

Hey, everyone. Before we begin today, we want to thank our newest patron, Erica. Welcome to the team. If you want to be like Erica and get access to bonus content like our notes, outtakes, and more, head on over to patreon.com/podandprejudice. We also wanted to let you know that we've dropped a new design on our merch store. It says, "This is Becca, this is Molly. We're here to talk about Jane Austen." It sounds very weird doing that by myself. Anyway, we're really excited about this design and we wanted to thank the incredible team at TeePublic for creating this for us. So, be sure to check out the store at the link in our episode description.

And now, enjoy Part 2 of our discussion of the 2008 miniseries of *Sense and Sensibility* with our guests, Mel and Mike.

Mike: This is Mike.

Mel: This is Mel.

Mike: We're here to talk about Jane Austen

Mel: 2008 adaptation of *Sense and Sensibility*. I loved it. [laughs]

Becca: Perfect.

Mel: And that's the show.

[Pod and Prejudice theme]

Becca: So, this [00:01:00] is Becca.

Molly: This is Molly.

Becca: We're here to talk about Jane Austen with our significant others, again.

Molly: We are here to talk about Jane Austen with our significant others. We've got Mike and Mel, as you heard, back with us again. If you are joining us for the first time, we would strongly recommend going back and listening to the episode immediately preceding this, at least. But preferably go back to the beginning of the season. But live your life, do what you want. But in that episode, we asked Mike and Mel to tell us all about their Jane Austen takes. Mostly, they don't know much about her. So, this has been really fun.

Becca: Yes, it's been a minute since we've had a guest on the podcast, who has no point of reference for Jane Austen other than knowing who we two are.

Mike: Other than listening to this podcast.

Becca: Exactly.

Molly: So, should we just jump back right in?

Becca: Yes, because we made it through literally none of this adaptation, the first steps.

Molly: And we recorded an hour and 40 minutes of material. We'll see how long that episode ends up being.

Becca: It's a lot of stuff. There's a lot to say.

Molly: And we took a lot [00:02:00] of breaks.

Becca: Yes.

Mike: We made a lot of dumb jokes.

Becca: And a lot of that is just set for the patron.

Mike: [laughs]

Molly: Yep. I hope, if you're looking to hear us just be goofy, you can definitely head on over to our Patreon at patreon.com/podandprejudice and sign up for our \$5 tier, because at that tier, you get outtakes from our episodes like once a month and we just drop us being silly and not knowing what to talk about. So, we just talk about silly things.

Becca: Yes. And if you want even more pure chaos, I believe at our \$5 tier, you also get us making cocktails.

Molly: That's at our \$7 tier. So, give us more money.

Becca: If you're Richie Rich.

Molly: [laughs]

Becca: And you want to drink with us, that is how you do it.

Molly: But if you don't want to give us money at all and you're just here for the free content, that's totally understandable, because that's why we listen to podcasts, isn't it?

Becca: Exactly, exactly. So, anyway, free content.

Molly: Yeah. Back to the free content. Back to the first half of the 2008 adaptation of *Sense and Sensibility* written by Andrew [00:03:00] Davies. Where we left off, we had just gotten our girls out of Norland Park.

Becca: And they are headed to Barton Cottage, which this adaptation leans in on the seaside tale.

Molly: Oh yeah. It's like ocean crashing onto rocks foaming and Margaret leans out of the carriage and goes, "Look at the sea." Before we get there though, we have a carriage ride that I wanted to draw attention to. They're sitting in an order. Mrs. Dashwood is sitting next to Margaret, and Elinor is sitting

next to Marianne, and then we have this montage of them riding through the countryside, and they all just at some point switched seats, and we are suddenly looking at Margaret asleep and Elinor shoulder, and Marianne, and then Mrs. Dashwood. Was this an editing glitch?

Becca: Presumably, they stop every so often.

Molly: Oh, to like pee.

Mel: To strap, maybe just to stretch their legs.

Becca: Yes, stretch their legs, pee. The guy who's carrying the shit on [00:04:00] the back can stretch out a little bit.

Molly: You're right, you're right, you're right. Okay. Well, I was thinking it was a glitch in the movie, but you're right. They probably-- [crosstalk]

Becca: No, it actually, probably is a glitch in the movie as well.

Molly: But you're right. They have to go to the bathroom. They have to stop and get some McDonald's, you know?

Becca: I fully love the idea that in Jane Austen times, they just had to hike up their skirts and just squat on a road trip.

Molly: They probably did.

Becca: Yeah.

Mike: It's a common movie mistake, because the same thing happens in *Jurassic Park*. If you watch the movie carefully, when they're in the helicopter, they're sitting in a certain order. When they land and get out of the helicopter, they get out in a completely different order.

Molly: [laughs]

Becca: See, my boyfriend can't tell you a thing about Jane Austen, but he can tell you every fact on earth about *Jurassic Park*.

Mike: It's true.

Molly: Have you seen *Jurassic Park*?

Mel: Ah, once, when I was very young.

Molly: Cool.

Molly: Me, either.

Mel: But I just went to the *Jurassic Park* section of Universal Studios.

Molly: So, she's an expert.

Mel: I'm an expert. [laughs]

Mike: Mel knows all the dinosaurs.

Mel: I can name two dinosaurs. So, I'm an expert.

Molly: What are the [00:05:00] two dinosaurs that you can name, Mel?

Mel: A Tyrannosaurus rex and velociraptor? Did I say those, right?

Mike: Yes. And they're the only two that matter.

Mel: All right, cool, cool, cool.

Mike: So, all you need to know.

Molly: I can name some other dinosaurs, and this is obviously relevant to Jane Austen. Brontosaurus.

Mel: Oh, yeah. I knew that one.

Molly: Triceratops.

Mel: All right. Well, when you say-- [crosstalk]

Becca: Classic Molly naming the vegans.

