

Molly: Hey, everyone. Before we begin today, we want to give a huge shoutout to our newest patrons, Phoebe and Lily. Welcome to the team. If you want to be like them and get access to all kinds of bonus content, head on over to patreon.com/podandprejudice. We also want to acknowledge that it's been an extremely difficult week, especially for people with uteruses and we just want our podcast to continue to be a source of joy, and an escape, and a safe, and welcoming place for all of you. We believe that art and literature are sacred spaces for us to gather together and find community, and we hope that we're still giving you all some joy and a little solace. With that being said, enjoy our coverage of this final part of the 2008 *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 are here to talk about Jane Austen.

Molly: We are here specifically to finally finish our coverage of the 2008 *Sense and Sensibility*.
[00:01:00] We are here joined today again by Zoe and Kelsey from Tea & Strumpets.

Kelsey: Hello.

Molly: Hello and welcome back.

Kelsey: Hi, thank you for having us.

Becca: We are happy to have you, guys back. If you guys want to know a little bit about Tea & Strumpets and all the work that Zoe and Kelsey do, you should definitely check out our previous podcasts, where they discuss it at length. I wouldn't start a rewatch-

Kelsey: [laughs]

Becca: -of 2008 *Sense and Sensibility* at the last episode. So, I recommend you going to the beginning of this piece of the podcast anyway. But while you're at it, you might as well go and listen to the whole podcast. But if you specifically want to know stuff about Zoe and Kelsey, that's where you'll find it. Halfway through our coverage of the 2008 *Sense and Sensibility*.

Kelsey: [laughs]

Molly: I feel it's fun to think about people coming into *Sense and Sensibility* halfway through. I knew would think no one would do that, but I want to say that my girlfriend did do that, because I had to finish watching the 1995, and I was at her house, **[00:02:00]** and so, she just popped it on. She doesn't know anything about Jane Austen. This was the first time that we were watching it and she was like, "What's happening?"

Kelsey: [laughs] My husband came in and out when I was watching the mini-series, the *Pride and Prejudice* mini-series and there were a lot of like, "What's going on" moments from him.

Zoe: I was impressed when I sat down to watch this. My husband watched the whole thing with me.
[laughs]

Molly: Yes.

Zoe: He didn't pop in and out. He was invested. Although sometimes, he wasn't paying attention, he's like, "Wait, what's happening, what is this girl doing, why is she crying?" [laughs]

Molly: "They're on another walk. Where are they?"

[laughter]

Zoe: "Who's this guy, again?"

Molly: They're all named Fitzwilliam. Help.

Becca: Everyone is named Fitzwilliam or John.

Molly: Yeah. So, speaking of people named John, well, not really, but we should just dive right back in to the final part of the 2008 *Sense and Sensibility*. Where we left off, listeners? Marianne was just crying in Mrs. Ferrars home, and Mrs. Ferrars was like, "What's wrong with that girl?" Fanny was like, [00:03:00] "It's Willoughby." It was very sinister gossipy where we pick up. We cut to Lucy coming to see Elinor at her little apartment in London and she's like, "Oh, my gosh, I love Mrs. Ferrars. That was such a great night last night" and Elinor was like, "Really?"

Kelsey: [laughs]

Molly: Because she made it pretty clear that she wants Edward to marry Miss Morton. Lucy very pointedly says, "It's me he's made his promise to. Not her or anybody else."

Kelsey and Zoe: Hmm.

Kelsey: Segging that claim, yeah, I really loved Lucy's just diving in, sucking up to Mrs. Ferrars, and everything they said was about Miss Morton.

Molly: Yep.

Zoe: Every single thing.

Molly: Yep.

[laughter]

Molly: And she just echoes over her head a little bit. She's aware, but she's like, "Nope, this is happening."

Kelsey: Yeah.

Zoe: Yeah, I think she really thought like, “It doesn't matter about Miss Morton as long as they like me, because then I have a leg up in the future with Mrs. Ferrars.”

Becca: See, I had this thing in my head where I was like, “She's just [00:04:00] comparing what they say about her to what they say about Elinor.”

Kelsey: Ah.

Becca: Have you ever had a person in your life who knows you like a boy or girl and is like, “Ah, did you see them throw themselves at me?”

Kelsey: [laughs]

Zoe: No, thankfully, no.

[laughter]

Becca: Oh, well, my high school experience was marked by some not nice girls and that is how they operate. They're like, “Oh, he was just all over me last night. It was embarrassing” as if you they don't know how you feel and I felt Lucy was doing that like, “Oh, man, she just liked me so much. She just liked me so much.”

[laughter]

Molly: I just remembered, I had a friend in fifth grade who would do this so much and not just with boys like she would come over to my house-- I feel I've talked about this on the podcast before, because she's just so these villains. She would come over to my house and she would be like, “How was your weekend?” And I'd be like, “It was good.” Then she would be like, “Aren't you going to ask me how my weekend was?” I was like, [00:05:00] “Okay, how was your weekend?” She'd be like, “Oh, well, I hung out with this person and this person like people that I was friends with” and she wanted to make sure I knew that they were hanging out without me. I was like, “Oh, okay, so, you're Lucy Steele?”

Kelsey: [laughs]

Molly: Yes, got it.

Zoe: I experienced that too, but I wasn't even privy to it. It would be more, like, they would just be in class talking about all the fun they had together over the weekend. I'd be like, “Cool. Cool, cool, cool.”

Molly: Cool, cool, cool.

Kelsey: Kids are the worst. [laughs]

Becca: Yeah, that's like everyone finds the moment in their life to shed the toxic people.

Molly: Mm-hmm.

Becca: Once you do, you're like, "Oh, okay. This is what true friendship is. You don't want anything else, anywhere near the realm of this petty competitiveness."

Zoe: Oh, yeah. No, I will say, I haven't had to compete with my friends in a long time. And also, when someone does come in and I get that competition vibe. I'm like, "I'm not competing with you. I honestly don't care."

Becca: [laughs]

Zoe: I'm very confused as to why you think this is a competition and you need to badmouth me, because [00:06:00] honestly, it seems a little unnecessary. Clearly, you've got some things to work on there.

Molly: Yeah. Well, speaking of competition, they're sitting there, and Edward comes in, and he grabs Elinor's hands, and Elinor's like, "Wait, wait, I'm sure you know, Miss Lucy Steele" and he's like, "Ah, yes. Hello, how are you?"

Becca: You see the record scratch go across his face.

Molly: It's so uncomfortable. Elinor is so uncomfortable and she's like, "I'm going to go get Marianne." She goes to the door, but then Marianne pops in and she is so excited to see Edward, and she's like, "Well, why haven't you come to see us, yet?" He's like, "Oh, I had other engagements" and Marianne is like, "What? We're your best friends." Then that's when we get Lucy Steele saying, "Perhaps, you think young men never stand upon their engagements" and Marianne is like, "Well, Edward always keeps his word when he has given it."

Every time this line happens in any adaptation/in the book, it hits me how on the [00:07:00] nose it is and I'm like, "Oh, yeah, he does always keep his word when he has given it, doesn't he?" It just hits. It hits different every time.

Zoe: You're like, "If only you weren't so noble." [laughs]

Molly: Yeah. It's like, "Ah, I want to be like I hate you, but I really don't" and Edward is like, "Yes, I do keep my engagements. That being so, I got to go, because I forgot it. I promised my sister, I would come to her house. Bye"

[laughter]

Molly: And then Lucy is like, "Okay, well, I'll go with you." Then she leaves with him. But cut to Anne, Fanny, and Mrs. Ferrars in the Ferrars household, little Henry is playing with toys. Oh, this is the moment. It's not related to the plot, but we have to talk about it. There's a bowl of what appeared to be gold nuggets.

Kelsey: Yeah. Oh, yeah.

[laughter]

Molly: And Mrs. Ferrars just picks one up and crunches into it with her teeth.

Becca: [laughs]

Molly: It's an almond or something, but it is gold plated [00:08:00] and it just looks like she's eating rocks. I just think that's a really odd brand for her.

Zoe: I did see that and I was just like, "I did notice all the gold on to everything" and I'm like, "Oh, so, you're just showcasing your wealth." That doesn't even look good.

Molly: No.

Zoe: That's a power play. That's all that is. [laughs]

Molly: Did you guys ever have those like-- If you went to Cape Cod or something, and they sold chocolate rocks in little jars, and they were chocolate, but they were coated in candy and made to look like they were rocks.

Zoe: I have had chocolate rocks before. They had those that, because we're obviously not in Cape Cod.

