it, and the facial expressions, the arms.

Becca: Oh, yeah.

Zackary: It makes you love her more because she is strange and awkward and--

Becca: [00:38:00] Clueless.

Zackary: Yes.

[laughter]

Molly: So this is where Augusta says the thing about like, "Oh, and who did we see? We saw Knightley. And Mr. Elton shouldn't be ashamed of his friend. Knightley is quite the gentleman" and blah, blah, blah. And then we get the shot that you were talking about earlier, Zackary, of Emma just storming through the countryside, looking at the camera and saying like, "How dare she talk about Knightley? I don't even call him that," and she flings herself down on the bed.

Becca: Unbelievable. I've never seen anything like this.

Zackary: Yes. It comes out of nowhere. I was confused at first as to exactly what-- I was like, "Is this voiceover?" And then I realized, "No, she's actually walking and talking." She's not looking directly at the camera. It's like, she's looking just beyond the camera.

Molly: Just to the side of it. Yeah.

Zackary: Yes. I went back and rewound this section just to be like, "What is this choice?"

[00:39:00] And I love it. There's some really fascinating choices here with the cinematography and just the way that things are blocked. This was the first one where I was like, "What is happening?"

Molly: This felt like in the 1995 *Pride and Prejudice* when we get the floating Mr. Darcy head in the window, that's what this moment felt like to me, because there are some adaptations of *Emma* where she goes on this rant and she's talking to Harriet.

Becca: Or, Mrs. Weston.

Molly: Or, Mrs. Weston. It's very similar to the 2020 *Emma* where she's talking to Harriet and Harriet's just not paying attention and Emma's like, "Oh--" Wait. No, was that in this one?

Becca: I think it's in both the 1996 and the 2020. I think they're giving it to-- I don't remember if it was Mrs. Weston or it was Harriet.

Molly: But Harriet's checked out because she's depressed about Elton still in one of them. So anyway, she's talking to herself regardless. But in this one, they were like, "Let's just take out the middleman. Let's have her just rant."

Becca: I love this also, because they've established within [00:40:00] the framework of the story already that they have this voiceover framing device for Emma to talk to herself with. So they don't even need it. We're just like, "We're going to give her a monologue," and she's going to run through the town of Highbury screaming at the top of her lungs about hating this woman all by herself.

Zackary: It also worked for me though, even though I made it like I was confused. It does also, in hindsight work for me though, because I do believe that Emma is someone that talks to herself when she's alone.

Molly: Oh, yeah. She doesn't have anyone to talk to.

Zackary: No.

Molly: So she does. We all talk to ourselves during COVID. Let's not lie. Like, you talk to your dog, but you're really talking to yourself. She does the same thing.

Becca: To the extent, it works. I think it's because of the catharsis of coming off of the tension that Mrs. Elton builds up very quickly, because as we've alluded to this, Mrs. Elton is beyond irritating. It feels cathartic for Emma to scream it while we're watching as the audience being like, [00:41:00] "Yeah, we hate her too." [laughs]

Molly: Totally. So later we get Emma venting to Knightley and complaining about Mrs. Elton and she says, "Well, you don't need to pretend to be upset that the ball was canceled." And he's like, "Okay, I won't, but it is really bad luck for you because I don't think you get out enough." She looks at him, like, very you agree with her? He then pulls out a book and he's like, "I brought you this book." I melted because how much more romantic can you get. She flips it open, and she sees a picture of Box Hill, and she's like, "Box Hill?" It's like this magical, beautiful place to her that's so outside of her reach, just leading into that sheltered nature of Emma. He say, "We're in the same county. It isn't the moon. You could go there too." Very sweet.

Then we cut to Jane writing a letter as the rain is coming down outside and looking distressed. [00:42:00] We know who she's writing to, but it has this air of mystery about it like, who is she writing to? She goes outside to mail it, and it's raining, and she has an umbrella, and she runs into John Knightley. John Knightley is being very bubbly. Did we notice that this John Knightley is a very happy man?

Becca: I didn't want to say anything before. But in our first episode, you were like, "John Knightley in this version is so mean. I don't like it. He's so grumpy."

Molly: Well, he was in those episodes.

Becca: And then he comes back with, "Oh, hey. What's up?"

Zackary: Yeah.

Molly: Yeah. He's just very cheerful and he's like, "Oh, will I see you at the party later? We must be on our best behavior." And she's like, "Okay." I've liked this Jane because she doesn't really take shit, I've noticed. He tries to tell her that she should get out of the rain, and she just looks at him like, "Okay." And he's like, "I guess I'll be on my way then," [giggles] and walks away, and she continues on [00:43:00] her business to the post office.

Zackary: Yeah. Jane is so grounded in this adaptation. She's, for such a piece that can be, so fluffy and completely a comedy. This Jane, like she has both feet planted on the ground the whole time.

Becca: Yeah. I think this adaptation takes more seriously the Frank and Jane storyline than any other adaptation that I have seen of *Emma*. Because you see, the poverty of the Bateses, is you see that Jane is preoccupied with things that are outside of Emma's purview, you see Frank genuinely struggling internally with emotions that you're not privy to but are obviously really setting him off right now. So I think Jane's performance is consistent with

this idea that Emma's not getting everything from the people around her, I think it makes for a very, very vulnerable, sweet, and very sympathetic Jane.

Molly: Yeah. [00:44:00] Speaking of Jane, she gets her letter back, and she's reading it and looking happy. And Miss Bates is like, "Oh, what's that? I would love to read it. Is it from Ireland?" And Jane's like, "No, I'll read it to you later," and she keeps it close to her chest, which we see that she's being pressed in upon by her surroundings, but also, poor Miss Bates, because she just is so bumbling. I don't know.

Becca: The Miss Bates moment after Jane rejects her is so telling because she takes a beat smiling to herself. The smile's like frozen on her face for a second before she refreshes back to being "cheerful." And the rejection of her niece, you can feel that hurt her in the moment, and then her reset and be like, "No, it's fine. Jane's my perfect angel. I'm good. Let's walk around and talk to my mother." It's a subtle moment, but that really got me.