Molly: [laughs] I don't know anything about them. I babysat these kids once. [crosstalk]

Mel: Which reminds me, Barney?

Mike: My mother. Oh.

Molly: Oh. Sick burn.

Mel: Anyway.

Molly: Speaking of people calling their mom's old, that happens in this part.

Mike: Great segue.

Molly: Vroom, vroom. When everyone's asleep in the carriage, Elinor opens up her gift, and that's when she finds that it's a sketchbook, and she's got tears in her eyes, and it's very pure.

Becca: That one is, that really gets to me as a moment between Edward and Elinor building the chemistry and the love between them.

Mel: Oh, sweet gift. It was really thoughtful in my opinion.

Molly: Dominic Cooper, man.

Mel: Thinks of everything.

Becca: No. [00:06:00] Dan Stevens?

Mel: No. Not. That's the wrong person.

Becca: We're getting ahead of ourselves.

Mel: I can do this. Dan Stevens.

Molly: Yeah, all right. I'm going to cut myself saying that, because I keep doing that. Okay.

Becca: No, you leave it in, you leave it in. Let them know. Let them know you are shame.

Mel: Molly is only human, everybody.

Molly: I'm only human. Only human.

Mel: Beautiful.

Molly: So, they arrive at the cottage and to this version of the cottage is a little bit more haunted than the 1995.

Becca: They make a lot more effort-- It looks almost like the same cottage, but more weathered. They make an effort to make it a little shabbier.

Molly: Yeah, and well, I think that part of it definitely has to do with how seaside-y this really is. Because the other one was next to like a lake and this is next to salt waves, air blowing against the windows, and sand getting in the cracks and stuff. It definitely is weathered. This vibe, when they get in, and they're looking around, and they're all wearing their fancy clothes, and [00:07:00] Mrs. Dashwood in particular looks offended, but she's not offended but scared of everything. This was very the Rose family arriving at the *Schitt's Creek* motel.

Becca: This is the third time we've made this comparison and it continues to be correct.

Molly: Yeah. Well, Mike was listening at this time, but this is before I knew you, Mel. At when we started reading this book, they lose all their money, and have to go move into this little house, and I was like, "This is *Schitt's Creek*."

Mel: The *Schitt's Creek*.

Molly: And then I was like, "Is this book just *Schitt's Creek* or is *Schitt's Creek* based on *Sense and Sensibility*. And we put out a poll and our listeners were like, "Shut up, Molly." But I was like, "I stand by it" and I do.

Becca: I still think David as Elinor and Alexis as Marianne is very much a thing.

Molly: Oh, completely.

Mike: Hail, Elinor.

Molly: [laughs]

Becca: Hail, Elinor.

Molly: It's so accurate.

Mike: You just fold it in. Just fold in the cheese.

Becca: Said, that's the vibes, that Elinor trying to make a fire here.

Molly: Yes.

Mel: Oh, my God. [00:08:00] It is literally-- that's wonderful. Yeah, that's perfect.

Becca: Yeah.

Molly: Mrs. Dashwood would be like, "Yeah, just strike the word against the thing." She's like, "What do you mean strike it?"

Mel: "I've never struck what before."

Becca: Exactly.

Molly: Marianne then finds the piano in the house, and she plunks a key, and it's out of tune, and she closes it immediately, and it's all covered in dust, and it's very sad. And then, Mrs. Dashwood turns to Elinor and she's like, "Can we really settle down here, do you think?" Elinor was like, "We must." That's another instance of Elinor being asked to be the caretaker of this family. Her mom's looking to her for guidance.

Becca: And then, who rolls up in that moment?

Molly: I will tell you who rolls up, but I want to first say that Mel's question for who rolls up is the best. John Middleton rolls in and-

Mel: I remember what this is going to be.

Molly: And Mel goes, "Is he from *Harry Potter*? Who was it?" I was like, "I don't know. Who do you think it is?" She goes, "Is it Flitwick?" I was like, "No." She was like, [00:09:00] "Is it Professor Sprout?" I was like--

Mike: [laughs]

Molly: I was like, "No." She got it on the third guess. It's Arthur Weasley.

Mel: Yeah. I just want to be clear. I've read the first three *Harry Potter*'s and I've seen the first three movies, and I'm ashamed of myself.

Becca: And you still thought it was Professor Sprout?

Mel: Yeah. A lot has happened in the last year and a half from when last left off on *Harry Potter*.

Molly: [laughs]

Becca: That's fair. That's very fair. But he makes for an amazing Sir John.

Molly: He is the perfect Sir John. In fact, he's been Sir John all along. I just didn't know it yet.

Mel: I think we're coming up close on another one of my favorite quotes, which was from John. "Company, company, where would we be without company?"

Becca: Yeah.

Mel: It was just a really sweet line. I was like, "Oh, he loves a party."

Becca: He strikes the perfect balance between a guy who's just really sweet and one's friend, and a guy who's really creepy, and needs to be out of your personal space.

Mel: Yeah.

Molly: Yeah. He comes in and he invites them to dine with them every night, and he also looks at the three girls, and he's [00:10:00] like, "You're so beautiful. We're going to get you all married off." And they all are like, "Ah,--"

Becca: "Margaret's a child." [crosstalk]

Molly: Yeah.

Becca: [laughs]

Molly: And he was like, "Oh, really? Okay. Well, I believe you. I'll leave it to the ladies. You'll love my mother-in-law." I like that, that he backs off and they're able to giggle at him.

Becca: And also, you can see it in the film. He's fully six inches from Mrs. Dashwood's face at some

point. And just the way he acts, he acts like he has bad breath.

Mel: Yeah. [laughs]

Becca: And then meanwhile, we cut to his wife, who also looks like she smells bad, but in a more vampire way.