Kelsey: [laughs]

Zoe: I have never been to Cape Cod, but they did have that at the-- Since I'm in Northern California, the heart of the California gold rush when you go to the train museum, or any museum, or with people who are part of the gold rush, they'd have big chunks of candy rocks, you know?

Molly: Yeah, so, basically Mrs. Ferrars went to one of those museums and she got a thing of gold rocks and is just munching.

Kelsey: Yeah. [laughs]

Becca: Has anybody here had [00:09:00] edible gold before?

Molly: No.

Zoe: No.

Kelsey: I feel I have, but I don't have a memory of it. So, I feel I can't confirm nor deny.

Becca: So, it's really thin, because to eat gold safely, it has to be pounded down really, really--
[crosstalk]

Zoe: Oh, yeah.

Becca: -which is why it's only a thin coating on things. It has little to no taste and the taste that is there doesn't really add anything to the dish. If you're eating gold, there's nothing to it except for the fact that you want to poop gold later.

[laughter]

Zoe: Well, no, but that's the crazy thing. You also get into the fact like, “Now, I'm older” and we were like, “Oh, yeah, and there's gold leaf on this” and I'm like, “You know, our bodies don't like to expel metal. The metal just likes to hang out in your body and stay there forever. So, why are you doing that? That sounds like a bad idea.”

Kelsey: I was going to say though, I've definitely had gold slugger and I think that [laughs] has some gold in it.

Zoe: Oh, there we go. That does have gold in it. That's the [00:10:00] whole point. I've had that, too.

Molly: Wait, what is that?

Zoe: It's essentially cinnamon Schnapps with gold flecks in it.

Kelsey: Yeah.

Molly: Oh, my God, yum. [laughs]

Becca: Shameful moment on my end. The reason I know what it is, is because of the movie, *Superbad*.

Zoe: Well, I was going to say, you also find it in *Superbad*. It's part of the main plot.

Molly: Nice.

Zoe: I was actually at the store, and I was looking for a cordial, and I was searching, searching, searching, and I came across the Goldschläg and I was like, “Hah.” [chuckles]

Becca: [laughs]

Molly: Now, I need to try that. That should be on our next-- We have to do a cocktail video for our patrons.

Kelsey: Ooh.

Molly: So, patrons, Becca and I will try Goldschläg—

Kelsey and Zoe: Goldschläger.

Kelsey: [laughs]

Molly: Goldschläger on the Patreon.

Zoe: There you go.

Kelsey: [laughs]

Molly: They're hanging out, Fanny, and Anne, and Mrs. Ferrars. And Anne let slip. She's like, "Oh, well, we've seen Edward very often. He comes to visit us in Plymouth all the time." Fanny's like, "Well, why would he come visit you in Plymouth?" You can tell that Fanny knows that Anne's not [00:11:00] paying attention to what she's saying, because the way she's looking at her. Anne is like, "Well, he comes to see Lucy, of course," and then she pulls a Hagrid, and she's like, "I shouldn't have done that."

Kelsey: [laughs]

Molly: "I shouldn't have told you that." She is so funny when she does it, and she starts crying, and Fanny is like—

Kelsey: Her whole face-- That actress is amazing, because you just see her-- They say, you can see their face crumple and that's exactly what her face did. Her whole face, just crumpled when she admitted it. She's like, "Oh, this is a disaster." It's so melodramatic and the facial acting is just so amazing. Oh, loved it.

Molly: It's so good and then as if on cue, Edward and Lucy come in, and Mrs. Ferrars-- Oh, yeah, Mrs. Ferrars, she is like, "Is that true that you two are together?" Lucy looks at Anne and she's like, "What did you do?" And then Anne's just sobbing, she's like, "I'm sorry. It's popped out."

Kelsey: [laughs]

Molly: Which is my favorite line in the whole thing.

Kelsey: Yeah.

Becca: [00:12:00] Quick side note here. Just for a little fun fact from the book's perspective. One of the ways you know Lucy Steele is ultimately a villain is at the end of the book, she flings Anne out into poverty. She doesn't give her anything—

Zoe: Oh, poor Anne.

Becca: -as punishment for her slip of the tongue.

Molly: Yep.

Zoe: Oh, awful.

Molly: Mrs. Ferrars says that, "If Edward doesn't abandon this ridiculous plan, he will have nothing from her." The camerawork here is very-- It's zooming in on her face and she's like, "If you do not abandon this ridiculous plan." In the 1995 *Pride and Prejudice*, when the camera zooms in on Lady Catherine, she was all five out at once at to the same exact camera work on to the older lady villain. So,

shoutout, Andrew Davies for that one.

Then she tells him that he's in starve on the streets, and Lucy is not welcome there anymore, and Edwards like, "Well, if you're kicking out Lucy, then I'm going, too." She says, "Okay, great. Bye." And the sad music swells and we see Lucy also on her face calculating, "Oh, my God, I've gotten nothing now. What am I going to do?"

Then we cut to Elinor sitting alone on her bed staring out the window, and Marianne comes in, and she's like, "How long have you known this?" Now, I was sad that we missed them finding out that Lucy and Edward are together, because in the 1995 and also in the book, I believe, Mrs. Jennings finds out first and runs around town telling everyone.

Becca: Yeah.

Molly: Here we just like this, this movie does it a lot where they cut to the consequence of the thing and we don't see the thing itself. It happens again later with the-- Oh, Colonel Brandon has a favor to ask you and then we cut to Elinor and Edward having conversation about the living. We don't actually get to see that conversation happening.

Becca: Well, we had to make room for Zoe's favorite scene, the duel.

Kelsey: [laughs] [00:14:00]

Zoe: Yeah, exactly. The duel took precedence, okay?

Molly: Yes. The duel. Of course, totally. Marianne is like, "How can you possibly bear this?" Elinor says, "She hopes, he's very happy." Marianne says, "Then you must not have felt so much for him after all." And then Elinor has one single tear like single tear emoji and she says, "She's suffered all the punishments of an attachment without enjoying any of the advantages." "I might not have shown it, Marianne, but let me assure you, I have been very unhappy."

I thought this moment was so sweet, because it's not in the 1995 when Elinor is crying and yelling at Marianne a little bit, and it's just she's actually admitting that she feels emotions differently, and she's really holding them in, and I really liked it.

Zoe: This was actually my favorite scene, because I became Elinor in that moment like I am such a bottler, and it's just like, I would bottle things up and not let it show. [00:15:00] And then, of course, to have my sister, poke and prod me and be like, "It must not mean anything, because why are you not flinging yourself around?" She's like, "I just don't do that." But it's a such a sister bonding moment, because it really shows Elinor actually have that breakdown and show that raw feeling to her sister, who is of the romantic mind. And so, of course, she's like, "Oh, my God, I thought it was bad for me. My poor sister has just been suffering in silence this whole time." I just thought it was such a good, beautiful sister bonding moment and I love that scene. It was actually one of my favorites in the movie.

Kelsey: I totally agree with what you have to say, Kelsey. I think that this scene, as I've said before, I have a preference for the 1995 version over this version. But I think this scene was one, where I wouldn't say the other moment between Marianne and Elinor in the 1995 was better. I wouldn't say this

one was better either, but [00:16:00] I thought they both were-- I love this scene in general, where you have this really tender moment between these two sisters understanding each other. Because I think Elinor gets Marianne, right? She gets her, because Marianne is more open. But Marianne doesn't get Elinor as much. And so, it really is this window into them understanding each other. I agree. I thought it was such a powerful scene and a beautiful moment.

Molly: Mm-hmm. I agree that this one isn't better than the 1995 in any way in particular, but what I did appreciate about this scene more than this scene in the 1995 is that at the end of the scene in 1995, Marianne starts crying in a very like, "I'm upset that you just yelled at me" kind of way and Elinor ends up having to comfort her. In this one, Marianne is just really affected by what Elinor says and she comforts Elinor. And I think that that's what Elinor needed in this moment.

Zoe: I don't remember exactly that scene. Now, you've [00:17:00] refreshed my memory. So, yeah, I prefer this one a little bit in that respect. I also think that the actress who plays Marianne, I think this is her best moment in-

Molly: Oh, yeah.

Zoe: -the whole series, too.

Becca: Yeah. I think when it comes to *Sense and Sensibility*, my personal opinion is that the men are great, but this is really the sisters or the story in every sense and sensibility.

[laughter]

Becca: But I think that when it comes to adaptations, I'd have certain opinions about what absolutely must be done correctly like affording another example like I really loved the book, *Big Little Lies* and I thought the TV show didn't do everything perfectly, but I thought they did correctly what needed to be done correctly. I think what *Sense and Sensibility*, what needs to be done correctly is the relationship between Elinor and Marianne, and it is just so nailed in the scene. The actors do such a good job. You see the complexities of being [00:18:00] sisters and loving each other, but being different.