Molly: Yeah. So then we go to the party and Emma is begging John to be [00:45:00] pleasant at the party. Again, I don't think it's warranted because he's being so pleasant. They go into the party, and he tells Jane that he hopes that she didn't get wet on her way to the post office, and that her letters weren't bringing terrible news, and she was like, "Well, your letters are all of business. Mine are of," and then she looks off into the middle distance and smirks to herself and goes, "Friendship."

Becca: Then after that, John Knightley goes, "Ugh, friendship. That's worse."

Zackary: [laughs]

Becca: And then Emma gives him this little look, and then he jumps his eyebrows at her, and I was like, "Okay, John, I see you."

Zackary: Mm-hmm.

Molly: Yeah.

Becca: [laughs]

Molly: They have a sweet brotherly-sisterly rapport going, which I enjoy. I think it's a nice addition. So Mrs. Elton hears that Jane went to the post office in the rain and she's like, "Oh, my God, no way. You sad girl. We have to rectify this. My guy will come and pick up your mail and bring it [00:46:00] to you." And Jane says, "Excuse me, I would rather you didn't. I will not consent to your servant being inconvenience," or whatever. And Mrs. Elton is like, "Oh. What? No, no." Emma stands up for her for Jane saying, "Well, you know, a morning walk can be nice," and there's the issue of privacy. And Mrs. Elton is affronted that Emma would think that she would ever read someone else's mail.

But while she's muttering about how uncivilized the country folk are, Jane turns to Emma and gives her this little thank you under her breath, which is a very sweet moment of solidarity between them. And again, in this adaptation, I'm really rooting for their friendship, so I hope that they end up friends in the end.

Becca: Their friendship.

Molly: The thing that history will call friendship.

Becca: [laughs] Yeah. Their galpalhood.

Molly: Yeah, exactly. After dinner, Mrs. Elton is trying to tell Jane that she's going to get her a job, and Jane is still trying to reject [00:47:00] Mrs. Elton's help, and she's looking to Emma trying to be like, "Can you jump in again?" And then the men come in, and Mrs. Elton says, "Oh, here comes my old bow."

Becca: This is from the books, but it continues to be one of my favorite/least favorite moments.

Molly: It's very cringey. She's like, "Look how he comes to walk directly towards me." And he's not walking towards her at all.

Becca: I just think it's so powerful that Jane Austen also experienced someone going, "Oh, it's my old boyfriend," enough to write it down.

Molly: Yeah.

Becca: It's what makes her work timeless is that people have always been that irritating. [giggles]

Zackary: Well, that is the best thing about a moment like that is you just go, "Wow, Jane--" Not only did Jane get it, but we've been the same. We've been the same kind of annoying, just in a different dress. [laughs]

Molly: Yeah. People have always sucked and have always fallen in love and have always

been socially awkward.

Zackary: Mm-hmm.

Becca: And have always said things like, “Oh, my God, it's my [00:48:00] boyfriend. I love him.”

Zackary: [laughs]

Molly: Yeah.

Becca: [laughs]

Molly: She's talking about how she hates the idea of being over trimmed. She's like, “But what do you think of this dress? I don't want it to be too extravagant.” And Jane gives this little smirk, and we see Emma and Mrs. Weston also smirking, and I just really love them all being on the same wavelength here. Then Mr. Weston comes in with a letter announcing that Frank is coming back and they're going to be able to have their ball after all.

Cut to the ball. And Emma comes in, and she is just in awe of how beautiful the space is.

And this ball, it's giving less extravagance than the ball in a lot of other adaptations is giving.

And her awe at it really highlights the fact that they do not do this here.

Zackary: It feels like what they must have actually been like, because sometimes you see period pieces and you're [00:49:00] like--- I don't know. I've been to weddings where this amount of staff would have cost-- And yes, there were very rich people. But you see, I don't know, sometimes the scenes in *Bridgerton*, you're like, “This is insane.” And then to see a ball that is people throwing a party, it feels realistic to what that actual ball would have been. It's not like a royal wedding.

Molly: Right.

Zackary: Sometimes it's just like friends throwing a party and then there's 5,000 butlers, and you're like, “What? This is not the world that we're in right now.” So, this felt very authentic to what the ball would have been.

Molly: Totally. Especially, because it takes place in an inn and not at Emma's estate. So they're not going to have all of the decorations. The Westons are throwing it, not Emma. So it's like with a little bit lesser means. It's quainter and definitely feels more realistic, like the ball at the beginning of *Pride and Prejudice* 2005 [00:50:00] where Darcy and Bingley come in and they're like, “Oh, a country ball.”

Zackary: yeah.

Molly: But it feels like that.

Becca: As opposed to the Netherfield ball in the 2005 *Pride and Prejudice*, which is very ornate. [giggles]

Molly: Yes. Because Emma is the richest person in Highbury, but I don't think that she's on Netherfield level. Would that be correct?

Becca: No, I think she's definitely on Netherfield's level. I don't know if she's on Pemberley level, but she's definitely extremely wealthy. But I think it's more like there is a difference between, for example, a person who grows up on the Upper East Side in a penthouse in Manhattan, and someone who grows up as the richest person in their teensy tiny town in Rockland County. Like, you can be really sheltered and really rich at the same time.

Molly: Yeah.

Becca: And because of Emma's circumstances, where she is in the world and how much care her father requires, [00:51:00] no matter how wealthy she is, she doesn't leave Highbury, and Highbury is not itself a super fancy town. She's just one of the only fancy people in that town. It's really her and Knightley are really the fancy people. Then there's a layer of people beneath them who they are still down to socialize with, and then it goes sort of down the totem pole as it goes. But Emma and Knightley are wealthy enough to attend balls a lot. I'm sure Knightley does a lot of social gathering in London when he visits, but she simply just doesn't have the infrastructure around her to live as fancifully as someone in London might.

Molly: Totally. So, Frank comes over to greet Emma at the ball. The only thing he says is that he's excited to meet Mrs. Elton and then he walks away, and Emma thinks to herself that he's not in love with her anymore, and she doesn't care. So, I think that Emma falling out of love with Frank is a very [00:52:00] complicated thing to get right. They just really just said it. They were like, “Eh, okay.”

Becca: We talked about how other film adaptations really botch that, and don't tell you that

Emma's not in love with Frank anymore. So, I'm okay with her being like, "Is he in love with me? He's not. Okay, I'm cool."

