

Molly: Hey, everyone. Before we begin today, we want to give a huge shoutout to our newest patron, Clow. Welcome to the team. If you want to be like Clow and get access to our notes, outtakes, and more bonus content, head on over to patreon.com/podandprejudice.

And now, enjoy Part 5 of our discussion of the 2008 miniseries of *Sense and Sensibility* with our guests, Zoe and Kelsey of Tea & Strumpets.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

Becca: We're here to talk about Jane Austen.

Molly: We are here specifically to talk about the second part of the second part of the sometimes, three parts, sometimes, two-part 2008 adaptation of *Sense and Sensibility*. I really love saying that.

Zoe: That I was brilliant.

Molly: Thank you so much.

Zoe: That was just absolutely brilliant, the way you just said that.

Molly: Thank you so much. It just came to me in the moment.

Becca: I feel that's possibly the biggest mouthful you've had.

Molly: That is. Because I always make more of a mouthful out of it than I need to, but I decided to just really go the [00:01:00] extra mile. So, thank you all for appreciating it. We are here joined today, again by Zoe and Kelsey of Tea & Strumpets. Hello, and welcome back.

Zoe: Hello. Thanks for having us again.

Becca: If you want to know a little bit about Tea & Strumpets, and Kelsey and Zoe in their work, you should definitely go back and listen to the last episode, where you can learn all about it. I don't know why you would be starting with just the second half of an adaptation of *Sense and Sensibility*. I do encourage you to at least start at the beginning of this adaptation. But regardless, that would be where you find it and we are just to London, which is really where this is an explicit pod. So, shit hits the fan, I would say.

Molly: It does. Should we just dive right back in?

Zoe: I absolutely think we should, because it's about to get good.

Molly: It is about to get so good. We've arrived in London and first things first, Mrs. Jennings servant is named Foot in this, which is phenomenal, because in the 1995, her servant was named Pigeon and I

[00:02:00] just can't get enough of the different weird names for Mrs. Jennings servants.

Zoe: Was it Foot or is that a slang term for footman? That's what I wanted to know.

Kelsey: No, she said this is Foot.

Zoe: Oh.

Kelsey: Because I think Foot was the butler.

Zoe: Okay, maybe I didn't catch the introduction, because at some point, I definitely heard Marianne say like, "Foot, will you take this letter to Penny Post?" And so, I just thought that was a weird Regency term for footman that I'd never heard. Anyhow, it wasn't. I see.

Kelsey: [laughs]

Becca: No, no, but your way makes more sense than his name being Foot.

Molly: Yeah, it's possible that in fact, it is weird slang, and she just calls him that but I feel that's not a Mrs. Jennings-- Actually, it could be a Mrs. Jennings move, but I love that his name is Foot. I screamed. I did.

Zoe: [laughs]

Molly: She shows the Dashwood sisters to their rooms, and Marianne immediately starts writing a letter. Meanwhile, Mrs. Jennings shows [00:03:00] Elinor, one of Charlotte's works of art. I have to say, this is maybe my favorite moment. She says, "Seven years at a great school in town and that's all we have to show for it." Poor Charlotte.

Zoe: That was absolutely my favorite line of the whole thing, because you guys have that as a question to prepare for. So, that was it. It was so well delivered, I laughed out loud. It was just like the pause that she does before, "Poor Charlotte," is just so telling.

Molly: It's so good.

Kelsey: Mrs. Jennings just giving shade to her daughter in the nicest possible way, but she's just like, "Poor Charlotte." I'm just like, "When you meet Charlotte, she's just so happy. She's a nice lady." Mrs. Jennings like, "Ah, poor Charlotte."

Molly: [laughs] And she's done okay for herself. Mr. Palmer is what he is, she's gotten herself a wealthy husband.

Zoe: She produced an heir. So, she's fine.

Molly: Exactly. Marianne immediately gives the letter that she has written to [00:04:00] Foot, and at supper, Marianne is looking out the window and Mrs. Jennings is like, "You know, you can stop looking. It's not going to make him come any faster and it's probably too late for visitors, anyway." But then,

there's a knock upon the door and Marianne's like, "Ah, it must be Willoughby. I know it is." In comes Colonel Brandon and Marianne is so distressed that she leaves the room immediately.

Zoe: Oh, Marianne. Colonel Brandon does really like to turn up. I'm not going to lie. It's just like, "And I'm here." Every time he did, I was like, "Oh, look Colonel Brandon, oh, look Colonel Brandon." That dude's in here a lot. [laughs]

Kelsey: Well, he likes them.

Zoe: I know. He does. He's so sweet.

Molly: Yeah, he comes in and Mrs. Jennings is like, "Oh, I hope your urgent business all worked out okay," and he gets really intense, and he goes, "What's done is done."

Zoe: [laughs]

Becca: So cryptic.

Molly: Yeah, at this point, I thought that they had already had the duel and then he had stabbed Willoughby.

Becca: Oh, no.

Molly: No, no. No, no.

Becca: Oh, no. [00:05:00]

Molly: No, no.

Becca: The duel is coming.

Molly and Zoe: Yes.

Molly: It sure is. He says that he needs to talk with Elinor in private. Mrs. Jennings leaves and he asks if Marianne and Willoughby are definitely engaged. My only note that I wrote on it is "Obviously, this scene is perfection."

Zoe: Really? Because this is the scene where he delivers the line about endeavor to deserve her.

Molly: Yeah.

Zoe: I'm sorry, but Alan Rickman did that line epically, perfectly. I don't think you can do that line after it's been done in Alan Rickman's voice. So, it did not land for me. I was like, "Oh, yeah, that is a really beautifully written line," but you're not Alan Rickman, dude.