Frankly, in this scene and I think what's interesting about this is that this is actually almost word for word from the book. This is the speech Elinor gives in the book where, for me, the 1995 speech Elinor gives the, "For weeks, Marianne, I've had this pressing on me," is burned into my brain. [chuckles]

Kelsey: Mm-hmm.

Becca: It's the balcony scene in *Romeo and Juliet*. It's the scene you have to do right.

Kelsey: Yeah.

Becca: Does that make sense?

Zoe: Oh, no, it makes total sense to me. Having not read the book, I don't know, but-

Becca: [laughs]

Zoe: -I really felt that this was one of the highlights of the whole thing for me. It was literally, that scene that moment and almost in that moment, I was able to forgive Marianne, all her annoying qualities for the rest of the series, because in that moment, it finally clicked in her brain and she was like, “Oh, I need to not be the child here.”

Kelsey: Now that I'm thinking about [00:19:00] you're talking about the balcony scene, and it being so pivotal, and important. In a way, this is almost the central conflict resolution of the book. Marianne and Elinor are understanding each other for the first time on both sides. So, this is the conflict resolution we've been waiting for. And so, it almost feels like a climax in a way too, of its own, because you've got different love stories, but some of them haven't even really started. So, it's really interesting to think about, but yeah, I'm so there with you.

Molly: Yeah. Then, Charlotte has her baby, and Mrs. Jennings is like, “Okay, we're going to go to Cleveland. By the way, the colonel has a favorite ask you, Elinor.” Then that's when we cut to Edward and Elinor having this conversation. We skipped over the Colonel asking her to ask him, which is a whole thing. And then we have her offering, the living [00:20:00] to Edward and Edward is like, “What? Really? Why?” They're standing eight feet apart, which I think is hilarious. They're not sitting. They are there just standing there looking at each other.

Becca: It's a basically empty room and they're thriving in a 2020 sort of love.

Kelsey: Yeah. [laughs]

Molly: Oh, very much. Edward is like, “I, why must have you to thank for this?” She's like, “No, no, it's your own merit.” What I realize is that in this scene in the 1995 and in the book, maybe not in the 1995, but in the book, this scene for me was like, him starting to think, “Oh, wait, does she like the Colonel? Are they a thing? Is that why they're doing this? Are they in love?” Earlier in this adaptation, I thought that they were going to lean into the Elinor and Brandon thing.

They didn't in this scene, Edward is clearly so sure of her feelings for him and not at all jealous, and I actually really appreciated that, and [00:21:00] I really loved this scene. They get to have their conversation. He's like, “Why don't you think badly of me?” She's like, “You never deceived me.” She says, one of my favorite lines is, “I wouldn't think so highly of you if you had acted differently,” because he stuck to his word, he's a man of honor, she's a woman of honor. Then I get it now and I love this scene for them that they get to actually talk about their feelings, because they're the two people who I think talk about their feelings the least in this story.

Kelsey: I did appreciate the feeling talking as anyone who has ever listened to our podcast. My biggest rant and rave is like, “If only they had had an open and honest conversation, I am not for misunderstandings.” I think if they hadn't had this conversation and really solidified that she wasn't mad at him, you could have written a whole other book about the saga of Elinor and Edward having a misunderstanding and [00:22:00] finally getting their heads out of their own asses. Because they had this beautiful, open, and honest conversation.

I felt you could still really feel Elinor's hurt in what she was saying, but she was also very determined. I think in a way, it was her way of showing the hurt without becoming Marianne in that moment. She's,

still very poised and put together, but she's just like, "I don't think this of you." In fact, she's like, "It's part of why I admired you and it almost reassures me that I wasn't wrong to admire you."

Molly: Correct me if I'm wrong and I'm sure our listeners will do so, if Becca doesn't, but I don't think that at this point, they have this conversation in the book?

Becca: They are not as open and honest in the book with each other, but I do agree that this is a great scene for open and honest conversation, because I think it does reflect one of the points of the book that is [00:23:00] hard to pick up on, if you're not in the time period, which is that these two people clearly love each other and they don't actually question that the other person has feelings for them.

Molly: It's just circumstances.

Becca: Yeah, Edward questions Elinor's feelings for him a little bit. But mostly, they know that they would be perfectly happy together, if they actually had the ability to be happy together. What's holding them back from each other is not Edward really too timing her or Elinor, not being able to express her emotions. What's holding them back from each other is Lucy Steele and the obligation Edward has to not ruin her reputation in this time period, because you can't break off engagements, if you're a man in this time period.

Zoe: Yeah, it's not acceptable for a man to break off an engagement. If he does, it throws shade at the woman. A woman is the only one who can break an engagement without being heavy repercussions.

Molly: Yeah. [00:24:00]

Becca: Exactly, which is what makes Willoughby, a rake. I think Edward is in a lot of ways, the foil to Willoughby, because Willoughby is not enough bound by his honor and Edward is so bound by his honor that it ruins his life. So, I think this scene does the work of creating that dynamic for us that is implicit in the books, but we, in this time period don't have the right context for it.

Molly: Yeah, and I think that having this conversation now affects how we can view the movie later on and view Elinor's responses to things like when he gets married or when she thinks he gets married, she's so calm about it, because they've had this conversation and I wasn't watching and being like, "Elinor, yeah," like I was with the book, which is what I think is the response that a lot of people have.

Becca: Really quick, Zoe and Kelsey. I do have to say. This is a huge win for me, because a lot of the book was me trying to convince Molly that Edward wasn't a trash person.

[laughter] [00:25:00]

Molly: Yes and Dan Stevens face helps, too.

Kelsey: Oh.

Becca: Yeah.

Kelsey: Oosh.

Molly: [laughs]

Becca: Drown in his eyes, why don't you?

Kelsey: [laughs]

Molly: Yeah. Then we cut to them riding to Cleveland, and Brandon helps them out of the carriage, and Marianne holds his hand for just a moment and is like, "Thank you" and I'm like, Hu, hu, hu." And then we cut to our classic. This scene is in every movie, apparently, the two sisters under the covers or in some cases, two lovers under the covers, but they're just under the covers looking at each other by candlelight. It's very 2005 *Pride and Prejudice*, it's very *Eternal Sunshine of the Spotless Mind*, and they are talking about men, and Marianne says, "What strange creatures' men are? Perhaps, they see us not as people, but as playthings."

Zoe: I fully think that you're getting it finally, Marianne. [laughs]

Molly: Mm-hmm.

Zoe: You think that there are some men who really do think that [00:26:00] and you were wrong to dismiss the man who doesn't think that.

Molly: Yeah. Because she's thinking in this scene about Eliza and I am glad that we get to talk so much about Eliza in this movie.

Becca: The movie never forgets her, which is great.

Molly: Mm-hmm. Yes. Then we get Marianne walking through her hedge maze, and it starts to rain, and she runs through the rain, and she goes to the cover of the Grecian temple, and it almost looks like the exact same temple from the 2005 *Pride and Prejudice*, and the rain is coming down, and she's running through the woods, and she starts to look she's a little bit lost, which I think maybe is supposed to explain why she's been gone for so long in the rain.

Zoe: Yeah, there was a lot of like it's her thoughts and then it escalated, and I was like, "Oh, she's just going to wait out the rain" and then she's like, "Nope, I'm just going to go through the rain some more." I'm like, "Marianne, why are you so obsessed with standing in the rain?"

Molly: She's standing chest buried up to the sky, looking at the rain coming down to her [00:27:00] face. It was like, "This is a little bit much." It cuts to the house, and Brandon runs in to the room where everyone's hanging out, and he's like, "Where's Marianne?" Mr. Palmer's like, "Oh, she's got out walking. Who knows where she is now?" And so, Brandon runs out to his horse, and he's looking for her, and it's flashing back and forth between him looking and her standing in the rain, and it looks like lightning is about to strike her, and we flashback to Willoughby in Allenham, and when he was walking up the stairs and their hands almost touching on the banister, lightning flash, and it's just quite a lot all at once, very dramatic.

Kelsey: Mm-hmm.

Molly: Then we see a long shot of her standing on a field, and there's a tree there, and then we cut to Brandon riding and he's screaming her name, and then we cut back to the tree, but there's no Marianne, and he's like, "Where'd she go?" And then Brandon sees her lying crumpled on the ground in the rain, and he scoops her up, and he brings her back, and he's like, "We have to make a fire in [00:28:00] her room, and he's like, "She must be stripped and chafed all over," and he starts taking off her clothes.