Zackary: Yeah.

Becca: I wanted to note, much in the vein of what we've been talking about Emma is very simply dressed at this ball in a normal pink dress, she looks lovely. But I thought one costuming choice that was clearly made is that Mrs. Elton is also in a pink dress and in a much more ornate pink dress, and they clearly wanted them to be wearing the same outfit.

Molly: Yeah. When Jane arrives, she comes to Emma and she's also very similarly in awe of the room. She's like, "This is like a dream." Then the Westons realize that Mrs. Elton will want to lead the dance and they decide that-- Well, first, they say that Frank should dance with Mrs. Elton, and Frank's like, "No, I'm dancing with Emma." [00:53:00] So they have Mr. Weston agree to dance with her because Mrs. Weston says, "Well, I can't dance in my condition." This cannot be how she tells her best friend that she's pregnant. Emma has to know already, right?

Becca: Yeah. I think it might just be how she's telling the audience she's pregnant.

Molly: Okay. Because Emma looks at her belly and makes big eyes like [gasps] and then immediately lets it go. So, I was nervous for a minute that that was how she was finding out.

Becca: It's a fun way, pregnancy reveals nowadays on Instagram. Yet another thing Jane Austen was commenting on back in the day.

Molly: Yeah.

Zackary: [laughs] Oh, my God.

Molly: So, at the start of each dance, Mrs. Elton announces the dance name, which I liked as a little historical touch. And Knightley is watching Emma dancing and smiling and looking a little bit in love. And Emma and Mrs. Elton have to brush hands, and Mrs. Elton flings Emma's hand off of her, and Emma glares [00:54:00] at her, and it's like such a small moment, but it's so funny. And then after the first dance, Emma runs over to scold Knightley for not dancing. When Frank comes and pulls her away, his face falls, and he gets a little jealous. Watches them dancing, you can see him getting more and more jealous. Before they start dancing though, Frank is staring at Jane and he tells Emma that Jane's hair looks bad and he's like, "Why would she ever do her hair like that?" They're just being so shitty. The next dance is very lively and fun and like you were saying earlier, Zackary, like it really just shows how exciting dancing was for them. Without trying to modernize it or anything, they really do it in a way that feels historically accurate. I don't know if it's historically accurate, but I'm assuming it is. But they're just having the best time with it.

Zackary: I, also, while we're talking about the dancing, [00:55:00] the funny thing about putting this on is, I have a writing playlist that's just, like, a random playlist I listen to on Spotify. And so, I'm familiar with all these songs from listening to them. And then the theme of this miniseries is fully on my writing.

Molly: Oh, my God.

Zackary: I was like, "Whoa." So, when they did the dancing, I thought it was really clever that they have theme being played by the band live as they're dancing and I thought, "Oh, that's a really great choice with this." I really like that.

Becca: It gives meaning behind the theme that we've been hearing the whole time to be like, Emma and Knightley dancing during theme. It's like, "Oh, this is the Emma and Knightley music that's playing," as opposed to Knightley has his own theme, Emma has her own theme, Mrs. Elton has her own theme. But when that song plays, it's, "Oh, these two are dancing together. They are falling in love."

Zackary: Mm-hmm.

Molly: Ooh.

Becca: But back to the Emma being sheltered piece of [00:56:00] it, the other thing that jumped out to me this time watching was how much they bring up Emma's dancing skills. And the fact that Jane Fairfax is more accomplished as a musician, but Emma's the dancer of the crew. It occurs to me that she would not have had a lot of opportunity to even show off this accomplishment ever. I think for me, what sells the dancing so hard-- the music is beautiful, and obviously everyone who's dancing has a really good time. But I think particularly Romola Garai's performance of having just an amazing time dancing showcases like, "Oh, she never gets to experience this kind of joy to show the world like, 'This is what I

love to do.”

Molly: Yeah, I hadn't thought of that.

Zackary: It's funny. For some reason it made me think of *Frances Ha* when you were talking about that. Maybe because Romola Garai has like a Greta Gerwig-

Becca: Greta Gerwig vibe? Yeah.

Zackary: -vibe to her.

Becca: I definitely see that.

Zackary: The joy of dancing made me think of *Frances* [00:57:00] *Ha* and how-- Whenever she does it, she lights up and that feels like this Emma.

Becca: That is an incredibly good connection. I think that's exactly what it is, it's that Francis Ha, I'm Only Myself While I'm Dancing, thing in miniature, which is Romola Garai just channeling joy through these little country dances that are clearly very period accurate. I actually don't know if they're period accurate. Listeners, tell me if they are.

Molly: Well, some of the music our listeners were in the Discord talking about the music and one of the songs they changed the name to. So, I think all of the songs are historical dance songs. And the one they changed the name to was not *Jenny's Market* as it was called in the show, but it was actually called *Jenny's Maggot* and they were like, “Maybe we'll call it something that sounds more pleasant” I guess.

Zackary: [laughs]

Molly: I don't know. So I think that it is historically at least a little bit accurate. So during this [00:58:00] lively and fun dance is when Mr. Elton snubs Harriet, he's walking around trying to find someone to dance with him, and he gets turned down first by his wife, then by Mrs. Weston and Mrs. Goddard. And of course, they're like, “Well, what about Harriet? She's right there and he's like, “No, my dancing days are over.” He's bopping along to the music as he says, “My dancing days are over.” [giggles] And then everyone witnesses this because the room is small.

Emma sees it happen and she's very distressed. Mr. Knightley sees Emma being distressed about it and goes over to save Harriet. When he gives Harriet his hand, she gets so excited and she jumps up to go dance and he's like, “No, we got to wait for the moment,” and he holds her back, and it's so cute. And then, they go out and dance, and they're having the best time. Knightley is so into it. He's just doing the little [imitates dancing]--

Becca: This is an audio medium, Molly. It's that little thing where he has his arms [00:59:00] out crossed and he's dances around in a little circle around himself. It's very lively.

Molly: And adorable.

Becca: Yeah.

Molly: Then we cut to dessert or the end of dessert. We have this phallic dessert.

Becca: Is it just a penis Jello? Is that just Jello?