Molly: Yeah. I feel she smells like mothballs.

Becca: Yeah, or like rotting flesh.

Molly: Okay.

Becca: [laughs]

Mike: Or, dank porcelain at the [unintelligible [00:10:43]

Becca: Dank porcelain.

Mike: Like a toilet bowl, but-

Becca: Oh, okay.

Mike: -like a fancy toilet-- [crosstalk]

Molly: Oh. Fancy toilet bowl, totally.

Mike: Like still stinky, but fancy sticky.

Becca: Fancy, but with BO.

Molly and Mike: Yeah.

Molly: So, to clarify for our listeners, we cut to [00:11:00] Lady Middleton, who they have made like she was an unnecessary character and I see that now. But they have made her the most boring and uppity, but just she doesn't say anything and she's just sitting there not doing anything. Just completely stone face with her children all running around her and then one daughter next to her looking miserable, and they look like they're straight out of a horror film.

Becca: And then you have John Middleton standing next to her with the cutest puppy.

Molly: Yeah, it's a really good puppy.

Mel: [crosstalk] cute puppy.

Molly: And then when Mrs. Jennings comes in, she and John have kind of a flirty relationship. Anyone else noticed that? Just me?

Mike: Okay. I noticed this, and when I was watching it, I was confused, because, I remember listening to you guys read through the book, but then I was like, "Wait a minute. Why are these two acting like they're the married ones?"

Molly: Yeah.

Mike: They have this flirty, [00:12:00] bickering couple kind of vibe going on. And then Becca had to be like, "No, he's married to her." And I was like, "She's half his age and is practically a set piece."

Molly: Mm-hmm.

Becca: I maintain that one of the most underrated jokes that is subtly placed into the story is how well Charlotte would have been suited to marrying John Middleton and how well Lady Middleton would have been suited to being married to Mr. Palmer.

Molly: Now, here's a question. Because it's been a while since we read the book and I'm coming out of the 1995, in this first half of the 2008, we don't meet Charlotte or Mr. Palmer.

Becca: We don't.

Molly: Does the 1995 move us meeting them earlier than we meet them in the book or did this adaptation cut them?

Becca: The 1995 moves them earlier.

Molly: Okay, okay.

Mel: [laughs]

Molly: I was worried, because now that I've seen Hugh Laurie. I want to see what this one [00:13:00] does with him in comparison.

Mel: Mm.

Molly: Becca will neither confirm nor deny.

Mel: Yep.

Becca: Neither confirm nor deny. Anyway, let's go on.

Molly: Yes.

Mike: Is Pooter in this?

Becca: No.

Mike: Devastating.

Molly: Yeah.

Mel: Who? I'm Just kidding. All right, it doesn't matter.

[laughter]

Mike: The most important character in Jane Austen [crosstalk]

Becca: Pooter, the parent.

Molly: Pooter, the parent.

Mike: He's a parent.

Mel: Oh, sure.

Molly: [crosstalk], the man. When they all turn and look at the Dashwood girls and it's Mrs. Jennings and John, and all of the children, and the dog, and everyone, I want to make a meme of that image of them all staring at the Dashwoods, but then add Bernie in the chair with the mittens. I know it's a long time ago now, but I still am going to do it, I think.

Becca: [laughs] You missed your opportunity, but you can pop it in anyway.

Molly: I'm going to pop it in anyway, because we might as well bring that meme back.

Mel: Yeah, it's classic Molly behind the curve [laughs].

Mike: Oh, wow.

Molly: Savage.

Becca: Oh, man. We've just watched *The Dispute*.

Molly: Yeah.

Mel: [laughs]

Molly: This relationship is on thin ice.

Mel: Oh, no. [00:14:00]

Molly: We cut to dinner, and we get this moment where Margaret reveals that Elinor has left her heart behind in Sussex, and Mrs. Jennings is like, "Oh, well, we have a guest coming that's going to do for one of you," and Sir John is like, "Oh, Colonel Brandon. Yes, yes, yes." I love how seriously he takes this also. Mm, mm-hmm.

Mel: [laughs]

Becca: To him, Mrs. Jennings is the ultimate authority on matchmaking.

Molly: Yeah, and he loves it. He eats it up. Then, we tell a little story about Colonel Brandon, like, "They say he got his heart broken and he's never loved another woman's since."

Becca: Marianne's like, "Good."

Molly: Marianne, not like that though. She says, "You say he stayed faithful to his true love," and then she raises her eyebrows a little bit and she goes, "I like that." It is so on my nose. Like, "Oh, these two are going to end up together."

Becca: And it's so suggestive, because the irony is her being like, "Yeah, as it should be first love."

Molly: Mm-hmm. First [00:15:00] love. Yeah, that is the irony, isn't it?

Mel: Is this where she also says, "When I fall in love, it will be forever."

Molly: Yes.

Becca: Yes.

Mel: I liked that.

Molly: When I fall in love, it will be forever. [singing]

Becca: We don't want to pay for the song, Molly.

Molly: All right. Okay. It's a jazz standard.

Mel: Is that from *Jurassic Park*?

[laughter]

Molly: It's a jazz standard.

Mel: Cool. [laughs]

Molly: Guys? Okay, so, anyway, immediately after Marianne's like, "When I fall in love, it will be forever." Brandon enters right on cue and they're like, "Colonel Brandon, we were just talking about you." Now, this Brandon is played by--

Becca: David Morrissey, I believe.

Mike: David Morrissey, who I am a big fan of.

Mel: We wrote here, "Paul, does David Morrissey look like Piers Morgan? Anyone, anyone?"

Mike: Does he look like Piers Morgan? He does a little bit. He's got the same kind of chin going on.

Mel: Yeah.

Molly: I want to say Piers Morgan, but if Piers Morgan was a [00:16:00] smokestack.

Becca: How dare you? Piers Morgan is so not attractive.