Zoe: [laughs]

Kelsey: And then Elinor's like, [clears throat].

Molly: [laughs]

Kelsey: [clear throat] He's like, "Right, you do that."

Molly: "You do that. I'm going to go out here."

Kelsey: Did he? I thought maybe I'm mixing it up with something else. I watched or read recently, but I really thought he was like, "Oh, yeah, I shouldn't be doing this." Did Elinor?

Zoe: He did that, because Elinor and somebody else was in the room trying to help, and then he would start to take over, and then he looked up, and he was like, "Maybe I shouldn't be the one doing this."

Becca: In my brain, it was like that's what he did to Eliza 1.0. when he found her in the poor house and he was like, "Inhibitions gone, she's dying, I got to save her." In that situation, he really is the only person there, but he remembers here like, "Oh, there are other people."

Molly: Yes.

Zoe: No. [00:29:00] But I also, I liked it in a moment too, because it was almost, he was so intent on getting Marianne well, and helping her, and being the hero that it took him a moment to be like, "Oh, there are other people here." For me, I thought it was fine, because I just thought it was just the intensity of the moment and he's like-- So, in such concern and then it was more, like, they didn't have to push them away. It was just more like, "Oh, I can leave this to you. I'll go do this other thing to-- [crosstalk]

Molly: Yeah. She also seemed to wake up a little bit and look at him and he was like, "Oh, if she's not unconscious, this is super improper." Then he excused himself. But he was such a hero in this moment and also, so hot.

Becca: Also, once again, plagiarizing pretty much exactly from the 1995, because Colonel Brandon does not carry her through the rain in the book.

Kelsey: [laughs]

Molly: What happens in the book again, because that's all I can see now?

Becca: She goes walking in the rain, she comes back, she's got a little cold-

Molly: Oh.

Becca: -and everyone's [00:30:00] like, "Oh, she's fine" and Brandon's like, "Is she fine?" Then she turns out to not be fine.

Molly: We just really need the high drama.

Zoe: Well, of course, because or is a modern-day person, we can't understand why someone would get vastly ill from a simple walk in the rain, because that's not drama enough. They need to be soaking wet and passed out on the ground, and then we can understand why they got so deathly ill.

Becca: Yeah. Shouts to Jane Austen for her Bronte moment here.

Kelsey: [laughs]

Molly: Totally. So, later, Elinor comes down and she tells Brandon that she's a little recovered and that she asked to see him. He comes in, and he takes her hands, and then she takes her hand away, and puts it on top of his hand, and then he does this little smile and is very sweet, and she falls asleep holding his hands. [sighs] And then they're downstairs again, Mrs. Jennings is like, "It's just a chill. Cheer up. It's okay. It's just little cold," [00:31:00] which it's totally not, because that night, Marianne gets a fever, and we get the shot of her eye and him. The doctor looking in her eye and her pupil dilating while he's looking at her and it's very spooky and very cool shot. The doctor is like, "Her lungs are congested, it has a putrid tendency," which means it's rapidly getting worse and Elinor then goes to Brandon and she's like, "Send a man to fetch our mother" and he's like, "I'll go myself right now," which is our peak Brandon moment in my opinion. Then we get Elinor sitting over Marianne and crying, and honestly, yes, the scene is-- No, I'm not going to compare that one.

Becca: Yeah, no, no, we cannot compare these two scenes.

Molly: I will not compare these.

Becca: Because they are both wonderful.

Molly: I know Becca would come for me if I even tried.

Kelsey: [laughs]

Molly: But in this one, it hits me very hard, because she's so young and because she's all by herself in the room [00:32:00] with Marianne. This also in this version is the first time we really see Elinor cry, because before she was just tearing up as opposed to really breaking down, it was a breakdown for her, but this is the first time we see her sobbing and it's just so sad.

Becca: To me, I think the thing that really gets me about the scene, the woman who plays Elinor, her performance in the scene is the way she's frantically trying to cool Marianne down while she's wiping away the tears as if she's panicking, but she's not letting it all out at the time. It's just that she's in so much pain here, and she's so scared that the tears are falling while she's doing things, and it's really sad.

Molly: Yeah.

Zoe: it is really sad. I honestly was very concerned for her and poor Elinor. I really felt that emotion there. Again, I saw it. It's just like, she's crying because she's panicking, and she's just trying [00:33:00] so hard, and nothing is working, and she's like, "I don't know what else I can do."

Molly: Yeah. In the middle of the night, Elinor wakes up and sees that Marianne is just very still and you see this panic on her face like, "Oh, my God, is she dead?" And then Marianne takes a deep breath, and Elinor is so relieved and she runs over to her and she kisses her hand, and Marianne goes, "Elinor," and then Elinor just burst into tears of relief and it's so beautiful and so relieving. And we cut to Elinor reading to Marianne from a book, and a servant comes and says, "There's a gentleman asking for you" and who is it, but John Willoughby.

Becca: Of Allenham.

Molly: Of Allenham.

Kelsey: Oh.

Molly: John Willoughby of Allenham.

Becca: Formerly of Allenham. [chuckles]

Molly: [laughs] John Willoughby, formerly of Allenham, that would be a very good button or t-shirt.

[laughter]

Zoe: Save it in the thoughts file for when you need merch. [laughs]

Molly: Yeah. [00:34:00] He's downstairs, and Elinor comes down, and she's like, "I don't have time for this," which I really love. She's like, "Please go away" and he's like, "I really want your forgiveness," and she's like, "You're not welcome here," and he's like, "Okay, well, let me just talk to you anyway." This whole thing is very confrontational and not at all, like, I can't sympathize with him at all.

Kelsey: I was so Elinor in this moment. Me, Zoe sitting watching this was like, "I also don't have time for this."

Zoe: [laughs]

Kelsey: Literally, my note from this, this is, "The pacing is so slow. Why is Willoughby here? I don't care anymore." I was just like, "I really don't care. I don't need to see him grovel, I don't need him at all anymore in this story." I really felt like this scene was a mess. Maybe it's in the book, but I just felt it was not necessary for this adaptation.

Zoe: It wasn't even a grovel. It was like, "Aren't I punished enough?" He's like, "I'm forced to be married to this woman, [00:35:00] who I really don't like for her money" and I'm just like, "Who cares,

go away? [laughs]

Kelsey: Yeah.

Molly: Yeah, it was gross. I think that they honestly, the fact that you had that response Zoe, I love because I think that they hit the nail on the head with it, which is everything that you said were done with him in this story, but he's trying so hard to weasel his way back in, and I think that the response is, "Argh, I don't care anymore." I liked how they did it, because everything that came out of his mouth was slimy when he said, a circumstance occurred when he was talking about Eliza, and Elinor goes a circumstance in the exact tome that you would say like, "Are you fucking kidding me?"

Kelsey: [laughs]

Molly: It was really on point for me.

Kelsey: Fair enough.

Molly: And Marianne hears them yelling at each other and she is watching from above.

Kelsey: I thought that was a weird choice, too. But I don't know, maybe that was also a book.

Molly: That was a weird [crosstalk].

Kelsey: But I was like, "Mm."

Becca: That's not a book thing. [laughs]

Zoe: No, that was weird. Although, I was [00:36:00] proud of Marianne for not running down the stairs and being like, "Willoughby."

Molly: Mm-hmm.

Zoe: I think maybe that put her there to make it sense of like-- because we've seen her more interested in Colonel Brandon's. I think having her overseeing, this is really more her like, "I need to be done with him. I feel okay concentrating on this man who actually tried to save my life and went to fetch my mother," and this guy's over here like, "Woe is me, feel sorry for me."

Molly: Mm-hmm.

Kelsey: I don't know. She didn't need to be in that scene.

Zoe: No, I don't think she did. I agree with you. That was slow and I'm like, "I don't know what this is. Can we get going here?"

Becca: So, in the book, this scene is, Willoughby rides through the night when he hears Marianne is on her deathbed from John Middleton, and he needs to know she's alive, and then ends up explaining himself to Elinor in a slightly, desperate delirium. It's [00:37:00] getting Willoughby's side of the story. I

don't think this adaptation is interested as much in Willoughby side of the story and more interested in giving us catharsis of letting Elinor yell at him.

Molly: Totally.

Zoe: Fair.

Kelsey: Yeah, I appreciated that she also was having none of it.

Becca: [laughs]

Kelsey: I think it could have been left on the cutting room floor. I don't think it added anything to the series, but we all took something different away from it.