Molly: Yeah. Well, it's topped with Jello. I think it's probably got a cake based on everything I know from *The Great British Baking* show. It's probably like a layer of sponge with some mousse and topped with a jelly, strawberries on the side. But it does look like a penis, right?

Zackary: [laughs]

Becca: Yes. I think we can all agree it was a penis.

Molly: There's just the focus on it as they bring it out.

Becca: So, I don't think this is spotted dick, which I do know is a British dish.

Zackary: That's like a steamed pudding, I think, spotted dick.

Becca: Yeah.

Molly: Yes. They've made it on *The Great British Baking* show before. I think it has raisins in it.

Zackary: Yes.

Becca: Ah, man, there are too many British desserts with raisins in them. That's my biggest gripe [giggles] with British cuisine. [01:00:00] Actually, that is not my biggest gripe with British cuisine.

Molly: I was going to say raisins feel pretty inoffensive compared to what it could be.

Becca: I think the thing about raisins and this is a complete tangent is that they're not chocolate chips and they can't be chocolate chips and I never want them to not be chocolate chips. It's not that they're the worst tasting thing in the universe, although I do not enjoy dried fruit. It's that when I bite into it and it's not chocolate, it makes it so disappointing.

Molly: I understand.

Becca: Yeah.

Molly: We're skirting around my favorite part of *Emma*.

Becca: So, we're getting off the dick Jello.

Molly: Yes. Let's move away from the dick Jello and on to Knightley sipping his wine and brooding while staring at Frank Churchill angrily. Emma comes over and she says, "Thank you." And he's like, "For what?" And she says, "Your secret is out." He has this panicked look in his eye like, "What secret?" And then she says, "Well, you dance [01:01:00] better than everyone." And he's like, "Oh," and then relief floods his face like, "She doesn't know I'm in love with her."

She admits that he was right about Mr. Elton, and they are giggling about how he sucks about Mr. Elton. When it's time to dance again, Emma screams that she's ready to dance to the whole room. She's like, "I am ready, Sir." And then Mr. Knightley says, "Well, who will you dance with?" And she says, "Why, you, if you will ask me?" There's this innocent look in her face of like, "Oh, my God."

Becca: His eyes just light the fuck up.

Zackary: His line reading of, "Will you dance with me?" If that's exactly what he says. I can't remember exactly what--

Molly: He says, "Will you dance, Dear Emma?"

Zackary: Yes. I was like, "This actor can get it."

Molly: Yes.

Zackary: Because that line is such a simple line and he filled it with the history of an entire novel. And if you still ask the question of your favorite line reading, I have another one, but [01:02:00] that was my silver medal for my favorite line reading. It's incredible.

Molly: Oh, yeah. Because she says, "With you, if you will ask me." And to her, it's like the most obvious response. But after she says, "With you," you see this look in her eyes like, "What if he says no?" So, she says, "If you will ask me." He stops, puts down his glass first because he's like, "I need to give this woman my full attention," because that's what she deserves, and he offers his hand and he says, "Will you dance--

Becca: Will you dance?

Molly: -Dear Emma?" Oh.

Becca: Oh. Another quick tangent, really quick side note. Do you know who Jonny Lee Miller's most prevalent ex is? Angelina Jolie.

Zackary: Mm.

Molly: What?

Becca: They're on good terms, apparently, but they were married.

Zackary: When?

Becca: Pre-Brad, I think.

Zackary: Like *Girl, Interrupted* or where are we in Angelina Jolie's career?

Becca: They were married from 1996 till 2000.

Molly: Hackers. [01:03:00] They were in *Hackers* together.

Becca: Yeah. Well, all I'm saying is that I find Jonny Lee Miller extremely handsome but in a stern British Daddy kind of way.

Zackary: Yeah.

Becca: And you see glimmers of how he looks at her and you're like, "No. Yeah, he could get Angelina Jolie." [laughs]

Zackary: Mm-hmm.

Molly: 100%.

Becca: Yeah.

Molly: So then, we get their dance. And the entire time, all I could think is that he is the definition of biting back a smile. Like, I'm never sure what people mean when they say biting back a smile, but you can see in the pinch of the corners of his lips and how they're turning up, he is glowing inside. And this dance is so romantic, but it's also so simple comparatively to some of the other adaptations of romantic dances we've seen in Jane Austen movies because sometimes they go really far with it and the rest of the room melts away [01:04:00] and all of this stuff. And in this, it's so simple, but it's so beautiful because of the way they're looking at each other and the way they slowly soften into it.

Becca: Zackary, as you mentioned, this is where theme music plays and it swells up. I can't watch this scene without vocally swooning. It's not as charged sexually as some of the other dances, but there's just something so warm. It's like, "Oh, they've come home to each other."

Zackary: Mm-hmm.

Molly: One more thing about the dance, and then we'll move on. But if you watch his eyes during it, they keep flickering away and then back to her. He doesn't want to lose eye contact and he doesn't want to break the moment. But also, part of him is panicking and he's like, "Oh, my God," and then he has to look back at her. It's just so subtle and so well done.

Becca: It's like, she's like the sun to him because the joy emanating off her face while she's dancing. He needs to be looking at it, but he can't at the same [01:05:00] time. Oh.

Zackary: Something that I always think is so interesting about *Emma* versus *Pride and Prejudice* is, in *Pride and Prejudice*, so much of their relationship is incubated when they're apart. And in *Emma*, so much of it is when they're together. It's so cool that she didn't rely on the same romantic trope for two of the books because oh, God, I'm going to embarrass myself if I'm wrong, but I think this is what she wrote after-- Maybe I'm wrong. I can't remember what the order. I'm forgetting. But I have this weird feeling that she wrote *Emma* after *Pride and Prejudice*, and I could be totally wrong.

Becca: No, you're right about that.

Zackary: Okay. I was going to say cut it out, if I'm wrong. [laughs]

Molly: She wrote *Emma*. She started writing it in 1814 and finished in 1815.

Zackary: Okay. And *Pride and Prejudice* is 1813. I was just so struck that so much of Knightley and Emma's-- It's such a slower burn because they're with each other [01:06:00] more in what we see. I think that's so fascinating to play with that aspect, as opposed to running into each other and having these big rushes of emotion because they see each other. It's like, no, it's happening when they're next to each other slowly, like, glacial.