Molly: This guy is hot.

Mel: All right, so, that's the one discrepancy between the two of them is that, at one time what is it? But otherwise, identical.

Molly: [laughs]

Mike: David Morrissey, very hot. I know David Morrissey. I've already talked about how I love zombies with my *Pride and Prejudice And Zombies* love. I know David Morrissey, because he played a spectacular villain on *The Walking Dead* and it was so funny seeing him in this, because in *The Walking Dead*, first of all, he's from the south. He speaks with a southern accent. Not the case in this. But he is also this charming-- He's a charming villain. You want to walk up and shake his hand, and then he's going to chop your hand off, and feed it to a zombie.

Molly: Yeah.

Mike: So, it was very, very disturbing to see-- When he walked into the [00:17:00] room, I was like, "Argh, governor." [crosstalk]

Becca: Yeah, meanwhile, he's playing Brandon, the gentlest and loveliest of men.

Molly: Yeah, it's a theme, I guess, to have people, who usually play villains play Brandon in *Sense and Sensibility*.

Becca: Guess so.

Molly: Have you read my note, yeah, Becca?

Becca: Yes. I'm choosing to ignore your note. It doesn't exist in [giggles]

Mike: What does the note say?

Becca: That she likes David Morrissey's Brandon better than she likes Alan Rickman's Brandon.

Mike: Yes.

Molly: Mike, do you agree?

Mike: I'm team Molly on this.

Molly: I'm so sorry to our fans.

Becca: I'm going to say this now--

Molly: Becca is breaking up with me.

Becca: No. No, no, no. This isn't the end of the podcast yet.

Molly: Not yet. We're on thin ice.

Becca: Wait till you hit the end of the series, because you can't really judge it based on one scene or two scenes. You have to judge based on the whole thing.

Molly: Sure. Now, this is not something against Alan Rickman or his performance, but I will say so far, what I like about this Brandon is that he plays [00:18:00] really well the kind of Darcyness of Brandon, where he's able to express himself really well in private, but as soon as he gets in front of a pretty girl, he's like, "You're fine." And I really liked that about him. I just find him pretty hot.

Becca: Okay. He is hotter than Alan Rickman. I'll give you that. But for me, I really liked this Brandon. He's very good, but he plays Brandon a little bit more gruff.

Molly: But I think Brandon is, maybe.

Becca: See, I like Alan Rickman's take on him as so gentle, and tender, and vulnerable. But masked behind the niceties of his era, I should say.

Molly: Mm-hmm.

Becca: But that being said, I don't want to hate on David Morrissey's Colonel Brandon, just because I am more of a fan of Alan Rickman. But for me, that was the sticking point of this adaptation is that I just can't compare anybody to Alan Rickman's Colonel Brandon.

Molly: And I'm sure [00:19:00] we'll have a longer discussion about this at the end.

Mike: That being said, Molly, here we go. Team David Morrissey.

Molly: Oh.

Mike: It's my phone background.

Molly: Mike made David Morrissey's phone background. Ah.

Mike: If you're going to make Alan Rickman, your background, David Morrissey's in my phone

background. Here we go.

Molly: Oh, my God, I was thinking about it, too. I was like-- Here's the thing. This is the thing that I had the urge to make Alan Rickman, my phone background. I didn't have the urge to make David Morrissey my phone background, even though, I do find him hotter and a better Brandon. There's just something about Alan Rickman that makes you want-- [crosstalk]

Becca: That's the thing. There's something magical. There's lightning in a bottle in that performance and it's not to take away from David Morrissey's performance of Colonel Brandon. It's just something about Alan Rickman's Colonel Brandon is special.

Mel: Also, your phone background was Alan Rickman and then it was a picture of me. So, I'd be really upset now if it was David Morrissey. [laughs]

Molly: [laughs] Yeah, that was the other thing is that like, "Now, I felt I was--" Because before it was like-- I don't remember what it was before. [00:20:00] Alan Rickman but--

Becca: I think it was Amy Rose.

Molly: It was probably my dog. Yeah. And then, it was Alan Rickman, and then when I actually got in a relationship, I didn't have to fantasize about Alan Rickman anymore. So, I made Mel my phone background and now yeah, I would [crosstalk].

Mel: But now, we have a backup option. David Morrissey isn't going anywhere.

Molly: Oh, yeah, just in case [crosstalk] because of this podcast.

Mel: Yeah. I'm on thin ice, everybody. I said she's a behind the curve.

Becca: You also said that he looks like Piers Morgan, which is honestly the most offensive thing I've ever heard.

Molly: Yeah, it's [crosstalk]

Becca: [laughs]

Mel: That's two strikes against me, which--

Becca: Yeah, exactly, You're on thin ice, Mel.

Mel: I can't believe I was invited back.

Mike: [laughs]

Molly: We just didn't have any other options.

Mel: Bottom of the barrel over here.

Molly: So, where were we? He enters.

Mel: Yep.

Molly: And everyone's sitting around later listening to Marianne play. I had to draw attention to the creepy doll in the background of this scene. I don't remember what exactly I'm drawing attention to there, but I remember that there was a doll and it was creepy.

Mel: Mm-hmm.

Becca: [00:21:00] Are we going to skate over, I believe it was Mrs. Jennings go. "What do you think, Colonel? One of them will do for you."

Molly: Oh, it was like, "What do you think, Mrs. Dashwood? He'll do for one of them, don't you think?" And then, Mrs. Dashwood is like, "Oh."

Becca: I mean, just the cringe. I have to say this that the way that it's captured in this one, like the cringe of Mrs. Jennings and John Middleton is so visceral. You get Marianne's point of, "I don't care how nice they are. I can't be around them too long."