Molly: Yeah. I think what I did find-- I agree with everybody that Marianne watching is a little bit weird. I think that that's something for the modern reader. I felt it was for me, because reading the book, Elinor doesn't tell Marianne right away that Willoughby actually loved her. It's left up to Elinor to ruminate on to be like, "Do I want Marianne to know that he really loved her or do I want her to think that he's just a slime ball, and so, she can get over him faster?" It's an unnecessary plotline, but it's Elinor's honor and everything is in question there, and she ends up [00:38:00] telling her a while later when Marianne's had some time to grow and be okay again.

But I think it's good for a movie or a series to have Marianne just know right away and also, see how slimy he is. But the scene is, yeah, it doesn't need to be there. What really needs to happen is what happens next, which is Mrs. Dashwood comes home, and Elinor runs out and she's like, "She's okay, she's okay," and everyone is so relieved, and they run in, and are hugging, and everyone's happy again. We have Mrs. Dashwood and Marianne snuggling, and Mrs. Dashwood saying, she can't believe it. They all believed Willoughby was good and Marianne's like, "He deceived himself. He wanted to believe his own words," and she's got her growth.

Becca: And then she just tells her growth in the carriage, the next thing.

Molly: Yep. Mm-hmm. They're riding home and Marianne says, "I think Colonel Brandon is an exceptional man. He was faithful to his first [00:39:00] love, he's the true romantic. It is not what we say or feel that makes us who we are, but what we do or fail to do."

Zoe: Oh, Marianne, you finally figured it out. Good girl.

Molly: She figured it out.

Kelsey: I don't know. I'm happy for her and everything.

Molly: [laughs]

Kelsey: I was just a little bit like, "All right, Marianne." Gosh, being 17 is a thing.

Zoe: [laughs]

Molly: Being 17 is so hard.

[laughter]

Becca: I actually agree with Zoe on the scene. I think it's very on the nose.

Molly: Oh, yeah, totally. I said it in a singsong voice, because it was very like, "All right, but we got it though. We got it already." We get back to Barton, and Margaret runs up to them and she's like, "Guess what? I know all the kings and queens now."

[laughter]

Molly: I love her. Mrs. Dashwood is watching Brandon and Marianne saying goodbye, and she goes, "Why is he saying goodbye when he has the advantage now?" Elinor says, "She's heard" and all the great horse tamers do it. Nine times out of 10 the wild horse will follow when you leave and be like, "All right, Marianne is [00:40:00] not a horse guy."

Kelsey: [laughs]

Zoe: I actually loved that. I feel it is an animal thing. A lot of animals though do startle easily and they are more likely to trust you when you come in and then take your leave.

Kelsey: Yeah.

Zoe: If you walk away from a cat before the cat walks away from you, it will be like, "Huh, that was weird." I don't know. And as a horse person, Kelsey and I both did horses professionally.

Kelsey: Yeah, we're horse people. So, it made sense to us.

[laughter]

Zoe: Yeah, we don't need to necessarily equate humans to animals, but I got it.

Molly: No, yeah, I didn't hate it. I thought it was a little bit funny.

Zoe: Yeah.

Molly: While we're watching them, there's the whole thing with the horse that she had been gifted before she's-- [crosstalk]

Becca: Queen Mab, oh.

Zoe: That was such a cute horse. I wanted it.

[laughter]

Kelsey: Me too. I was like, “Why can't someone buy me a horse as a present?”

[laughter]

Becca: If you're willing to date Willoughby, then you get the reward of the [00:41:00] horse for the month and then you get the almost dying in the rain for all the time after.

Zoe: Well, there you go.

[laughter]

Molly: Then we cut to Elinor and Marianne standing on the cliffs and talking about their feelings, and the shot is so good, because they are standing there, and it's a shot from behind, and their dresses are just like fluffing up, so their butts are just ginormous, and it's so funny.

[laughter]

Molly: The whole conversation, their dresses are just big balloons on their butts and they're just talking. Marianne says, Colonel Brandon promised her that she can come play his piano forte, any time. Then they cut to her coming to play his piano forte, wing-wing. But he leaves her in the library to explore on her own and he's like, “Come find me later.” It was very gentlemanly, because he didn't want to be in a room alone with her for too long, which I thought was very sweet. I also noted her new scarf. She let go of the Willoughby scarf and got a new one. So, good for her.

Kelsey: I noted [00:42:00] the giant bowl of peaches and strawberries that was in this room, neither of which looked particularly ripe. The strawberries, especially were very white, but I thought this was really funny, because there was just a really big bowl of peaches and strawberries in the library.

Becca: That is so funny, because in the first episode, Elinor says to Margaret, “Don't worry, we're going to go have a picnic at Colonel Brandon's estate tomorrow, and he has fresh peaches and strawberries on his property from the greenhouse.”

Zoe: Oh.

Kelsey: Okay. Well, I didn't catch that line.

Zoe: I didn't know that, either. That's a little minute detail. I love it when they are very consistent. Okay, so, that's way more interesting to me now, because otherwise I thought just like, “What is these massive peaches and strawberries” that was in every shot as she walked around-- [crosstalk]

[laughter]

Molly: That's so good,

Becca: This is so funny. This is why a deep dive watch is fun, because we can piece [00:43:00] together different details have learned, oh, that was actually an interesting choice.

Molly: and **Kelsey:** Yes.

Kelsey: That was a particular choice. That was actual choice like yeah, secret for those who actually pay attention and then there's me who's like, "There was a bowl of peaches and strawberries."

[laughter]

Molly: Yeah, I didn't notice the bowl of peaches and strawberries. So, I'm so glad that it was there that you brought it up.

Kelsey: I couldn't look away.

Zoe: [laughs]

Molly: She's playing the piano and we get this little montage of Brandon letting a bird fly free, which is very symbolic. [chuckles] Then he catches the bird again, and Marianne is standing with him all of a sudden, and he lets her pet the bird, and we can see them falling in love, and then we cut to-- [crosstalk]

Becca: Before we go off this scene, this is the same piece that he gave her the first time they met.

Molly: Oh.

Becca: And she couldn't play it before, and before they had a montage of him with the dead birds and his dog-

Molly: Oh, my God.

Becca: -and she was struggling to play the piece.

Molly: Wow.

Becca: Now, she can play it through. [00:44:00]

Molly: And the birds alive.

Becca: And he's hanging out with a live bird. [chuckles]

Molly: Bird's live. Oh, my God. Wow. Brilliant.

Kelsey: Oh, man.

Molly: Love it. It's so sappy.

Zoe: Symbolism.

Molly: And so, on the nose, but it's so good. Oh, wow. Then we cut to Elinor and Marianne walking back toward the house, and they run into their servant, Thomas, and he's like, "Oh, by the way, Mrs.

Ferrars sends her regards, Miss Lucy Steele as was." Elinor is like, "[unintelligible [00:44:26]" Then Marianne is like, "Oh, my God, are you okay?" Elinor's like, "Nope, it's just as we expected. This isn't a surprise," and then a little while, it'll be as if it nothing has ever happened. That was the moment where I was like, "Okay, well--" Because they had that conversation, I feel a little bit less angry at her for letting this go so easily.

We get this Elinor moving on montage, where she's sitting on the cliffs and painting, wandering around collecting fish. She changes the painting of Norland on the wall that she's done to a painting of Barton. She prepares some foods, then Mrs. Dashwood is [00:45:00] like, "Are you okay?" Elinor was like, "I'm perfectly contented." Then we cut to her looking out over the water on a bench staring at the sea and then, this scene, I don't know what to do with this, but here it comes. Elinor and Marianne in their room that night, and Marianne says, "Colonel Brandon has proposed to me and I have said, yes." Now, what? I don't know why they did this.

Zoe: I know that seems really abrupt to me. Her feelings towards him are growing like, "Okay, great," and then she's like, "Nope, getting married."

Molly: Yeah. In the book, it takes about two years-

Becca: Two years.

Molly: -for them to get engaged. It's in the epilogue. I think it's because Marianne and Brandon are such a big part of the story, they wanted it to be resolved. But I don't know, Elinor is like, "Well, you shouldn't marry him out of gratitude" and Marianne's like, "Well, no, I really love him. My feelings [00:46:00] for him have really changed." I do think that we got to see that and it's a very sweet moment where they hug, and Elinor was happy for Marianne, and Marianne is like, "You need to be this happy, too," and Elinor was like, "Well, I'll find a Colonel one day." But I just don't know why they did it.

Becca: Yeah, I like it better when Marianne has time to work on herself, but I actually think it's because they want to arc the whole story around Elinor and Edward, and they want the story to end with-

Molly: Sure.