Molly: Yeah, that's totally fair. I want to say I think I agree with you that he did not deliver that line to Alan Rickman's standard of perfection. I think what sparked me to write that line is that this scene is so

beautifully written on Jane Austen's part.

Zoe: Yeah. [00:06:00]

Molly: The tension that's there with him being like, "Is it really settled?" Elinor being like, "I can't tell you for sure, but I know that the love is really there," and him accepting that.

Zoe: Yeah.

Molly: It's true that Alan Rickman did this scene better. I will concede that. I do love Alan Rickman. So, you're slowly convincing me.

[laughter]

Becca: Oh, so, you're doing me such a mitzvah right now.

Molly: [laughs]

Zoe: I do what I can.

Becca: [laughs]

Molly: Yeah, you're doing the hard work. You're really getting in the trenches there. That night, Elinor is like "Brandon was sad he didn't see you. He has great affection for you." Marianne says, "Yeah, and I have great affection for him, but he has one great defect. He is not Willoughby."

Zoe: Very clear and I get it. I empathize with her in that moment that she's trying to be at least kind to Brandon in her thoughts and her feelings, but he is not Willoughby. [00:07:00]

Kelsey: She's blinded by a pretty face. She's young. She's a romantic.

Becca: She's sexually turned on.

Zoe: Yeah. As we learn, their chemistry is real, their attraction is real. Their love might not be real, but all of the things that contribute to love are real.

Molly: Yes. I will also say that in this moment, I felt that Marianne was a self-aware queen and I appreciate that they're allowing that she knows that this is maybe not the wisest version of events that could take place. Yeah, she has a very good option right here, Colonel Brandon, but he's not the guy she has a crush on.

Zoe: Well, and her crush also-- he's got an inheritance and there's a house that could be hers, that's big, and nice.

Molly: Totally.

Zoe: Willoughby is a catch. He's young, and handsome, and has money coming to him. So, it's not he's a

completely irrelevant [00:08:00] option.

Molly: Exactly. Yeah, at this point, he's a good option. Then we have a montage of Marianne waiting for letters, and thinking she sees Willoughby in town, and writing letters, and asking if there's letters for her. Finally, a letter does arrive, but it's not for her. It's for Mrs. Jennings and it's inviting them to an assembly. She says, "Oh, and the Miss Steeles will be there," and we see Elinor's face fall a little bit, which I thought was hilarious.

Becca: Have you ever secretly hated someone?

Zoe: Yeah, mm-hmm. Yeah.

Becca: Secret beef is the worst.

Kelsey: Yeah.

Becca: [laughs]

Zoe: Yeah, there's definitely some secret hate.

Kelsey: I think growing up in the 1990s and 2000s, we've all secretly hated someone who we had to associate with. Hopefully, the culture is changing a little bit for kids in the next generations, but--

Zoe: No, it's worse, because now everyone gets hurt feelings and now, you have to invite everybody in the class to your birthday party, and you can't just invite your five best [00:09:00] friends.

Kelsey: Is it?

Zoe: Yeah. I had kid-- granted, this is like Silicon Valley prep school fanciness of these kids, but a bunch of my former students' mom was like, "Yeah, you can't just invite some of the kids in your class. You have to invite the whole class. So, we have to have more than just 10 people there," and I was like, "My mom? 10 was my limit always," because we weren't throwing a party for more than 10 people.

Kelsey: [laughs] All right. Well, this is a podcast of its own. [laughs]

Zoe: Yeah, [chuckles] anyway.

Molly: Speaking of parties-- Well, what a segue.

Zoe: [laughs]

Molly: We get to the party, and there's fireworks going off, and it's a huge party, and Elinor's like "Marianne, come on, I've got to fix your hair," and Marianne's like, "I don't care," and she runs inside, which is another way in which Willoughby has affected her level of decorum, and she's like, "I just want to see him." They get inside and they see the Miss Steeles right away and [laughs] [00:10:00] Anne comes over and she's like, "Oh, my God, there are so many bows here and there. They're so all over us. Look at the nasty beasts how they preen and ogle," and she's fanning herself, it's just like, "It's so hot."

Kelsey: I love that she was great. I love surely what she did this, she's like, "Oh, look at them."

Molly: Yeah.

Zoe: "Look at them look at us."

Becca: [laughs]

Molly: I love her and Steele is an icon.

Becca: Justice for Anne.

Molly: Justice for Anne, honestly.

[laughter]

Molly: Lucy starts freaking out, because she's heard that Mr. Ferrars is here, and she's walking with Elinor, and Fanny comes up and introduces them to her brother, Robert Ferrars. This Robert Ferrars, first of all, he looks a little bit like the guy from the 1995.

Becca: They did the same thing where there was a really hot Edward and they got a brother who looks vaguely like him, but much uglier.

Molly: But isn't that how he's described in the book?

Becca: No, Edward's supposed to not be that cute.

Zoe: [laughs]

Molly: Oh.

Zoe: See, I think that Hugh Grant is a very handsome man. But I think [00:11:00] he plays up the not as attractive man in that version, better than Dan-- Dan Stevens, I'm so sorry. You're a beautiful human being.

Molly: He's too hot.

Zoe: You're too hot for Edward. Then, he has this effervescence to him and to Edward's character that is just maybe a touch more than it is quite necessary to have. I don't know what to tell, because he's too beautiful, too perfect. I don't even understand how his mom could ever revoke his money, because he is literally too perfect of a human being to look at, and I feel she would just be fine with no matter whatever he did, because she created that, and then she was the epitome of a Regency mama for that. I don't know.