Molly: It's interesting, because at the same time, I actually felt like, "Well, I understood the cringe on her part more." They are much less reactive towards it than they were in the 1995. It almost seems they are able to laugh at them a little bit more and not. They aren't as viscerally embarrassed by them or disdainful.

Becca: I will say the one thing I really don't like that they do in this is that they give Mrs. Jennings and John Middleton kind of cockneyish accents, which I find weird.

Molly: Oh, do they?

Becca: Yeah. Especially, Mrs. Jennings. And I was like, [00:22:00] "These are pretty rich people."

Molly: Well, I guess, they're in the countryside, but they live in London most of the time, don't they? Or Mrs. Jennings is.

Becca: Yeah. They're very rich. Isn't John Middleton a lord?

Molly: Can you be cockney and rich? Isn't cockney a region? I don't know.

Mike: No, it's considered like improper.

Becca: It's the low class. The accent that Jane Austen writes bits of the Steele dialogue in and I'm like, "Wouldn't they have an [unintelligible 00:22:24] situation going on?"

Molly: Oh, yeah. Wait, there was an awkward moment. That awkward moment when John is talking with Brandon and he's like, "It's Marianne, ain't it?" But it's so not cockney.

Becca: Yeah.

Molly: He's trying to be cockney, but it's also Arthur Weasley and he's so proper.

Becca: It gets out with Mrs. Jennings at points, too, and I'm like, "They're trying to de-class these people." But the point is not that they're low class necessarily. The point is that they act low class, when they should know better.

Molly: You know what's interesting? I think a comparison between this and the 1995 [00:23:00] is that this movie is not doing so well on the nuances of the class conflict that this story.

Becca: The Economics of Dating in Jane Austen.

Molly: Graham, the sound effect.

[The Economics of Dating and Jane Austen stinger]

Molly: Yes. Because it's not just like rich be poor in the book and I think this movie is this series is simplifying it a little bit because I don't know, 2008.

Becca: I think we can reserve judgment, because again, you're not all the way through yet. So, we'll see how you feel at the end.

Molly: We'll put a pin in it.

Becca: We'll put a pin in that conversation, but I will say, John Middleton and Mrs. Jennings accents were like, "Nah." [laughs] Anyway, back to the story.

Molly: Yes. Okay. So, later though, Marianne's playing the piano and afterwards, John asks Brandon he thought if Marianne's playing really loudly and Brandon's like, "Remarkable." And you can see Marianne like, "Hmm, fine." She's like Tinker [00:24:00] Bell. She needs applause to live. Anyway, that was a *Glee* reference.

Mike: Yeah.

Molly: Thank you.

Becca: It's also a Mary Martin, *Peter Pan* reference.

Molly: I know what *Peter Pan* is. I know it. But who's Mary Martin?

Becca: Have you not watched Mary Martin live action *Peter Pan*?

Molly: Probably.

Mel: Yeah, Molly. Everyone has seen it, including me.

[laughter]

Becca: But just in case, anybody hasn't seen it, which is not now--

Mel: No, no. I have famously seen this.

Becca: Famously, Mel has seen this. It's an old timey live recording of a musical of *Peter Pan*. Mary Martin playing Peter herself. You've seen the old musical version of *Peter Pan*, right?

Molly: I think *Peter Pan*-- The reference that I was making was, I'm like, "Tinker Bell, Finn. I need applause to live."

Becca: Well, yes. But that's a reference to-- [crosstalk]

Molly: I know the play, *Peter Pan*. I know that Tinker Bell needs to be clapped alive at the end. I know.

Becca: By the audience.

Molly: Yeah, I know.

Mel: Spoiler alert. I've seen it, I've seen it.

Mike: Listen, the most important *Peter Pan* performance is when Christopher Walken played Captain Hook. That was [00:25:00] the most important *Peter Pan* performance ever.

Becca: So, wait, which one did you watch?

Molly: I've seen *Peter Pan*. I don't know what you want me to see. I've probably seen that *Peter Pan*. I know that Tinker Bell needs applause to live, because actually I have a play that I did in high school, where it's a Christopher Durang play and, in the end, this one character is giving this monologue about how she went to see this production of *Peter Pan*, and everyone started dying, and everyone was like, "You need to clap to keep us alive." But they were actually dying, and it was horrible. Anyway, but I know that Tinker Bell needs a place to live. I was actually referencing *Glee* though. Because Rachel Berry says, "I'm like Tinkerbelle, Finn. I need applause to live." I feel we've dwelt on this too long.

Becca: All this to say, I actually think there's a little heat in that moment between Marianne and Brandon.

Molly: when he says remarkable?

Becca: And she looks at him with that fiery gaze. This Marianne has a real fire to her gaze.

Molly: Yes.

Becca: She looks turned on very easily.

Molly: Yes.

Mel: Yeah.

Molly: This Marianne is hot.

Becca: Yes.

Molly: But [00:26:00] this scene to me is the quintessential, who Brandon is. Because after he says that, he goes to Elinor and he's like, "Your sister had played with such a passion." He's going on about how great she is and how he knew someone once who played with her passion. But Marianne has a better technique and Elinor is like, "You could tell her yourself. Here she comes." And then, Marianne comes over and she goes, "We were just talking about your play," and Marianne goes, "Oh," and he goes, "Yes. Remarkable."

Becca: And she goes, "Yeah, you said." [giggles]

Molly: She's like, "I know. What else?" He's like, "I noticed that you played the last movement apasionado when the composer marked it allegro." This is not flirting Brandon. She's like, "Did you find that, good, bad?"

Becca: And he's like, "I found it original."

Molly: Oh, yeah. It's like, "Oh, what an original outfit you are wearing?"

Mike: This is what we call negging. It's very toxic.

Becca: It's actually accidental negging, which is even worse.

Molly: Can you remind me, because I remember, but some people might not have [00:27:00] listened to Season 1 what that word means? I forgot.