Becca: -Elinor finally being happy when everything else is resolved.

Kelsey: Fair enough.

Molly: Yeah.

Kelsey: It did seem really abrupt, though, I will say. It felt a little bit not a particularly satisfying resolution to that just because of how quickly it all happened. So, yeah. I wasn't as big of a fan of the way that they wrapped that one up.

Molly: Yeah. To play the devil's advocate of my own point, it's different from the resolution of the book. In the book, what really got me in the end, that was what Becca described to me is that Marianne and Elinor [00:47:00] switched places, and Elinor ended up with the whirlwind romance, that's forbidden love and all this, and Marianne ended up with the slow and steady, whatever. This, I think, keeps

Marianne high level romantic-- She's like, "I I'm in love now." She feels her feelings really fast and she doesn't change how she operates to be with Brandon. I think maybe that is what they're going for is that like, "She can stay who she is and he accepts her for that," I get which is fine. It's not how the book ends and not how I think Marianne's arc should end, but I get it, I guess.

Yeah. So, okay, how this one end, though, is that then Edward arrives, and Margaret runs inside, and-- Oh, I had to just say here, before we get to the actual end of this book, so many of our listeners wrote in when we [00:48:00] talked about the doors and the cottage being really low and I learned what this actually is for. In a seaside area, where there's a lot of drafts, lower doors keep the heat in better. So, there's less room for the wind, and the sand, and the air to come in and that's why the all the doors are so low.

Kelsey: Oh, interesting. That's a fun fact. I love fun facts.

Becca: Once again, very, very interesting detail there.

Molly: Yeah. If you're heating a room with a fire, there's less room for the heat to escape.

Kelsey: Well, that makes sense, because heat rises and then they've got the door blocking it. So, instead of just blooming out the doorway, it gets trapped.

Molly: Right. It just reminded me in this scene, because Margaret runs inside, and the door is Margaret sized, and she's eight.

Kelsey: [laughs]

Molly: She runs inside. She's like, "Edwards here, Edwards here." They rush to get ready, they go in the living room, Edward arrives, and they're like, "We wish you joy," and he's like, "Thank you," and Elinor is like, "Is Mrs. Ferrars in town?" He's [00:49:00] like, "My mother? No." She's like, "I met Mrs. Edward Ferrars" and he's like, "Surely, you mean, Mrs. Robert Ferrars?" I want to take a screenshot of all of their faces, because it's just a shot of all of the women standing there with their mouths hanging open like, "What is [crosstalk] talking about?"

Kelsey: [laughs]

Molly: Then Margaret loudly go, "So, now, you can marry Elinor," which is phenomenal.

Becca: [laughs] Peak.

Molly: Peak. Peak, Margaret, Meg. Elinor just runs out of the room, Edward chases her out, she starts panicking, and she's putting her apron back on just like trying to process.

Kelsey: I know. I love it. She's like, "I got to go do something with my hands. I've got a kitchen."

Molly: Yeah. Because she has spent so much time trying to be okay with not ending up with him. So, she's trying to get back on his level.

Kelsey: She's in full shock mode. She's in full like, "I don't know what to deal with this situation about," but yeah, I love it, because she just abruptly leaves the room, abruptly walks away, and then she's like, "I can't deal with this. I got a kitchen." I just love it.

Molly: Yeah, she's like, "I must [00:50:00] just chop stuff."

Becca: [laughs]

Molly: She's doing that and he's going on about how he loved her the whole time, and then I wrote down the whole quote, because I loved his proposal. He says, "I think you were puzzled and hurt by my lack of openness with you. Let me be open now. Ever since I first saw you, my love for you has grown. I know I have no right to hope, but I must ask, "Can you forgive me? Can you love me? Will you marry me?" Oh.

Zoe: Oh.

Kelsey: I have my note here and I just wrote "Damn, Dan Stevens is so good."

Molly: He's so good.

Becca: Because he really is.

Kelsey: [laughs]

Becca: He could have murdered a man earlier in this movie and said this line, and we will all be like-- [crosstalk]

Zoe: Yep, pretty much.

Kelsey: Yeah, the answer would have been, "Yes, yes, I'll marry you."

Zoe: "Of course, I will."

Kelsey: Oh, my gosh.

Molly: She laughs, and then she giggles, and then she hugs him, and they have their moment, and then they kiss, and then it spins around them. You're like, "Is there going to be a montage while we spin?" But no, it's just spinning around them for a while, and they're kissing, and it's beautiful. Then it [00:51:00] cuts to Marianne and Brandon's wedding day, and he carries her over the threshold of Delaford, and then we see Elinor and--

Kelsey: Her chickens?

Zoe: Yeah. [laughs]

Molly: You see Elinor and Edward with their chickens in their quiet country parish, which is what he said, he was a quiet country parish. It is then with chicken.

Zoe: And that's all she wanted to.

Kelsey: It's a quiet country manor. It looks beautiful.

Molly: Yeah, for sure.

Kelsey: I will take it. No problem, especially the chicken.

Zoe: [laughs]

Molly: Yes, the chickens. I said, with chickens and yes, I am sobbing and that's my last note. I was weeping openly at the end of this.

Zoe: I know we're at the end, but I have to go back to the kiss for just a second, because she initiates the kiss, and she kisses like she has kissed many times before, and-

Molly: She sure does.

Zoe: -I've a little moment where I was like, "I just don't think Elinor has been kissed before."

[laughter]

Zoe: And so, I felt that was a little bit much. Maybe if he had initiated and she had responded, it would have felt more genuine to me in that moment, but it was a great kiss. **[00:52:00]**

Kelsey: I think maybe we've just read too many first kiss scenes about our main character, is that first kiss, and especially, when the woman has never been kissed before and she started out untutored, but quickly she caught on, and she was swept away when his tongue lick to the seam of her lip, so, she-

[laughter]

Kelsey: -open to him. We've just read too many of those, so for them to just-- We're like, "No, there needs to be more build here."

Zoe: And it's the climax.

Molly: Yeah, the kiss is very, like, it's 2008. I felt we wouldn't have kissed-- There's always a kiss in the movie when they would definitely not even be kissing in the book before they were married. But they would have, but not in this moment. Now, Elinor wouldn't be.

Kelsey: Yeah.

Molly: It's 2008. As I said, when I watched this, I said it's 2008. So, we're having sex.

Kelsey: [laughs]

Becca: Absolutely. Two things on this point. One, Zoe, I must recommend this to you, because this was [00:53:00] sent to us after the 1995 watch, and it made my entire life. There's a deleted scene from the 1995, where Edward and Elinor kiss for the first time and in that one, not to give too much away, but that is an Edward initiated kiss after engagement.

Kelsey: Oh.

Molly: And it's Hugh Grant.

Becca: And it's Hugh Grant and it's perfect.

Zoe: Oh.

Becca: It's perfect. It's a perfect scene. It's so good. They're both so in character and there is that she's shocked. She doesn't know what's happening, but then she gets into a moment.

Zoe: [laughs]

Becca: It's so good.

Molly: It's really good.

Kelsey: I'll have to check that out.

Becca: Yes. And number two, I love that you guys went straight to the beauty of that first romantic kiss when a woman has not been kissed before. When you noted that it was her first kiss, honest to God, the first thing that came to my mind was that viral video from years ago, where it was a wedding where neither party had kissed before the wedding day.

Kelsey: Oh, my God.

Molly: I do [00:54:00] not remember this video.

Becca: Oh, my God. It's no shame to anyone's practices. If you don't want to kiss before you're married or you don't want to kiss ever, that's fine. But this video is, these two people who've never kissed anybody before and their first kiss is at the altar and viscerally, it's like you see how bad that kiss is. It's horrible. In picture, Dan Stevens and this very beautiful actress going in for that kiss and I am losing my mind.

Kelsey: Yeah, no.

[laughter]

Kelsey: Not saying that's what I want. I'm just saying it seemed very practiced and it was a beautiful kiss.

Becca: Yes. They're beautiful people kissing. I won't totally complain. But you weren't totally right that

it wouldn't be different. Oh, but that is the episode. We have Becca's study questions at the end of every movie watch. First question is, best line delivery.

Kelsey: We [00:55:00] talked about this in one of the other episodes, but it was when she said seven years at a grade school in town and that's all we have to show for it. Poor Charlotte.

[laughter]

Kelsey: I believe that was Mrs. Jennings. I think that was my favorite one.

Molly: That was absolutely one of my favorites as well.