Molly: Yeah, she should be proud. She created perfection in him. But I will say, the first half, I was very much on team [00:12:00] Dan Stevens is too hot to be Edward. All of our listeners were like, "Just

wait.” Because I’m a Hugh Grant stand to the end. All of our listeners were like, “Just wait till you meet Dan Stevens,” and I was like, “I don’t care about Dan Stevens. I didn’t know who he was before this.”

[laughter]

Molly: Then, knowing who he is now and looking back at all the things I’ve seen him in and I’m like, “Yes, he’s the sexiest man alive.” But in the first part, he’s too hot, too flirty to be Edward. In this part, he definitely gets more awkward, and bumbling, and like, “Oh, fuck, I really fucked up.” He gets that side of Edward a little bit more, but he’s still-- Effervescence is a good word for him.

Kelsey: It’s amazing that he conveyed that to you in all of his eight lines in the second part.

Molly: [laughs]

Kelsey: Yeah, right? There’s a lot of talk of Edward, but there’s not a lot of seeing of Edward.

Zoe: Yeah, we got the wood chopping and we get the end, basically.

Molly: Yeah.

Zoe: But we haven’t even gotten to Edward. We’re on Robert.

Molly: That’s true. Okay, so we meet Robert, and [00:13:00] he turns to Elinor and he-- I highlighted all the things that could be my favorite lines this time and this is one of them. He said, “My brother has spoken very highly of your beauty. He is generally a very poor judge of these things, but in this instance, I have to concur.”

Zoe: [laughs]

Molly: And Elinor was like, “Uh, thanks.”

Zoe: It’s such a backhanded compliment.

Molly: Yeah, it’s such a backhanded compliment and then And Lucy’s right there too. So, then Elinor is like, “Okay, thanks. I guess. Have you met Lucy?” Robert is really gross. He starts biting his lip and like ew, ew, ew, ew, ew.

Zoe: Robert was like, “I was like no, no. Mm-hmm.”

Kelsey: I felt it was a much more natural chemistry that was displayed in the 1995 version between Lucy and Robert, where somehow, when they first met, you just felt they were two peas in a pod.

Molly: Right.

Zoe: When things happen at the end, you go like, “Oh, well, they actually, really--” [00:14:00] But anyhow, maybe I don’t know how that is in the book, if it’s more like-- [crosstalk]

Becca: So, fun fact about the book. In the book, they don't meet at this party. This scene is basically stolen from the 1995, because 1995 is so iconic that they do take certain things from the 1995-

Zoe: Interesting.

Becca: -and pop it in here. I don't believe they meet here.

Molly: No. And also, when it was Robert at the end, it was so out of the blue in the book, so the fact they add this flirtation in both the 1995 and the 2008, because they need the audience to catch on or not be totally blindsided at the end.

Zoe: I still didn't catch on.

Molly: Yeah, and it's because he's gross in this one and I actually like this a little bit better than them actually having chemistry, because the way he is grossly flirting with her would make no one want to actually date him, and the fact that in the end, she's like, "Yeah, I guess, I'll just marry him for his money," that was her end game the whole time.

Zoe: I just didn't understand how the mom didn't revoke the money from him in this--

Molly: Because the mom hates Edward.

Becca: She [00:15:00] irrevocably puts it on Robert. So, she can't take it back.

Zoe: Oh, okay.

Becca: And Robert's her favorite. So, it hurts more, but then she forgives him later.

Zoe: Yeah.

Kelsey: And she had liked Lucy, anyway.

Becca: Lucy has an uncanny knack for sucking up to high class people who are full of themselves.

Kelsey: She knows how to play the game.

Becca: Exactly. Funnily enough in the books, Robert actually is quoted after Edward's found out saying something along the lines of, "You know, my brother has been an idiot with girls. I don't know how he was stupid enough to get that little slutty, ugly girl after him. I would never be that dumb," and then ends up marrying her later.

Kelsey: [laughs]

Molly: I wanted to find where Edward says that-- Oh, yes, here. Here it is. He says about their marriage, Edward says, "She will be more hurt by it for Robert was always her favorite. She will be more hurt by it and on the same principle will forgive him much sooner." But also on this page is the letter from Lucy to [00:16:00] Edward telling him that she's run off with his brother and it is the funniest thing, because

she makes it about him instead of her being like “I’m a gold digger.” She says, “I know that you’ve always been in love with Elinor anyway. So, I’m freeing you now.”

Zoe: She’s the benevolent woman, bestowing this honor upon him. [laughs]

Molly: Yeah.

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Molly: Then, after we’ve met Robert Ferrars, Marianne sees Willoughby across the room, and he sees her, and he runs away like a weenie. She starts chasing him through the hall, and Elinor’s like, “Come on, come on. No, no, no. If he sees you, he’ll come say hi.” Brandon is watching this all with eyes like a hawk. Then, she chases Willoughby upstairs and calls out his name.

Zoe: I was so upset for her. I was embarrassed for her. I was like, “Oh, God, no, no, no, Marianne. No.”

Molly: It all went silent. Everyone turns to look, it’s so embarrassing. He goes to talk to her, and this is where I was like, “Oh, I have no sympathy for [00:18:00] him.” He’s acting like he’s mad at her in this one, as if she’s done something wrong and he’s embarrassed to be seen with her. He’s like, “Yeah.” He doesn’t talk to her at first. He’s like, “Hi, Elinor, how’s your mom? How long have you been in town? Blah, blah blah?” Marianne’s like, “What is the meaning of all this? Did you get my letters?” He’s like, “Yeah, I got them. Excuse me, I got to go,” and he turns around. She’s like, “Oh, no, go to him, go to him.” Then she swoons a little bit, and she starts to fall over, and who should swoop in to catch her, but our boy.