Molly: Yes. I love a slow burn or a slow melt.

Zackary: Mm. [laughs]

Becca: What's that phrase? Slowly than all at once?

Molly: Mm.

Becca: So, the idea that incrementally, they're falling in love with each other and in ways that they don't even notice, and then when it hits them, it hits them like a ton of bricks.

Molly and Zackary: Yeah.

Molly: You know what it is? They're inevitable.

Becca: Mm.

Becca: So, when we were reading *Sense and Sensibility*, Molly, as you may recall, was very team. Elinor and Brandon as like friends to lovers, and I was like, "Just trust me.

[laughter]

Becca: Austen has it covered. Austen has it covered. Don't worry. Different book.

[laughter]

Zackary: Yes.

Molly: So, then we have this scene of Emma playing the piano, and Frank riding through the [01:07:00] town on his horse, and Harriet is walking through the woods talking to her friend. And then Emma finishes playing the piano, and she walks through her house, and she sees Harriet outside being carried by Frank. She runs outside, arms flailing with her claw hands like, "Harriet?" Again, audio medium, but her arms are just like flailing around. And Harriet recounts the story of being attacked in the woods by a bunch of children and she's like, "They were villainous and evil and terrible." It's like, "You got knocked over by some kids." And Emma is shocked because she says-- She said this at the beginning too. She's like, "The roads outside of Highbury are safe. I don't know how this could have happened." So, I really think that this movie or this series is leaning into the fact that Harriet is way overblowing this story.

Becca: Yeah, I was going to say, something that this story does, which I haven't seen in a lot of other Austen adaptations is, we've talked about this a little bit. During the book, the Romani people [01:08:00] scene, it's not clear whether or not Austen thought this was a genuinely scary event or was making fun of these provincial people who thought a few poor Roma people were going to hurt them. I think this adaptation makes the subtle choice to make it, so that we're getting only the dramatization from Harriet's point of view and not

actually what happened, because the swelling music and the way that Harriet's describing it, it all comes from Harriet's perspective in like the same way that we got the Jane and Knightley hanging out, like, romantically perspective from Mrs. Weston. So it's subtly done, but I think this adaptation is trying to say that Harriet's dramatizing the situation.

S3 Because it's almost more about the rescue in this one than it is about the attack or whatever we want to call it.

Becca: Yes.

Molly: Absolutely, because she needs a big attack to have been rescued so heroically.

Becca and Zackary: [01:09:00] Yes.

Becca: And they don't shy away from the fact that it's clearly like children being like, "Please give us money."

Molly: Yeah. Harriet takes Frank's hand and pulls it to her chest and says, "I owe you my life." And of course, Emma is like, "Oh, my God, they're in love." Harriet's about to fall in love with Frank. And of course, later that day, Harriet burns the pencil that she kept from Mr. Elton writing in his notebook, and she stole the pencil. I realized we never got the gauze moment.

Becca: We didn't get the gauze.

Molly: She just has her one little treasure, and she burns it. The timing is just so exact that of course Emma is going to think that she's in love with Frank Churchill. Also, when Harriet tells Emma that she'll never marry and Emma's like, "Is it because you think the person you love is too high above you?" she looks out the window at Frank Churchill and they're both looking at Frank Churchill while Harriet's saying, "No, it's about someone-- He's so much better than Mr. Elton." And she's like, [01:10:00] "Looking out the window at Frank Churchill." And again, it's not really Emma's fault that she's wrong here. Again, Emma says, "Well, my matchmaking days are over, but I approve of the man. We won't say his name. There will be no chance of me getting involved. There won't be any mistakes, but he's a very good choice for you."

Becca: This is really one of those-- When she says, "We won't exchange names, so there'll be no chance of mistake," I swear I heard the *Curb Your Enthusiasm* song play.

Zackary: [chuckles]

Becca: [giggles]

Molly: Yeah, it's like a dun-dun-dun. Later, Jane, Mrs. Elton, Emma, and Mrs. Weston are having tea while Knightley is sitting on the ground playing with a dog.

Becca: The dog was spectacular. But we need to take a moment to talk about Mrs. Elton's outfit here.

Molly: Oh, yes, please.

Becca: So, there was a parasol, which you've written down, but I think it cannot go without saying that she wears the worst hat I've ever seen in my life.

Molly: I don't remember the hat.

Becca: [01:11:00] It's like a bright pink mesh bonnet with a little visor on the top of it.

Molly: Oh, my God.

Becca: I cannot explain what's happening.

Zackary: I think it was also around this scene that it dawned on me that Harriet's hair-- It was driving me crazy the whole time, I was like, "What does this remind me of? What does this remind me of?" And this I think this scene was when I realized it's fully giving me Glinda in *Wicked* curls.

Molly and Becca: Yes.

Zackary: Giving me like Kristin Chenoweth and *Wicked* curly blonde, put a Tiara on it and give her a bubble, and we're in a different story. [laughs]

Becca: [laughs]

Molly: You're so right.

Zackary: Just those tiny curls that come to her cheekbones, it's crazy.

Becca: Yeah. No, you're completely right. It needs to be remarked upon that I can't with these curls. They are supposedly period accurate, and nobody else's hair in this adaptation is period accurate except Harriet's. [01:12:00] But it's so jarring and noticeable because of that. I've been trying to figure out what it reminds me of, but Glinda the Good Witch in specifically Kristin Chenoweth in the original Broadway Production of *Wicked* with the framed curls around the front. Oh. Yeah.

Molly: Happy 20 years to *Wicked*, everybody.

Becca: Happy 20 years.

Zackary: Maybe we need a side-by-side meme.

Molly: Oh, yes.

Becca: Yes.

Molly: So, Emma hints at Knightley that they're thinking that he loves Jane and he's like, "Oh, so you've heard the gossip, have you?" And Emma goes, "Mm- hmm." She's biting on her thumb while she's saying this or her finger, she's like, "Mm-hmm." He says, "Listen, I'm not about to marry Jane. She wouldn't have me if I asked." And they're like, "Oh." And he says, "But she's not my type anyway. She has a very reserved personality, and I like a more open temper." And then, he throws the ball to the dog and goes off [01:13:00] to play with the dog. And Mrs. Weston says, "The lady doth protest too much, me thinks," because he is too obsessed with being not in love that he's probably in love. And Emma's like, "Okay, whatever."