Zoe: Mine was, as I mentioned, it was the scene with when Elinor is like, "Do you not think I haven't been suffering this whole time?" That to me was just perfect, because it was just the right amount of emotion. It was the emotion of someone who's not used to sharing their feelings, but they just can't believe the absurdity of their sister just fully thinking that they're not having complete emotional turmoil right now, because they're not showcasing. It just was, to me, that was just a perfect delivery and I was like, "I feel you, Elinor."

Molly: Mm-hmm. I'm torn between Edwards proposal, because it's so good. Anne saying, "I'm sorry, [00:56:00] it just popped out."

[laughter]

Zoe: It is such a good one.

Becca: Kelsey, I totally agree with you that when she says, but believe me, I have been very unhappy at the end of that speech. That is not only the best line delivery for me, but for me, that's probably my favorite speech in the book as well. It's a perfectly written speech. But for the sake of having a separate quote, I will also give it to Robert Ferrars for, "My brother has spoken very highly of your beauty. He's generally a very poor judge of these things. But in this instance, I have to concur."

Zoe: It's a good one.

Becca: All right. Next one is notable differences from the book.

Zoe: I've never read this book before and honestly, I haven't watched the 1995 *Sense and Sensibility* in quite a long time. So, I got nothing. [laughs]

Kelsey: I think I raised my questions throughout the recording of like, "Was this in the book?" I think I was intuiting, maybe [00:57:00] what was and what wasn't in the book, because it felt this adaptation was maybe going for something a little bit closer to the book and also with its own interpretation on that. But yeah, I'll cede the floor to you guys.

Becca: Yes, for one, it's clearly, the kissing is not in the book.

[laughter]

Molly: I think my biggest difference, at least in this half the rate at which Marianne gets over Willoughby, because she witnesses the conversation between Willoughby and Elinor, and then immediately falls in love with Brandon, and then immediately gets married to him. And so, I think it undermines her character a little bit, but I'm not upset about it. I still liked watching it happen.

Zoe: Yeah.

Becca: For me, my forever and always gripe with the story is, I want Lucy to be more evil.

Molly: Mm-hmm.

Becca: She's more evil in this than she is in [00:58:00] 1995, but I want her to be a vicious, calculating, maniacal villain.

Kelsey: Yeah.

Becca: Also, I would say, probably making Willoughby even a little more evil. Oh, and getting to see Eliza as well, as part of making Willoughby more evil. Because this adaptation is much more interested in observing him as a real true villain than it is in giving him the opportunity to explain.

Kelsey: Yeah.

Becca: So, worst moment.

Kelsey: For me, I wrote my least favorite part was, perhaps, just the lack of Alan Rickman and the whole thing.

[laughter]

Kelsey: But no, I said, I really didn't like the scene of Marianne and Willoughby at his house and then the recap of it. But really generally, I think the pacing. I thought that the pacing [00:59:00] of this whole mini-series was very slow. I've watched a lot of British TV, I understand that that tends to skew towards that in this style, maybe of filmmaking. However, I just found it very slow. I've watched the *Pride and Prejudice* by the same director team and I did not find it that way at all. So, I thought that that was interesting, because I found this to be really slow and I think that that made it more difficult for me to enjoy.

Becca: That's fair. I think to your point about *Pride and Prejudice*, I do think the *Pride and Prejudice* is also slow, but there's a big and notable difference, which is that in the *Pride and Prejudice*, there is a ton of the humor injected into it from the book, which is a very funny book, whereas Emma Thompson's adaptation of *Sense and Sensibility* injects a lot of wit, and this one is much more focused on the more [01:00:00] serious aspects of the plot than it is on the little witticisms and the witticisms, when they're their shine.

Kelsey: Yeah.

Becca: But it's not as popped in comedy as some of the other Jane Austen material out there, if that makes sense.

Kelsey: Definitely.

Zoe: Yeah. I think I just hated, because it just was so cringy was when Marianne's yelling after Willoughby and making a scene in the ball, and I'm just like, "Marianne, no. Marianne, no. Marianne, keep it together. Oh, my God." To me, I understand why they did that, but to me, it just was like, "Oh, it just was so cringy" and I was like, "This could have been done better and still had the same amount of drama," but I'm just like, "This would never have happened."

Kelsey: Did happen in the book, because it does happen in the 1995 version?

Molly: Yeah, and it happens in the book, too.

Zoe: Yeah. I guess, it's part of the book, but I don't know. I guess, that's just my least favorite scene just because I guess, it's just the cringiness of it.

Becca: [01:01:00] Very cringy.

Zoe: [laughs]

Kelsey: You feel so like you just want her to stop. I agree with you.

Zoe: I wanted to leave the room. Sometimes, when there's a cringe moment in a show or a movie, I'm like, "I just need to leave. I can't watch this. I'm just cringing so bad." I'm like, "I can't be a part of this."

Molly: Totally. I think I have to agree with Zoe and not necessarily the pacing of the whole thing, although, it is weird. In certain moments, it's very back and forth fast paced with like, "We're having flashbacks, we're going from this moment to this moment back to this moment." With the duel, they're flashing back in between the duel and everything. I thought what was weirdest about the pacing is, what they chose to omit, and what they chose to add, and how much time they chose to spend on those things.

The fact that they didn't show Elinor and Brandon having the conversation, where he asks her to talk to Edward or the fact that they didn't [01:02:00] show Marianne finding out that Lucy and Elinor-- Lucy and Elinor would be an interesting pairing.

Kelsey: [laughs]

Molly: Lucy and Edward are engaged. Those conversations that I feel integral to the plot. They only showed the reactions to them. I just thought that was a little bit weird. I wasn't mad about it necessarily. Overall, I think I freaking loved this adaptation. I don't have a lot of gripes with it. I'm scraping for him. But that was something I was like, "Why did you spend so much time on the duel and no time on Elinor and Brandon's friendship in the second half?"

Zoe: Yeah, they think there were some hit or misses as far as what they chose to focus on versus what they chose to showcase. I do agree that lends a lot of it to the pace.

Molly: Mm-hmm.

Becca: My least favorite moment and this is the duel. It's just very dramatic.

Kelsey: Oh, yeah.

Becca: Yeah.

Kelsey: Yeah, yeah, yeah.

Becca: It is such a weird little foray, [01:03:00] a heightened super contemporary world for a second. I actually feel the same way about the sex scene at the beginning-

Zoe: Yes.

Kelsey: Yeah.

Becca: -of it as well. I feel both of those things just really pulled me out of the story in general. But I think generally, I'm with Molly in terms of generally enjoying a lot about this. So, it doesn't bug me to my wits end that this exists.

Zoe: Do you know how long it took me to realize what the sexy at the beginning was about? Because it was like, all of a sudden, this is happening and then I was watching and I was like, "What did I watch the beginning of this? Why did I watch that? I don't understand."

Kelsey: I thought it was an interesting choice to have that in there, because I felt they set this really steamy tone and then there was almost nothing steamy until the end again. So, it felt very jarring in a way because you're like, "Whoa, this is what we're watching." But then you weren't watching that.

Zoe: I agree. All of a sudden, it was really intensive and I'm like, [01:04:00] "I'm ready for some intensity. Let's do it." Like you said, then all of a sudden, the pace slowed away the hell down-

Molly: and **Kelsey:** Yeah.

Zoe: -and it changed tone completely.

Becca: Yes, absolutely. All right, now, favorite moment from the episode, I should say.

Kelsey: I think I can be quick again, because I think my favorite moment was the few moments of Dan Stevens. I felt he actually did not have a ton of screen time, but anytime he was on screen, he just absolutely lit it up and just brought a different energy to the role. Again, I'm not 100% positive. It's the right Edward energy, but man, he's so charismatic. You look at him, and he's just such a star, and you can't take your eyes away from him.

Zoe: I think I've already discussed my favorite is that sister moment.

Kelsey: Mm, yeah.

Zoe: I'm just going to can't-- When I think of this adaptation, that's all I want to think about. It's just that sister moment.

Molly: The Edward and Elinor moments in this half were really [01:05:00] beautiful for me, the one where they're talking about their feelings at long last and she says, "I wouldn't have thought so highly of you if you'd acted differently." That was, ah, oh, so good and then also his proposal, I wept.

Becca: I am going to just have to agree with Kelsey. I love the Elinor and Marianne scene. It's so pivotal for me. We're going to do this-- This is something we should just generally do, I think when we cover adaptations. Let's give a three sentence summary of how we felt about this movie or just overall thoughts on the movie. Is that makes sense?

Zoe: Sure, I'll do it.

Kelsey: Sure, I'll do my best.