Becca: When I tell you, I was watching this with again my boyfriend and he is quite the romcom skeptic, he’s usually more of a comic book movie type, zombie movie type. When I tell you that he fully swooned when Colonel Brandon-

Molly: [laughs]

Becca: -caught Marianne like a little girl.

Molly: Yeah.

[laughter]

Zoe: So did I, Mike. Yeah, when the girl is light as a feather and she's [00:19:00] spirited away by the handsome strong hero, I think there's just something about that.

Becca: Oh, my God, the gentleness with which he carries her out of there--

Molly: But the way he is glaring at Willoughby and you're like, "I know, they're about to swordfight," and in fact, they do.

Zoe: Oh, my gosh, and then it was so funny, because I didn't even need to know what is happening. After this, it cuts to the misty morning and I looked at John and I was like, "We have a duel."

Molly: [laughter]

Zoe: He's like, "Wait, what?" He's like, "Are they actually doing this?" I was like, "Yes, babe. This is a thing." He's like, "Wait, what?" He's like, "Why are they doing this?" I was like, "Because Willoughby is a scoundrel."

Molly: He's a rake.

Becca: He's a rake.

Zoe: He's a rake. I was wondering, does the duel happen in the book?

Becca: Oh, yes, it does. [laughs]

Zoe: Okay. Is the duel about Colonel Brandon's ward, or is it about Marianne, or is it about both?

Becca: I think it's mostly about the ward.

Zoe: It would make [00:20:00] sense more about the ward to be perfectly honest.

Kelsey: Yeah, I feel there's no real-- He doesn't have any confirmation to need to defend Marianne's honor other than the scenario that happened just there, which was not great, but he doesn't know that they had an understanding. He has no confirmation about that. So, I felt the positioning of the duel right after that scene was a little ambiguous in that respect, which maybe that was the directorial choice.

Molly: I think in the book, the duel-- Now, correct me if I'm wrong and I might be, but I feel the duel happened right after Brandon found out about his ward's child. We don't actually see it happen, but he tells Elinor about it later on and she's like, "Oh, men with their guns." Was it a gun duel also in the book?

Becca: They don't specify. In the book, it's an offline, where-- I almost said Alan Rickman. But Colonel Brandon defends Eliza's honor and [00:21:00] he mentions something to that doing so as a man, and then it mentioned something along the lines of like, "Elinor suppressed the urge to roll her eyes at the way that men work things out." So, you know it's a duel, but it's a three-line endeavor, and you were like, "I want more," and I was like, "You'll not get it in the 1995."

Zoe: See, I don't know. I don't know how much you guys end up talking at the end about the cinematography or the actual production of it. Is that something you guys like to discuss at the end?

Molly: We can talk about it now.

Zoe: Okay. I hated the duel. I hated the way it was shot.

Becca: [laughs]

Zoe: I thought it was really janky. I was like, "What is going on?" There was a lot of weird cuts and fades to black, which I've watched a lot of British shows, the BBC show. It's not like I have no idea what this like style hints.

Becca: No, you're totally correct. The duel is high drama and it's totally ridiculous in this. [laughs] The [00:22:00] way that they use the wax Marianne sealing her [crosstalk] you think that Willoughby has gotten his throat slit.

Zoe: I was like, "Okay, guys." I like a duel, where we've gotten some duels even in *Bridgeton* recently. I think I remember liking the duel scene or maybe I didn't. Anyhow, the point is, yeah, I was not into the cinematography or the fades to black. It actually felt to me, this was made earlier than the 1995 and I get it. One's a miniseries and one is a big movie production. Those are different types of filming. But I really felt this scene especially epitomized it for me where I was just like, "Ugh." I think you could do a lot with a small budget, and I think that they didn't care. I don't even know what the budget for this film or for this miniseries was, but I felt like, "Nah."

Molly: I feel you all [00:23:00] have similar feelings about the duel. I will play the devil's advocate. I had a great time-

Becca: [laughs]

Molly: -just because I think I've come to accept about the BBC miniseries and I've only seen this one in *Pride and Prejudice*, but they are so corny and so over the top, and I've just come to accept that about them. There's always a weird shot of under the carriage as the carriage trundles along the countryside and you're like, "Well, what's going to happen? Is the carriage going to upend?"

Zoe: Oh, there was some weird filming with carriages this time that I was like, "Oh, my God, I'm getting motion sick for no reason."

Kelsey: Yeah. I loved how much the carriage was bouncing around and then when they have the scene in them, they're barely jostling. I was like, "Dang, that must be some good springs on that coach."

Molly: Right.

Becca: [laughs]

Molly: In the 1995 *Pride and Prejudice*, there's a weird scene where Elizabeth looks out the window and Darcy's head is just floating there, repeating his proposal to her. All of these things, I'm like, "Okay,

it's just corny." And so, I totally accepted this duel as [00:24:00] like, "Yes, we are sobbing. It is 4 AM."

Kelsey: My husband had to laugh when we first started it. It is the same thing with BBC, because he was like, "Why is this picture so bad?" I was like, "It's BBC, shot in 2008." He's like, "Oh, yeah, they just have really poor film quality even in the--" I was like, "Oh, yeah, no, it always looks like it's a decade older than it actually is."

Molly: Also, they definitely added all of that mist and they didn't do it in the actual morning. So, it probably was just they didn't time that right. They're like, "We're going to just pipe this mist in, try to film."