Back at home, Knightley walks into a room and pauses. We get this pan behind his back, and then we see a shot of Emma at the ball dancing, and then we go back to his face. This is where I was like, "Is this Luke can see her face for all of our *Gilmore Girls* girlies out there?" the episode where he-- Yes, thank you. The episode where he's listening to his audiobook of the self-help and he is like, "Oh, my God, it's Lorelai. She's the one that I always want to go to with my happy news and my sad news."

Becca: Basically, Knightley and Emma, we've said it before, I'll say it again, they are Luke and Lorelai-

Molly: I know.

Becca: -of the 19th century.

Molly: It's so perfect.

Becca: It's so true. [laughs]

Zackary: Oh. I had not [01:14:00] thought of that until you put that in my mind. I'm going to go now because I need to go process that first.

[laughter]

Zackary: This was great. I have to go take a nap.

Becca: Thank you.

Zackary: [laughs]

Becca: That concludes this episode-

[laughter]

Zackary: Wow.

Becca: -leaving early, so that we can all just sit and ruminate. And then Colin Firth's face will appear before each of us like the 1995 *Pride and Prejudice* and would be like, "Excuse me. Emma and Knightley are the Luke and Lorelai, the 19th century." [laughs]

Zackary: Oh, my God.

Molly: Yeah. Then we get Emma standing and staring at a window brutally. And Knightley comes in.

Becca: Not brutally, broody.

Molly: Broody?

Becca: Brutally sounds like B-R-U-T-A--

Molly: Oh.

Becca: Brutally standing at the window.

Molly: She's brooding. Broo-duh-li.

Becca: [laughs]

Molly: She says to the ether, "Isabella has had five children." And Knightley goes, "This is true." I don't know [01:15:00] why, but I laughed out loud. I just think it's so funny. And then she says, "Do you think it's odd that I've never gone to any of their births as her only sister? I've never gone to London to visit her." And he says, "Well, I don't know. Do you think it's weird?" And she says, "Well, I think that it might look weird to the outside. Like, I love Highbury, I don't want to leave, but other people might think it's weird." And he's like, "I'm surprised you care what other people think." And she says, "Even Jane Fairfax has friends and the desire to be with them." And he says, "You know what I think? I think you need a project." She lights up and she starts saying she wants to take everyone to Box Hill. You can

see how happy it makes her and then how happy it makes him to have made her so happy, and the music swells, and it's just so spoon worthy.

Becca: And then cut to--

Molly: Augusta being like, "Oh, my gosh, Box Hill? I will plan the whole thing."

Zackary: The second fascinating choice of the wiping camera to her direct address, [01:16:00] and the swish-- like the whip, it's crazy.

Molly: Mm-hmm. And her just talking to the camera as if she is being interviewed--

Zackary: Out of nowhere.

Molly: Yeah, it doesn't make any sense, but I love it.

Zackary: Yeah. [laughs]

Molly: And then Emma's complaining about how, "Oh, I wish Mr. Weston hadn't told the Eltons, this is going to suck." And then her carriage horse is injured so nobody can go, and she ruins everything. And then Knightley says, "Well, while we wait for her horse to better, why don't we all go to Donwell." And then we cut back to Augusta and she's like, "Oh, that'll be great. I'll wear a pink bow." "No. She says, "I'll wear a large bonnet and put a pink ribbon on my basket."

Becca: It remains, "Let's go apple picking. Wouldn't it be fun to go apple picking?"

Zackary: [laughs]

Molly: Oh, my God, we can wear flannel.

Becca: Yeah, it's going to be so cute. We have to get [unintelligible [01:16:45]

Molly: So, they're all walking together. It's them, like Knightley, Emma, Harriet, the Eltons, the Westons, everyone, and they're talking about how are they going to get to Box Hill, [01:17:00] when they see Mr. Perry riding by in his horse. And Frank says that Perry was supposed to be getting a carriage and maybe he could help us. And Mrs. Weston's like, "I didn't know he was getting a carriage," and he's like, "Yeah, you told me." And then, Jane is like [has a coughing fit] and starts having coughing fit. He's like, "Oh, it was a mistake. A mistake to not drink some water before we came on this walk." You can see that he's struggling now. He's like, "Oh, fuck, I almost slipped up," because we know that Jane told him about the plan with the carriage. And so he suggests they go play their game of letters, and he says, "It would be good to feel like a child again." And Knightley says, "Some of us don't need to look too far."

Zackary: [chuckles]

Molly: Burn.

Becca: Jonny Lee Miller also plays Knightley's disdain for Frank Churchill to pitch perfection.

Molly: So good. So, they go inside and they're playing the alphabet game, which is like putting a word [01:18:00] in the wrong order and having someone guess what it says. But they don't do a very good job mixing up the letters.

Zackary: No.

Molly: It's like instead of blundered, it says blundred. And instead of Dixon, it says Dixno.

Zackary: [chuckles]

Becca: [laughs]

Molly: So, they're obvious. We get the moment where Mrs. Elton says she'll handle the invites to the Donwell party, and Knightley says, "No, Mrs. Knightley is the only woman who can invite people to Donwell." And the whole room freezes when he says Mrs. Knightley. Then Frank tries to spell blunder and send it to Jane and she's like, "I don't want to play this game," but it's clear he's trying to maybe apologize for slipping up earlier, but then he does Dixno or Dixan and Emma's like, "No, not in front of everyone. That's embarrassing. Don't do it."

Becca: This is a great instance of those games being played between Frank and Jane because their relationship secret because Frank is trying to apologize [01:19:00] for messing up and Jane's not having it. And then Frank gets all touchy and upset, and then he makes the Dixon joke.

Molly: Right. So, while I was watching it, Emma's like, "He can't win," because when he tries to apologize or be nice, she's not having it. When he goes the other way, it's also not good. So, he's in an impossible situation here.

Becca: Herein lies the most sympathetic reading of Frank Churchill as a character. And again, it's not really explored much in most film adaptations because for some reason, in

most adaptations, the Frank and Jane storyline gets a lot of shortening.