Becca: No, I'm laughing, because we've just been dating women for so long.

Molly: Is it not something women do?

Becca: They probably do, but it's such a man thing to do.

Molly: Yay.

Becca: It's the technique of flirting by mildly insulting someone to make them feel bad about themselves, but then adding in a touch of a compliment in there as if that's to bring them in a little closer. Like, "I'm surprised that I want to sleep with you, but I do."

Mel: That just made my stomach do a backflip, that entire phrase. [laughs]

Molly: In a good way or--?

Becca: What's a good example of negging?

Molly: Collins, Collins.

Becca: Oh, yeah. Collins is very into negging, the whole like, "I am so happy to marry you and no one else will, because of your circumstance."

Molly: Mm-hmm.

Becca: Like, "Are you sure you want to say no to me? I'm really happy to marry you." That sort of thing and it is something that men do just [00:28:00] generally, and people of all genders can neg. But it's just something that I believe every straight woman has experienced and every woman, who consistently dates men has experienced probably also something that anyone, who dates men has experienced. That being said, Colonel Brandon does not seem to be actively trying to neg Marianne here. I think that makes it funnier, because he seems to accidentally be negging Marianne here.

Molly: Which is why I'm saying that he's a little Darcy, because he's like, "Yeah, good job playing that movement."

Becca: He does have a little human disaster going on here.

Molly: Yeah. Then the next day, they are just doing things around the house when Margaret sees Colonel Brandon coming and she goes, "It's Colonel Brandon." Mel has something she wants to say about this scene.

Mel: Okay, yeah. So, I guess I've never seen a Regency Era thing, but when everyone just springs into action to start cleaning up the house, I was like, "Why are they all freaking out?" And Molly was like, "Oh, this is just what people do." [00:29:00] I was like, "A man is coming. So, I don't know, everything just had to be in its perfect order." It was as if high schoolers threw a party, and then they're like-- it's like the Aaron's *Party* music video.

Molly: Yeah.

Mel: [laughs] It's like, "Mom and dad are coming home. Clean up the house." It's like, "Quick, quick, quick." I loved the panic that said in.

Becca: It is a consistent trope in Jane Austen adaptations that when a man is coming, particularly an eligible bachelor, you have to frantically clean and get ready.

Mel: That's incredible.

Molly: And it had to be frantic.

Mel: It must. It can't just be a calm cleaning. It was like, "The time is ticking, and it must be done now."

Becca: Exactly.

Mel: That made me laugh.

Molly: [crosstalk] "Elinor, take your apron off." [crosstalk] "I can't look like I was working."

Mel: It was so chaotic. My heart was racing.

Molly: So, they clean up and Colonel Brandon comes in, and he's like, "I was just to Delaford. I brought you these flowers, Mrs. Dashwood," and he gives her a beautiful bouquet. And then, he's like, "Marianne, I saw some music I thought you might like." I wanted to say that I thought this movie or the miniseries [00:30:00] is doing a really good job of making Marianne like him of showing her liking him and their friendship, because I forgot, but in the book, they are friends before she figures out that he likes her and freaks out. So, he brings her music and she's like, "Oh, my God, you're overestimating my abilities," and he's like, "I don't think I am," and they have a sweet moment and I swooned.

Becca: This adaptation really does show Brandon as an eligible suitor before Willoughby even enters the picture. Also, Mike pointed this out, but their walkway is so short that David Morrissey has to duck under it, which is just a great touch.

Mike: As a tall man standing at 6'2", I sympathize completely with having to duck, especially for some reason, a lot of-- I feel this was explained to me once, but a lot of seaside homes have very short doorways or something, because apparently, [00:31:00] something like sailors had to be short, because when you go underneath, you had to be short to be able to under-- [crosstalk]

Becca: And that's not even to talk of the gnomes.

Mike: What?

Molly: Becca's right.

Becca: I don't know. [laughs]

Mike: What? Anyhow, my point being is that I grew up on Long Island, where there was a lot of seaside homes and a lot of lighthouses, and I have hit my head on a number of doorways. I see you, Colonel Brandon.

Molly: Colonel Brandon, you are seen, you are heard. Your struggles are real. Anyway, yeah, Marianne practices, the music, and we get this little montage, and we were watching him outside walk in with his birds that he's killed and his old dogs, and then she's playing the music, and it cuts to or not cuts to, but it fades into her playing the music, and him turning the pages for her, and she looks up at him, and she has so much trust in her face like, "Thank you for turning the pages for me." And they're having this sweet [00:32:00] little moment. Mrs. Jennings, meanwhile, on the other side of the room is like, "Oh yes, he's besotted. She's made quite a conquest of him. That'll be a great match." They're like, "What?"

Becca: Sidenote. This is where I noticed her having a slightly cockney accent. If you go back and listen, you will hear it. And I also love that it's that thing that Mrs. Jennings does when she's like, "I'm sure that he's obsessed with her." They're like, "Oh, has he said something?" She's like, "No, but I know."

Molly: It's more implied. So, pride is more implied. I'm so sorry.

Mel: That's from *Legally Blonde*, the musical.

Molly: Which Mel has famously seen.

Mel: A reference I do know pretty well.

Becca: I love that of all the cultural references, that's the one you immediately jumped to. It's like, "Come on, guys. Chill."

Mel: Yeah.

Molly: [laughs]

Mel: Okay, listeners, quick poll.

Becca: Okay. Wait, this is great. Our listeners are going to hear this, because they have to. The first time I met Mel, the four of us went [00:33:00] out for a drink. It was lovely. Mel and Molly started having clearly a couple's debate that was ongoing.

Mel: Yeah.

Becca: And Mel turns to me, and she goes, "Hey, Becca, do you know this line? Come on, guys. Chill."

Molly: And did you know it, Becca?