Zoe: I was going to say something different, which I was going to guess that also it seems it was shot on a location. It was shot outdoors around Barton Cottage at the very least, which seems it was coastal, maybe it wasn't. But there's a challenge of filming outdoors around the ocean. That's going to give you [00:25:00] definitely a mood and make it look 10 years older than it is maybe.

Kelsey: For me, that's one of those distinct miniseries qualities. Honestly, it's like if the miniseries picture doesn't look a little fuzzy, I'm like, "Is it really a BBC miniseries?"

Molly: Right. If you can find a real still photo from it.

Kelsey: Yeah. [laughs]

Zoe: You guys have mentioned the director a couple times now, I believe. Did this director also do the *Pride and Prejudice* around the same time?

Molly: 13 years earlier.

Becca: Yes, yes.

Zoe: *Pride and Prejudice* was 13 years earlier?

Becca: Have you ever seen the miniseries with Colin Firth as Mr. Darcy?

Zoe: Yes, that's what I was talking about.

Becca: Yeah.

Molly: That was 1995 and this is 2008.

Zoe: Whoa. Hmm. Because I didn't have any of the same complaints for the 1995 *Pride and Prejudice* with the cinematographer.

Becca: I would take a rewatch and take a look at some of the shots in some of the scenes, because-- [crosstalk]

Molly: It's so aggressively over the top.

Becca: There are some crazy, crazy [00:26:00] shots in that one.

Kelsey: Oh, I believe that. It's just interesting how-- and we'll get into this later about my feelings through for this miniseries. It's interesting then to actually ruminate on that and think of why I preferred one over the other. So, yeah, okay, cool.

Molly: Yeah.

Kelsey: But maybe, it was because you were watching one more critically than when you were watching the other one.

Zoe: No, Kelsey. I watch them everything critically.

[laughter]

Kelsey: Fair enough, fair enough.

Molly: Hey, come on. We're literature podcasters over here. We're always looking for the loopholes.

Becca: I will say that this one in particular, Andrew Davies was like, "This is not your mother's Jane Austen. It's going to be drama, it's going to be sex, and you can tell." [laughs]

Molly: It's 2008. So, we're having sex, is what I said about it.

Zoe: But were they? There was one minute at the beginning and then-

Becca: [laughs]

Zoe: -a kiss at the end, just I'm sorry.

Kelsey: Well, Willoughby and Marianne did kiss.

Molly: There was two kisses in this. So, that's raunchy by Jane Austen standard.

Zoe: [00:27:00] Okay. Yeah, oh, my God, I forgot about that kiss. How inappropriate.

Molly: Yeah.

[laughter]

Kelsey: Yeah.

Molly: Anyway, though, [chuckles] the next morning after the duel at breakfast, Mrs. Jennings is talking about the party, and no one is responding about the party, and she's like, "Well, what's going on?" Then, Foot comes in, and he's so excited to be like, "I have a letter for Miss Marianne Dashwood."

Kelsey: Poor Foot. He's like, "You finally have a letter, lady."

Molly: Yeah, you've been waiting for this for so long, and she takes it, and she leaves, and Mrs. Jennings is like, "I hope there's nothing wrong between them. Just a lover's tiff." Elinor says, "Marianne and Willoughby are not lovers." Mrs. Jennings says, "And the moon is made of green cheese."

Zoe: [laughs]

Molly: Iconic.

Zoe: Yep.

Molly: Then Elinor goes up, and Marianne shows her the letter, and she says, "It's even worse than she thought. It's as if I never knew him." And it's really sad and the letter says what we all know the letter says, which is that he never loved her, and he's been engaged to someone else for quite some time now. [00:28:00] Marianne is just like she doesn't understand, Elinor is like, "Well, at least, your engagement wasn't long standing," and Marianne's like, "We were never engaged at all," and then Elinor was like, "Did he say, he loved you?" Marianne's like, "He knew I loved him and everything he did made me think he loved me. You must believe me, Elinor," and Elinor's like, "I do."

Zoe: Yeah, I believe you, Marianne.

Molly: I love this scene with Kate Winslet. I'm not pitting these against each other. But what I like about the writing of this scene versus the writing of the scene with Kate Winslet is that she says, "You do believe me, Elinor?" as if she's trying to convince her and herself that it wasn't all in her head. She's like, "You saw it too, right?" Which I guess, it's implicit in Kate Winslet's scene and it's implicit in her performance, and obviously, Kate Winslet is phenomenal. But I just I love both Mariannes and I think she does a really good job with this scene.

Then, she scatters her letters and she's like, "I want to leave. I was only here for Willoughby." At that point, Mrs. Jennings comes in with a glass of wine and [00:29:00] she's like, "It's all over town. He's to be married to Miss Gray with £50,000." Marianne is like, "Oh, no." Elinor was like, "You have to control yourself." Then, Marianne turns to her and goes, "Happy Elinor. You have no idea what I suffer." Then, Elinor does her best incredulous face. She's like, "Are you kidding me?" Then, she does the wine like a shot.

Zoe: Oh, I loved it. I was like, "You take that shot of wine, girl. You deserve it."

[laughter]

Kelsey: Yeah, that was maybe the most relatable part of the whole thing, right?

Molly: Yes.

[laughter]

Molly: That's a part in the book that happens. I was so excited for this, because Mrs. Jennings brings the

wine in the book and is like, "Does Marianne want this?" Elinor was like, "No, but I'll take it," and drinks it all. I turned to Becca when we were reading this part, I was like, "Is Elinor about to get drunk in this Regency Era novel?" I was so glad that that made it into the actual film version. Later, Elinor comes downstairs and finds Marianne staring [00:30:00] out the window and Marianne is like, "Will you write to momma? Oh no, there's Colonel Brandon. I got to go," and she runs away. Brandon then tells the whole story.