Molly: It does not have to be three sentences.

Becca: Oh, you can rant. We are totally a safe space for ranting. We appreciate it when our guests don't like the content that we're watching or listening to.

Molly: I love when our guests don't like the content.

Becca: Because it creates so many better conversations when people disagree with us.

Molly: Yeah.

Zoe: I thought it was fine. I definitely think that of Jane Austen adaptations I have [01:06:00] liked, I really liked the 1995 *Sense and Sensibility*. I really did enjoy that I. I will say like, I'm always a big fan of a mini-series, but I think agree in the sense of the pacing was just off for me. At the same time, too, though, Dan Stevens. I did think there was really good moments and that's really what helps me keep going through it. I feel good having watched it. I didn't regret watching it. Am I going to watch it again? Probably not, unless, I really need to take that much time out of my life. [laughs]

Kelsey: I really did not enjoy this adaptation at all. I found very little of it to grab my attention. Because of the pacing, I thought the pacing was dismal. I really also [01:07:00] thought that the casting was and the writing choices was simply fine. I think what you touched on a little bit about the witticisms was lost for me just because it felt very one note with a few bright spots in there. I think there was talent in the cast, but unfortunately, I'm sorry, this is not three sentences. [laughs] But unfortunately, when I look at it compared to the just the dynamics that you got from the 1995 cast, it paled in comparison and I know it was trying to do something else, but it did not resonate with me what they were trying to do. I felt relief that it was over. I was just like, "Oh, thank God."

I really could just couldn't be bothered with it anymore. I found very little that connected with [01:08:00] me in this one. It felt to me it was a lot about Marianne. I don't think Marianne is the most

interesting character at all and I also didn't think this actress as Marianne brought all of the things that I think she could have to Marianne. I preferred Kate Winslet's Marianne. I thought she's more fluttery and all over the place. This one, I don't know, she was good.

Molly: Very dramatic.

Kelsey: I don't know. It didn't connect with me, again. My note here was and I'm, "Eh" about Marianne, especially this Marianne. So, it didn't work for me.

Becca: That's fair. I will say this much. We didn't talk about it so much during the read throughout the book. This is generally a more book accurate adaptation, but there is a contingent of Jane Austen fans who find [01:09:00] *Sense and Sensibility* to be drab, and be a little bit less fun and witty than her other books, and find the love interest lacking. I personally like it the best for a lot of reasons. It's my favorite book, because it's very sister focused and I'm just a sucker for sisters tales, generally, and seaside tails, but that's a different story.

Kelsey: [laughs]

Becca: I think that it is really fair to find *Sense and Sensibility*, especially this adaptation not to your taste. It might not be for everyone. Emma Thompson one certainly is much more universal in a lot of ways. So, that being said, my take on this one is that I really like it. I think it is a very close adaptation of the book in a lot of ways, and I think it's not trying to be the 1995, which I appreciate, because I don't think anybody could capture the [01:10:00] magic of that movie with its cast and it's-- [crosstalk]

Kelsey: I agree, I agree.

Molly: -story. I appreciate that it's doing something different. I found this one a lot later in life and I think what I appreciate about it is that it goes a little bit more high drama. It gives me the story in a new fashion. As someone who loves this story, I will take it in any fashion. But I don't think it's objectively better than the 1995.

Molly: I've been mulling over what's always said about this one focusing more on Marianne and Marianne being the least interesting character, because I agree that I don't think-- [laughs] All right, maybe I'm just being controversial to be controversial now, but--

Kelsey: [laughs]

Becca: Go for it.

Molly: I don't think that Elinor or Marianne are the most exciting characters in this story. I think Colonel Brandon's the most exciting character in this story.

Kelsey: Yes.

Molly: [crosstalk] don't get enough of him [01:11:00] ever.

Kelsey: I think that's totally fair, because I felt there was a lot going on with him and he kept popping

up, and I'm like, "But what's his backstory? Are we going to get a flashback of Brandon?"

Molly: What we should have had-- All right, this is what I need is a flashback. Since this one is so into flashbacks, what we really need it as a flashback of Brandon and Eliza and their love story. Because this Brandon, yes, okay. I think that he is handsome. However, his storytelling was not as awkward as Colonel Brandon should be, but it also wasn't captivating enough to be captivating. When he was telling the story about Eliza, it was just a little bit overdramatic. I think one big takeaway from this adaptation, which I did thoroughly enjoy is that there were moments where it was just too overdramatic for me to take seriously and most of those moments were Brandon being too intense.

Becca: Heartbreaking for my boyfriend who loves this actor from *The Walking Dead*.

Molly: Yeah. Well, I [01:12:00] still love him. I still love this Brandon, and I still have Alan Rickman's Brandon. Brandon could literally be anyone and I would be like, "Yes, because he's a perfect character." I love his story, and I love his growth, and I love just everything about him. Yes. But my overall takeaway is that I did love this adaptation. I love both adaptations. I think that I liked this Elinor more overall and she does tend to carry the story, but yeah, that's all I have to say about that.

Kelsey: At the beginning of this, you guys asked us, if we had a hot take and I didn't know what a hot take was. [laughs]

Zoe: [laughs]

Kelsey: But I do have a hot take now and that hot take is that I think that Dan Stevens would have made a better Willoughby than an Edward.

Molly: [sighs]

Zoe: Ooh, ah.

Kelsey: Because I that if he had been cast as this particular Willoughby, it would have been way more heartbreaking and way [01:13:00] more hard for us to let go of him like Marianne. I think also he would have brought a lot to that role. I think Dan Stevens is a super interesting actor, which I won't go into here, but that's my hot take. I think he would have been right as Willoughby.

Molly: I love that hot take.

Becca: I actually really love that uptake a lot, partially, because this is also something that Jane Austen adaptations do in general. It's done in *Pride and Prejudice* a lot, where Wickham is supposed to be the hottest man and part of the reason, he gets away with everything is, because he's super-hot. They always cast a super, super heartthrob to play Darcy, which is a problem, because you're like, "Well, no--" If you're going to be ultra-charmed by anybody it's going to be calling for Colin Firth-- [crosstalk]

Molly: Colin Firth. Oh.

Becca: But I think that this adaptation suffers from something similar, obviously, Dominic Cooper superstar, *Mamma Mia!*. [laughs]

Kelsey: Yeah.

Becca: Howard Stark in [01:14:00] *Captain America: The First Avenger*, but he doesn't play Willoughby as hot as he is generally, and Edward is not supposed to be a dream boat. He's supposed to be modest and sweet. And so, you have this pair of big blue eyes staring at you and saying, "I'd like a quiet country parish" and it's like, "Oh, yeah, I'm Jewish, but I'll go to a quiet country parish."

Kelsey: Yeah.

[laughter]

Kelsey: Oh, me too, me too.

Becca: All right, so, last question here would be who wins the episode?

Zoe: Actually, this is a perfect segue, because you just said it, which I wrote down Dan Stevens eyes.

[laughs]

Becca: Perfect.

Molly: Yeah, I think I do agree.

Kelsey: [laughs]

Zoe: You said that and I'm like, "Actually, he was so perfect." Although, I will say, I got a love Anne.

Kelsey: Yeah. She was great.

Zoe: Anne's great. She's so great. [laughs]

Kelsey: It just popped out. [laughs]

Becca: [01:15:00] Absolutely. I am going to give it to the woman playing Elinor, because I think her breakdown is very effective in this story.

Molly: Totally.

Becca: Yeah. Oh, my God, this concludes our coverage of *Sense and Sensibility* in particular. Zoe and Kelsey, thank you so much for joining us on this extremely long journey. We really appreciate it.

Zoe: Thank you for having us.

Becca: For our listeners who are wondering what's going to happen next, we are not going to go straight into Emma. You're going to get some cool other content coming down the pipeline. We will keep you updated on that. But then we will be going straight into our read of Emma. But Tea & Strumpets, do you

want to tell the people where they can find you one more time?

Kelsey: I would love to. Yep, we're a podcast. If you're listening to this podcast, you know where to get podcasts. We're everywhere. You can get podcasts. We're on social media at T as in Tom and N is Nancy's trumpets, and we've got a website called *romancepod.com*. [01:16:00] And again, we have a podcast, where we talk about Regency romance books and other books that are adjacent to that genre, and we read a book, and we talk about it, and it's a lot of fun. So, we really hope you'll give us a listen.

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

Kelsey: And find yourself a pair of Dan Steven blue eyes.

Molly: Yeah.

Becca: Yes.

Kelsey: [laughs]

Zoe: Great pick.

Kelsey: I was going to say the same--

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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