Zackary: Oh, yeah. It's the first to get the axe.

Becca: Yeah. So having the breathing room of the whole TV series length of the adaptation allows the Frank and Jane story, which is complicated and intense to breathe. **[01:20:00]** You get these nuances, and Frank is not so assassinated as a character. He's still an asshole and not dealing with emotions properly, but you can see genuine hurt and genuine care in his performance.

Molly: Yeah. So, Jane, when he spells Dixon, gets up and leaves, and the party is over. After everyone's gone, Emma's stoking the fire and taking care of the house. Knightley comes in and asks about Dixon and Emma's like, "I can't tell you. You'll call me a gossip." And he says, "Okay, well, are you sure you understand the relationship between Frank and Jane, because I think I'm picking up on something between them?" And Emma's like, "[giggles] No way." And then she claw hands him into a chair-
[laughter]

Molly: -she's like, "Here, take a seat," with her hands like claws.

Becca: Wait. Hold, I got this. I'm going to make a little collage of your claw hands. [laughs]

Molly: Thank you. She tells him to sit down, and she says, "Listen, Jane has an admirer, and we're just trying to figure out who. It's just a little **[01:21:00]** game." And then she's like, "But listen, why do you dislike Frank? Just because you dislike him, that's no reason to start imagining all sorts of things about him that aren't true." And then she says, "I know you want to protect me as an older brother would." When she says that, he visibly flinches because he does not want to be called her older brother. And she says, "If Frank was attached to Jane, he would never and trails off." And then Knightley says, "He would never share a little joke with you," I think implying that they're flirting too publicly. She gets pissed and she goes, "I can vouch for his indifference to Ms. Fairfax. Believe me," which implies that there's something more between them that she knows him better than anyone else.

She snaps at him and then tries to pull it back, because she thinks maybe she's taken it too far and she says, "Are you staying for supper?" And he says, "No, the fire is too warm for me tonight," and then he leaves, and then they look **[01:22:00]** back at each other like they're in a fight again, and then he leaves, and that's the end of that episode.

Zackary: Which is so refreshing when it's the fact that it's a miniseries, because this is the closest we get to a chapter ending. This moment is highlighted by ending here. And in so many of the films, you can't give it the weight that this gives it. I was so happy that the episode ended with this, because it's an important moment.

Molly: Yeah, absolutely.

Becca: Yeah. It gives weight to the Frank and Jane story, which I've belted from the rooftops, I love about this adaptation. But I think it also gives weight to the conflict within Knightley. And for him, this moment is confirmation of a certain lack of hope in his affections for Emma. And honestly, this moment's usually cut from adaptations. It's not usually in it, but I agree. Like, highlighting **[01:23:00]** it gives weight to this moment in the story and makes it a turning point.

Molly: Yeah.

Becca: All right. That brings us to Becca's study questions. Finding our way to the end of the episode, everyone good? We've been talking for a while.

Molly: A long time.

Becca: [laughs]

Molly: I didn't realize I had so much to say about this one.

Becca: Yeah, this was juicy. This was meaty. There's a lot of good TV here, and also some bizarre fashion choices. All right. So, first question. Best line delivery?

Zackary: For me, it was Mr. Woodhouse, when they are talking about-- It's in between Augusta's two direct addresses when Emma's upset that Mr. Elton's coming and she's like, "Then the carriage isn't going to be there." Emma says, "I was so looking forward to our trip to Box Hill." And Mr. Woodhouse says, "I don't know. Dear Emma, it **[01:24:00]** seems to me always best to never contemplate eating outside," as he shuts the door.

Molly: An excellent, excellent choice.

Becca: Incredible choice.

Molly: I also have a Mr. Woodhouse quote, which is, when they're talking about the ball at

the Crown Inn and he says, "You must wrap up warm, Emma, in case the young dancers do something absolutely reprehensible, like, opening a window."

Becca: So, you guys took my gold and my silver, but I love that because Mr. Woodhouse quietly winning this episode in his nightcap.

Zackary: Yes.

Becca: But I think then I would have to also give it to, because we've said it before, I'll say it again, "Will you dance, Dear Emma?"

Molly: Oh.

Becca: Oh. Also, the line where Miss Bates says that Harriet's a wonderful dancer and such a pretty young girl, I loved that. Not only because it was well delivered and the woman playing Miss Bates does a great job, but also because then it immediately cuts to the actress playing Harriet fudging the dance moves. It's a perfect **[01:25:00]** moment.

Zackary: [chuckles]

Molly: I love it.

Becca: All right. Notable changes from book to film?

Zackary: I don't know if this is necessarily a change, but I just think the choice to have Emma talking to herself so much felt like we got a window into the character that-- The book is from her perspective, so it feels like a natural extension to have her do that. But it just felt like a really refreshing choice for me. Even though it felt a little wild, I really was into it.

Molly: Yeah. I think for me, now, I know that this is in exact opposition to something that I've said on a previous notable edition or whatever, because in a previous episode, I said that I preferred-- we've talked about this already, but that I preferred a crotchety John Knightley to a mean one or something like that.

Becca: You said something about him being sour versus being mean.

Molly: Yeah. So, I thought it was more book accurate for him to be mean and grumpy. But I'm really **[01:26:00]** glad that in this one, he's having fun, and he's more of a jokester, and it is more similar to some of the portrayals we've seen of him in other adaptations. But I love that portrayal of him, and I love that we're getting my John Knightley back.

Zackary: [chuckles]

Becca: I will take John Knightley in any form, but you're right. This particular performance has room for range. He can be grumpy, he can be sassy, he can be fun, he can be a jokester. [laughs]

Molly: Yeah.

Becca: My notable adaptation change is Jane Fairfax's relationship to Mrs. Elton.

Molly: Oh, yes.

Becca: Because I think in the books, you get the sense that Jane is trapped being polite and sweet to this woman. She calls on her all the time, and it's not until she and Frank are engaged that she gets to tell her to piss off. I like that in this adaptation, she's got a little bite, and you can tell how hard she's **[01:27:00]** resisting hanging out with Mrs. Elton. It gives Jane and Emma some premature bonding, which is nice-

Molly: Yeah.