I want to say one thing about this guy, David Morrissey, that I don't like as much as Alan Rickman, which I'm coming to terms with as the longer we go on is that he's too good at telling stories. Colonel Brandon is notoriously bad at telling stories and he just barges right in and is like, "I'm here with the drama. I'm ready to go."

Becca: This scene is just so good when Alan Rickman does it. I do like David Morrissey's Colonel Brandon. I do think he does a good job, but I do think he fell short on the scene a little bit.

Molly: Yeah.

Becca: He brings too much like melodrama to it.

Molly: It is super melodramatic. He's like, "She is but 15 years old and she has by now born his child." We're like, "Okay, you can tell us a little bit less intensely."

Kelsey: It's terrible, because Marianne's so young" and he's like, "And she's but 15," and my husband's like, "Dude, you want to bang the 17-year-old." [00:31:00]

[laughter]

Kelsey: It's awful, but it's just so funny, because I think-- This is something I can say about the older *Sense and Sensibility* and this one. Marianne really did seem so young in this version of it versus in the old-- I haven't seen it for a while, but I've seen the 1995 *Sense and Sensibility* and I loved it. But for me, Marianne and Colonel Brandon, it wasn't such a big gap in my head. Maybe because the actors didn't seem so apart in age, even if maybe it was mentioned. Versus, they make a point. He's like, "He's only 35, and she's not even 18 yet." As someone who reads a lot of Regency romance where there are big age gaps, 10-year age gaps really aren't that crazy or even 20 years in some cases. But it's they make a point of it and then when he's like, "She's but 15," and my husband's like, "Bro."

Becca: [laughs] [00:32:00]

Molly: That's fascinating, because Kate Winslet, I think she was 18 or 19 when she filmed that, and Alan Rickman was in his 40s. To me, David Morrissey and Charity Wakefield seem a lot closer in age than those two did. But in any event, in either of them, it's still weird that he's making such a big deal about 15 when-- [crosstalk]

Kelsey: I think more we can say, she's unmarried and she's not even out yet.

Molly: Right.

Kelsey: 15 is young, but again, two years really doesn't make that big a difference and it's more just the fact that Willoughby seduced a virgin, who was not even out yet away from her chaperone. That's not okay.

Molly: I think we can also assume that at the time, because it has to have been at least 9 or 10 months ago now, she might have been 14, which is a little creepier.

Kelsey: Which is creepier. Yeah, for sure. But [00:33:00] it's just very interesting and I think that-- I don't know, because maybe when I saw the 1995, I was also younger. So, it didn't matter that Kate Winslet was actually young and Alan Rickman was older, because I'm like, "Those are adults." I'm now in my 30s and I still look at these actors and it's funny because I see them, and I know they're not that actually much older. They're still they're in their late 30s compared to my early 30s. But because they were so much older, when I was like a preteen or a teenager, and those are adults, and I am not an adult. [chuckles]

Molly: Yeah. And the age difference is always going to be a little bit weird. But what we've talked about on this show before is that Colonel Brandon isn't weird about it. He's not weirdly sexual about it like Willoughby is.

Kelsey: No, no, no, it's not. Yeah, I will say he genuinely-- that feels a more authentic time of period. He's an older gentleman, he needs to get married. There's reason why debutantes came out and coming out at 17 versus 18 really wasn't unheard of.

Molly: Or 15 in Lydia's case.

Kelsey: Yeah.

Becca: And we've talked about [00:34:00] this before on the pod, but the age difference between Colonel Brandon and Marianne doesn't feel as problematic just because Colonel Brandon does so much ceding of power to Marianne.

Molly: Mm-hmm.

Kelsey: You can tell he genuinely cares for her. He genuinely has affection, but it's not creepy chemistry. It's not a passionate love, it's more like a growing, caring love, which I think has so much equal value and can provide such a happy life for someone. In fact, in that case, passionate love burns out versus that sort of growing love can be more long lasting.

Becca: Absolutely.

Zoe: His history too is also-- There's a reason why he's attracted to a woman like Marianne. It really tells you that he knew a woman like who he was in love with, and he just admires that spirit, and wants to protect that spirit, and wants to nurture it, and let it flourish not have sex with it and [00:35:00] dump it.

Kelsey: Yeah.

Molly: Right. Yeah, I did turn to my girlfriend while we were watching this and I was like, "Is it weird

that I like that he just wants to take care of her?" She was like, "Maybe a little bit. I don't know."

Becca: [laughs]

Molly: I don't know, there was something about when he caught her and he was glaring at Willoughby at the ball, I just couldn't help but in my head be like, "Daddy."

Becca: Oh, yeah.

[laughter]

Molly: But yeah, but caring daddy vibes. I don't know. I'm going to stop myself right here and move on. Later, Elinor tells Marianne the story. We don't get her telling the story. That's something that happens a lot in this adaptation, is that they skip over the actual thing that's happening, and we see the reactions, and Elinor just says, "I'm so sorry, Marianne," and Marianne just stares into the distance about it. Then, we cut back to the cottage with Mrs. Dashwood and Margaret, and Margaret is trying to learn all the kings and queens, and [00:36:00] she keeps getting distracted and is like, "Who you're writing to? Are you writing to Marianne? Are you telling her to come home?" Mrs. Dashwood's like, "I'm actually telling her not to come home," and Margaret's like, "Because everything will remind her of him?" Mrs. Dashwood's like, "Yes, list your kings and queens," and she goes through her kings and queens and then she's like, "Willoughby's a scoundrel, isn't he, mamma?" Then she says, "If I was a brother instead of a sister, I would fight Willoughby and kill him with my sword." And then, Mrs. Dashwood says, "Then, it is a good thing you are not, because I would hate to see you hang for murder."