Becca: I did not know it. It turns out that Mel had decided this was a really iconic line. So, listeners, if you want to write into our Instagram and tell us what "Come on, guys. Chill," is from, then you can--
[laughs]

Molly: What I'll do is, I'll post a quiz and I'll say what "Come on, guys. Chill" from and then I'll list four things.

Mel: Yeah.

Molly: And then people can vote.

Mel: Yeah. One more time that cadence is, "Come on, guys. Chill." So, there it is.

Becca: [laughs] I think it's more, "Come on, guys. Chill."

Mel: No.

Molly: I feel it's a little more--

Mel: "Come on, guys. Chill."

Molly: I think the "Come on, guys" is not that emphasize. It's more like, "Come on, guys. Chill."

Mel: No.

Becca: That's it, that's it. Right there. Mike, you want to give it a try?

Mike: [00:34:00] "Come on, guys. Chill."

Mel: Okay. All three of you are really far off.

Becca: We can all agree Mike was wrong.

Mel: I'm really confident in this.

Becca: Anyway, back to this movie.

Molly: Yeah. That's completely different. It's not from *Sense and Sensibility* 2008. We can tell you That.

Becca: It's also not from the 1995 just in case anyone was curious.

Mel: Oh, yeah.

Molly: But it might be from *Pride and Prejudice*. Who knows?

Mel: Come on, guys. Chill.

Molly: Actually, okay. She's right.

Mel: Yeah.

Molly: Come on, guys. Chill.

Mel: Mm-hmm.

Molly: Yeah.

Becca: [laughs]

Molly: Okay. So, anyway--

Mike: [unintelligible [00:34:29]

Mel: I can't wait to see what everybody guesses.

Molly: After we find out that Brandon has a crush on Marianne maybe, we cut to Marianne finding out that Brandon has a crush on her, and she's walking, and she's wearing-- I want to call out her Princess Diana yellow jackets. She's walking up the thing and she's like, "Is this everyone thinks, everyone knows he has a crush on me, but me?" And they're like, "Is that such a big deal?" She's like, "Yeah, he's old." Oh, and this is the moment we talked about in the last episode, right?

Becca: [00:35:00] She's like, "He's only five years younger than me and I'm not decrepit."

Molly: Yeah. Mrs. Dashwood says that and Marianne's like, "Yeah, but he's too old for me," and Mrs. Dashwood's like, "Girls of 17 have married men of 35 before I think." Can we realize that that's probably the age difference between her and Henry Dashwood?

Becca: Very, very big age difference between that couple. Also, I just want to point this out. I don't know if it's period accurate. I don't think it is. But the decision to put Marianne in just numerous headbands is something I love in this. It's like hair wraps she has, they're so beautiful. They're so romantic. She's got this long, curly hair. I want to wear them myself, but I also don't have curly hair. So, it wouldn't work on me, but I love them. Next scene.

Molly: Well, before we get to the next scene, Elinor's like, "Is it really such a big deal? You like him, right?" And Marianne's like, "Well, yeah, I do like him, but only because he's the only person I can have an intelligent conversation with on this whole beach."

Becca: So fucking seaside.

Molly: On the seaside. [00:36:00] She's like, "I'm never going to be able to talk to him again, by myself." They're all giggling about it a little bit. So, it doesn't seem so serious.

Becca: She's way more offended in the book.

Molly: Yes. She just does a hard shift. After this, she does run away whenever he's around, which is really so sad, because they were friends and that is what makes this movie tearing at my heartstrings.

Becca: It's such a teenager thing to do. It is to find out your friend has a crush on you and just start avoiding him.

Molly: I've done that before. One time in seventh grade--

Becca: I saw you decide to tell the story.

[laughter]

Molly: I was like, "Oh, I don't think he listens to this." A friend of mine had told me that he liked me and asked me out and I was like, "Can I get back to you?" I was passing notes with another friend of mine in French class about it. We're passing notes back and forth like, "Ah, I don't know what to do. I like him as a friend, but I don't like him more than a friend. What do you think I should do?" We were passing notes. [00:37:00] And my teacher was like, "Let me see that note that you're passing," and we were like, "Oh, fuck." She took it, and he was in the class, and she read it out loud to the class as punishment. Thank

God I hadn't said his name in it, but he knew, because he had just asked me out that day. It was the middle of class and I was in seventh grade but I got up, and I stormed out of the classroom, and I just left.

Becca: I feel that's really cruel for a teacher to do.

Molly: Yeah, no, it was horrible.

Becca: You don't need to go that hard.

Molly: And then, I avoided him for a while, I think probably. So, then we cut to Margaret making a string of shells, which we saw jingling in the title sequence.

Becca: Just in case, you were questioning whether or not this was a seaside tale.

Molly: Oh, yeah, it's a seaside tale.

Mike: Is it seaside tale?

Mel: It's a seaside tale.

Molly: We cut to Colonel Brandon arriving for a visit and Marianne is like, "Come on, Meg. We're out of here." Margaret is like, "Ah, I don't want to go [00:38:00] for a walk" and she's like, "Yes, you do." She drags Margaret out of the back door of the cottage and up into the hills, and Margaret's like, "I don't want to do this. It's going to rain," and Marianne's like, "It's not going to rain."

Mel: Specifically, I want to say Marianne says, "We will walk here at least two hours," and that will come into play later for something parallel, I recognize, because I'm a nerd with numbers. So, I'll come back to that, but I wanted to say that quote.

Becca: I think I know what you're going to say, but we'll get back to that.

Mel: Maybe. And then, I love Margaret. She's just like, "I don't like this, Marianne. Oh, wet." And I was like, "I feel for Margaret. I'm always slightly uncomfortable." So, I was like, "This poor kid, just being dragged in the rain."