Becca: -because then it also sets up a little bit more sadness for later when she snubs her aunt and gets Jane really mad at her. You were already rooting for them to be best friends. So I think that's a good change.

Molly: Mm-hmm.

Becca: All right. Worst thing in the episode?

Zackary: Just the fact that Mr. Elton feels like-- I think you said this on a previous episode. He just feels like he's from the CW. Every time he comes on screen, I just am taken out so hard. I'm no longer in the world of the story, he look so-- Because he looks modern for 2009, which now feels dated, but it's dated in a different way that everything else is dated.

Molly: Mm-hmm.

Zackary: I think he's very attractive, but it just is really a left field choice, **[01:28:00]** and it is wild.

Becca: Yeah. I think apologies to our one listener who got very upset with me for comparing Mr. Elton to Hook from *Once Upon a Time*, Killian Coyle, but he does look like that.

Zackary: Yeah.

Becca: I don't think they act the same although I would argue that they both have character

flaws. Mr. Elton's are clearly worse, but it's definitely the look that is clearly pulled out of that era of television and definitely jarring. Mine is also costume related. It's that bonnet that Mrs. Elton wears. I don't know if it's historically accurate. I don't care if it's historically accurate. I will send you both a screenshot as soon as this is over. It triggers my fight or flight instinct. It's so bad.

Molly: Amazing. I don't really have any complaints about this episode. I watched it four times. It's so good. But if I had to pick anything, I would say that when they're playing the alphabet tiles game, they [01:29:00] could have mixed up the letters more [Zackary laughs] to make it a little bit less obvious.

Becca: I think it might be book accurate that they're that bad at the game, but it is so dumb.

Molly: So dumb.

Becca: Okay. Best part of this adaptation?

Zackary: We didn't talk about it much this episode, but I really, really love Miss Bates in this one. There's something so vulnerable about this choice. Sometimes they go for really fun. I was concerned for Miss Bates every time she came on screen here, and I enjoyed that take on her.

Molly: Yeah. Oh, when she's talking about how good the food is at the ball and they come over to give her dessert and she's like, "Oh, no coffee for me, but some tea." It's just so pure.

Zackary: Yeah. And I'm happy that we're not talking about Box Hill. [laughs]

Becca: Oh.

Molly: I'm not looking forward to it.

Zackary: I haven't watched Part 4 yet, but I can't imagine.

Becca: [01:30:00] Without giving too much away, I don't think this is—Because this is so obviously true. It is devastating.

Zackary: Oh.

Becca: Oof. All right. Yeah, gearing up for that one. My favorite thing I guess from this episode would be, I think I've said it before, I'll say it again. I really like the performances of Frank and Jane, and I really like the fleshing out of that story in this one. I think it makes for a more interesting story for Emma to have their story better fleshed out.

Molly: Yeah, absolutely. Mine is the dance between Emma and Mr. Knightley. So romantic.

Becca: Swoon worthy in every sense. Oh.

Molly: Yes.

Becca: Who wins the episode?

Zackary: It's the first thing we see in this episode. Won it for me is, I'm going to call back to, I loved Mr. Knightley's boots. He really showed them off in so many shots, and I just was like-- I just went on this whole train of thought where I was like, "I wish men wore nice boots [01:31:00] in the way that they did," because women wear them. I just think that men look incredible in boots. We don't really wear them in this society unless you're an official officer or something. Just bring back the boots is what I say. That one for me. [laughs]

Molly: Yes. Justice for the boots.

Becca: Men, you heard him. We're bringing back the boots.

Zackary: [laughs]

Becca: We've decided on Pod and Prejudice here today.

Zackary: Right here.

Molly: The universal expert on men's footwear Pod and Prejudice.

Becca: Yes, that is what we podcast about.

Molly: Yes.

Zackary: [laughs]

Becca: I will give this one to the band. I think that Zackary brought this up during the episode, but hearing the music during the dance sequence felt very organic and told the story so nicely. Even hearing Emma play the song after the dance before the Romani scene with Harriet, it just puts you in that place where you're feeling the joy of the music with the characters. Really well [01:32:00] done.

Molly: Yeah. I will give the win to Jane Fairfax because she stands up to Mrs. Elton so many times. It's not really given its due. She's not given her due and her standing up to Mrs. Elton isn't given its due by Emma because she's like, "Oh, why does Jane put up with her? Why does she let her be her friend like that?" Jane clearly does not want that. She clearly wants

Emma to befriend her instead. She looks at Emma for help so many times, but she also says like, “No, I don't want your guy to come pick up my mail. No, I don't want you to find a job for me.” So, I'm going to give the win to her.

Becca: Her going, “Excuse me.”

Molly: Yes. Iconic. Also, runner up, the swan that lives outside of Hartfield.

Zackary: Constantly, a whole B plot.

Molly: Yeah.

[laughter]

Becca: Well, Emma's an unreliable narrator. She's **[01:33:00]** in her own head and she's not thinking about what the swan is doing on her property.

Molly: The swan has a whole other life that we don't get to see.

Becca: Fun fact. Jane Fairfax is also engaged to that swan.

Zackary: [laughs]

Zackary: All right, on that note, listeners, that concludes this slightly longer episode of Pod and Prejudice. Zackary, thank you so much for joining us. This was so much fun. Do you want to tell the people where they can find you?

Zackary: Yes, I'm really only on Instagram. I'm *@thackarybinx*.

Molly: The most amazing Instagram handle ever.

Zackary: [chuckles] And go listen to Gay Pride & Prejudice. It's free on Spotify. It's 10 episodes. It's a lot of fun.

Molly: It's very good.

Zackary: If you've listened, listen again. If you haven't, come on in. And if you follow me on Instagram, there'll be more series coming out next year that I'm very excited about and can't wait.

Molly: Awesome.

Becca: So, for next time, listeners, we're going to finish up our coverage of this wonderful miniseries. **[01:34:00]** But until next time, stay proper-

Zackary: -and start wearing boots.

Molly: Boots.

Becca: Yes. Specifically, the men start wearing boots.

Zackary: Men wear your boots.

Molly: I love it.

[music]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at *podandprejudice.com*. 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.

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