Kelsey: It was so great because I love Mag. So bloodthirsty, so bloodthirsty.

Molly: Yeah, the sword fighting Mag of the 1995 will forever be in my heart. Then, she gets down to the meat and potatoes about The Economics of Dating in Jane Austen and she says--

Becca: Graham, the sound effects.

[The Economics of Dating in Jane Austen stinger]

Molly: Yes. She says, "Men get to go and do things, and girls just sit and wait for things to happen." She doesn't like that, she's a little feminist. Then, we cut to Fanny talking with Robert and John at their [00:37:00] dinner table, and gossiping, and she's like, "Only a fool would turn down the prospect of £50,000." I think it's funny that she says that because then Robert is like, "Yeah, I should say so." But then he ends up with Lucy, who doesn't have any money at all.

Kelsey: Mm-hmm.

Zoe: Well, but he already has the money.

Molly: Oh, yeah. Oh, yeah, he does. Ugh.

Zoe: He's like, "I have all the money." I don't know. They don't do a good job, we already said this, in this version with this Lucy maybe. But Lucy has the skills that he probably wants for ascending, and for

being conniving, and getting your social status and da, da, da, da, da. So, she has a valid skill set for him, I think.

Molly: True. Yeah, that's very true. Then, John is like, "Well, I want to do something for the girls, at least for Elinor," which is something I don't know if it happens in the book, if that conversation happens, but then they start [00:38:00] scheming and we're going to get to what they're scheming later on. But then, we cut to Brandon coming to visit little Eliza and the baby, and she says she's afraid what's going to become of them. Brandon says he's going to make sure they don't want for anything. Eliza is like, "Well, what if we could just see him one more time? Maybe seeing his child, it would change his mind?" Brandon's like, "Absolutely not. He's engaged." She looks so heartbroken.

Kelsey: That was such a heartbreaking scene. She's like, "Yeah." She's like, "But what if he just saw his kid?" He's like, "No, honey, no. He doesn't care."

Zoe: I was really glad though that we got to see Colonel Brandon say the truth, not sugarcoat it, but basically be like, "Here's where this stops. He's engaged. This is not going to change anything for him." I was just glad that he was honest with her in that moment.

Becca: I do think this adaptation centers [00:39:00] Willoughby a little bit more than 1995 does. Part of that is showing his crimes and this scene is a reminder that no matter how badly Willoughby treated Marianne, how dire her circumstances are, he has committed such egregious crimes such that his crimes against Marianne are almost not even as bad.

Molly: Yeah, we cut directly to Marianne and it causes you to relate what he did to Eliza and what he did to Marianne, because we cut to her playing the piano, and John talking with Elinor, and John is saying like, "Elinor, you should go for Brandon, because you're still able to catch a man if you wanted to." Poor Marianne, she's got no chances now. She's all washed out. She's right there, first of all, and that's your sister, second of all. Maybe take a step back John.

Kelsey: John was just so-- [00:40:00] He lacks so much backbone. The opening scene, where he's like, "Well, I'd like to do something for the girls," and his wife is like, "Really, really?" He's like, "I guess I don't need to" and I'm like, "Just to have a backbone. Your dad would have wanted it. What the hell? They're your sisters."

Molly: Yeah, he's a weenie.

Zoe: I don't feel he lacked a backbone. I think that he just actually wasn't a good person. And so, Fannie would say the thing he wanted to hear.

Kelsey: Fair enough.

Zoe: That's how I took it.

Molly: Mm-hmm.

Zoe: I was just like, "He actually doesn't want to do this," and that's why, at least in this version-- I think he lacked a backbone maybe in the other versions. But in this version, I felt he actually didn't really want

to. And so, Fanny's arguments were the perfect excuse for him. And then also, when it came to the end and he was like, "I want to do something for the girls," you're like, "Wait, where did this come from?" I would have expected your character to have put it out of your mind forever at this point.

Becca: I think he has just [00:41:00] inklings of guilt still for completely disinheriting them.

Zoe: Yeah.

Becca: And it's manifesting in him being like, "I won't provide for you, but why don't I try to set you up with a man who's clearly willing to?"

Molly: Right.

Zoe: Yeah.

Molly: Totally.

Zoe: Fair enough.

Molly: And then he tells her, by the way like, "You should stop setting your sights on Edward, because his mom is totally determined that he's going to marry Miss Morton," That's when he invites them to dinner, because he's like, "Oh, the Colonel will be there, and Mrs. Ferrars will be there. So, this is all good stuff for you." Then, we go to dinner at his house, and the Steeles are there also, and Lucy is so excited to be meeting Mrs. Ferrars, because she's like, "This is the woman upon whom all my future happiness depends, and blah, blah, blah." We get to dinner. There's a bowl of fruit with gold on it.

Kelsey: There was so much gold everywhere. Everything the woman ate had to be gilded. I was like, "This is ridiculous."

Zoe: I didn't notice the [00:42:00] bowl of fruit with gold. I guess I only noticed the gold flakes on the almonds that she was eating afterwards. [laughs]

Molly: Yeah, there was that too.