Molly: Yeah. It's cutting back and forth between Marianne and Margaret marching through the rain, and Colonel Brandon sitting silently with Elinor, and Mrs. Dashwood sipping tea in silence.

Becca: It's so awkward.

Molly: Yeah. So, well, Marianne and Margaret are in the rain, Colonel Brandon gets up to leave, and Mrs. Dashwood's [00:39:00] like, "Marianne will be very sad to have missed you. She wants to thank you for the books," because he brought her some books.

Becca: And he's like, "No, I have overstayed my welcome." It's like he knows she's avoiding him.

Mike: He knows.

Molly: Yeah. There's no way not to, because also, Mrs. Dashwood and Elinor are just glancing back and forth the entire part.

Becca: No chill.

Molly: No, chill.

Becca: No, chill.

Molly: None. Then, Marianne is standing up on the cliffs, and Margaret's like, "I want to go home," and Marianne's like, "Oh, the rain never hurt anyone. Cue her just as falling backwards off a cliff.

Becca: [laughs]

Mike: You can hear here a slide whistle, like, [onomatopoeia]

Molly: [laughs] Yeah. It's a lot more dramatic in this one than it was in the 1995.

Becca: Yeah. She falls on a cliff.

Mel: Yeah.

Molly: She whacks her head on a rock down there, something. She's sprawled out below.

Becca: And then Willoughby comes by, and doesn't almost hit Margaret with his horse, and he drops down, and lo and behold, it is Dominic Cooper [00:40:00] playing Willoughby.

Mel: And if you're curious where you might know him from, this is where I think Margaret comes in, and she's screaming, and she says, "Mama, mama," and I'm like, "Mamma Mia! It's Dominic Cooper."

Molly: Yeah.

Mel: That was my parallel.

Becca: Oh, there are two types of people in the world. People who know Dominic Cooper from *Mamma Mia!* and people who know Dominic Cooper from *Captain America: The First Avenger*.

Mike: *Captain America*. Yeah, it's *Captain America* for me.

Mel: I'm the first one for anyone wondering. [laughs]

Molly: Yeah. Me, too.

Becca: And we were the second.

[laughter]

Molly: That's so funny, because we both were like, "Oh, my God, it's Sky," and you were both like, "It's, who was he?"

Becca: Mike looked at him and goes, "How do I know him?" I went, "Howard Stark." He goes, "Right."

Molly: [laughs]

Mike: Is that your impression?

Becca: Yeah.

Mike: Right. Yeah.

Becca: It's how it's done. [unintelligible [00:40:45]].

Mike: Sounds like a British monarch.

Becca: More like an Australian [crosstalk]

Mike: [mumbling]

Molly: So, he scoops Marianne up, and brings her home, and Margaret runs in, and she's [00:41:00] like, "Marianne's hurt. Blah, blah, blah." And Dominic Cooper comes in and puts her down, and this scene had me cracking up honestly, because he just keeps talking. He's like, "Oh, she'll be okay. Blah, blah, blah." Nobody's looking at him. Nobody's listening to him. They're running around like, "Excuse me, you're in the way," and he's just continuing on, and I think that's very much who this character is going to be.

Becca: Mike makes a great point that this Willoughby, Dominic Cooper's Willoughby really exudes spoiled rich kid vibe.

Molly: Yeah.

Mel: Mm-hmm.

Mike: Absolutely. More so than the 1995 version, just because I think what's different about this one and it's even different from the book, too, is that, in this, you can tell upfront that this guy's no good.

Molly: Mm-hmm.

Mike: It's not a secret to be revealed later. This story is telling you, this guy's up to no good. This guy's trouble, he's bad for Marianne, Colonel Brandon pulls then aside later, and-- [crosstalk]

Becca: [00:42:00] Yeah, we'll totally get there. But I do think it's true that in the 1995 and for the book as well, there's a real sense of playing hide the intention with Willoughby. You're supposed to really like

him upfront. Maybe be a little suspicious, but you're supposed to enjoy who he is, whereas in this one, they start off with his voice in a sex scene. And also, then you have up front just immediate tension with Colonel Brandon, who we know we're already supposed to love.

Molly: Yeah, and I love that they do that, because in the book, I also wondered, "Does Brandon already know?" Because it was up for interpretation like, does Brandon know that Willoughby fucks around, and in this, they made you very clear that--

Mel: Yes, he does.

Molly: Yeah.

Becca: They're not trying for that twist there. They're going immediately for Marianne's getting played.

Mel: When they came in, I forget who said it, but somebody said that Willoughby left muddy footprints in the passage, and we [00:43:00] paused at that moment, I was like, "I feel that's a metaphor for, he's going to muddy some--" On entry, he's making things muddy and dirty, and even from the get go entering the movie or entering the book or whatever, it's muddy from the start. So, I was like, "Ooh." Having not seen or read it. I was like, "That feels like a metaphor to me," but I could be wrong.

Becca: Ooh, this is itchy. It's also that moment where the woman playing Marianne is playing deeply aroused and she's like, "Oh, my God, did you see his eyes? He has such fine eyes. Willoughby of Allenham, Willoughby of Allenham." And then Elinor just goes, "Willoughby of Allenham has left some very muddy footprints in the passage."

Mel: Yeah. [crosstalk] The way it was said, I was like, "Ooh, what does that mean?"

Molly: I also liked that, because in the book, he says, he doesn't want to leave a watermark. He excuses himself. Because of that, and in this, he doesn't say that he just leaves and leaves his muddy footprints without apologizing for them or anything.

Hi, [00:44:00] listeners, it's Molly. So, it turns out that having your significant others on your podcast is really, really fun, but it also results in you talking for 18 hours. We're just going to cut this episode right here and give you Part 3 of our conversation with Mel and Mike in the next episode. So, until next time, stay proper and find someone with a stopwatch to keep you on track while recording your Jane Austen podcast. Bye.

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