Kelsey: No, but even in the bowl of fruit, it had gold foil on-- [crosstalk]

Molly: You can't imagine that feels good going on your teeth. I actually laughed out loud, because it looked like a bowl of little gold rocks, and then she just eats it, and the shock factor, I was like, "Oh, that was food."

Becca: [laughs]

Molly: But at dinner, she eats one of her little gold fruits, and she is very Lady Catherine de Bourgh, and even later on, there's a zoom in onto her face that felt very like in the 1995 *Pride and Prejudice* when Lady Catherine is like, "All five out at once?", and it zooms in on her face so dramatically. I wrote down when this was. I'll get to it, but whatever she was saying, it was intense and that's how Andrew Davies likes to direct those moments.

At dinner, they're talking about Willoughby and his [00:43:00] marriage to Miss Gray, and Marianne is super uncomfortable, and Brandon notices, and he changes the subject, and he asks if Edward is joining them, and then he looks at Marianne, and they smile at each other like they have this little understanding, and it made my heart flutter. Then, Mrs. Ferrars starts talking about Miss Morton and I felt bad at this moment, because Elinor then gets really uncomfortable, but Brandon didn't know when bringing up Edward, because that was going to make Elinor sad, because he doesn't know that she is in love with him and he's just trying to help. Then, Sir John asks Robert if he likes fishing and everything, and this is another moment of Robert being a little bit grody with his flirting with Lucy, but he's like, "I don't like country sports, but country manners can be pleasing," and he looks at Lucy.

Kelsey: Oh, yeah, it was like, "Oh."

Zoe: Does he lick his lips again in this moment? There's something gross. There's something that you're just like, "Ugh."

Molly: Yeah, I think he does.

Becca: For some reason, in the BBC versions, when there's a [00:44:00] sleazy character, they up the sleazy like crazy.

Zoe: It's like, "We get it."

Molly: In response to that, Anne is like, "I hope you don't think we're country bumpkins," which I love. I love her. I love how confrontational she is. She says, "Your brother likes the country just fine. He's always very happy when he's with us. Isn't he Anne?" Anne's like, "I don't know how--" or not Anne.

Zoe: Lucy is.

Molly: And Lucy is like, "I don't know how I would know what you're talking about. I don't know how he feels. What are you talking about, Anne?" Anne's like, "Oh, okay." But then, Marianne is like, "Well, I heard him say he was never happier than when he was with us at Norland."

Zoe: Oh, Marianne.

Molly: And then, Mrs. Ferrars is like, "That's enough of that," and she gets up, and walks into the other room. Lucy starts sucking up to her and puts a pillow behind her back.

Zoe: Oh, yeah, I saw the big suck up there.

Molly: Yeah.

Becca: It's perfect, because Mrs. Ferrars is just nice enough to give Lucy some affirmation, but also, [00:45:00] so like, "You don't exist as a person to me."

Molly: Mm-hmm. Then, Fanny starts being like, "Oh, Marianne, you want to play the piano? Look, Mom, look at Elinor's paintings," but she's really trying to get her to say that Miss Morton is better at all

these things and that is exactly what she does, and Marianne gets annoyed. She's like, "You're talking about Elinor's paintings right now. Why are you talking about Miss Morton?" She takes the painting from them, and she goes to Elinor, and she's like, "Don't let that make you unhappy," and then she bursts into tears, and starts hyperventilating, which happens in the book, and it didn't make sense then and it doesn't make sense now.

Becca: [laughs]

Molly: But she's just sitting amongst them crying. Mrs. Ferrars is like, "What is wrong with her?" She says, "She seems a little unhinged." Then, Fanny turns to her mom, and she goes, "Willoughby." That is where we will end this episode of Pod and Prejudice. We have yet again-- I will say for our listeners, it was both of us to think that we could do these [00:46:00] episodes in two parts each. So, we're going to break this one into three parts as well, for a second time. But thank you, Zoe and Kelsey, so much for joining us on this episode. Do you want to tell our listeners where they can find you on the internet?

Zoe: Yes. Thanks again for having us. We've been having a lot of fun with this conversation. If you are interested, our podcast is everywhere you find podcasts, and we are Tea & Strumpets. Our website is *romancepod.com* and we are on all the social media. T as in Tom, N as in Nancy, Strumpets.

Molly: I love the T as in Tom, N as in Nancy, because every time I'm on the phone and I have to think of how to think of the words that the letters of my name are associated with, I blank. Every time that I'm like, "M as in Molly--argh".

[laughter]

Zoe: We were tried for a while to come up with something clever that would be T is in teapot, but that was like no. [00:47:00] We were trying to have something Regency related and then we're like, "N. N as in-- yeah, okay, Nancy." It just-- [crosstalk]

Kelsey: We've just been doing it ever since.

Molly: Amazing. Well, thank you for joining us again. And listeners, we thank you for listening. We appreciate you joining us for so long on these episodes.

Zoe: I can't wait for the next episode though. Gosh, I have so many thoughts and feelings about this this and I just can't wait to unleash them all. So, I hope people join us for the next episode too because I can't wait. [laughs]

Molly: Yes, as our listeners know, the final episode of anything is always where all of the feelings come out. We talk about our favorite parts. So, you just have to stick around for one more and I mean, what a delight, it's been to have you too on, so I think that everyone's going to be really excited for the next episode.

Zoe: Thank you so much for having us.

Becca: Oh, my gosh, thanks so much for being here and until next time, stay proper--

Kelsey: --And find yourself a Colonel Brandon, [00:48:00] who will catch you as you swoon.

Molly: Oh.

Becca: Yes, that's exactly the [crosstalk] for this.

[laughter]

Zoe: It's amazing. Great job, Kelsey. [laughs]

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.

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