

**Molly:** Hey, everyone. Before we begin today, we want to thank our newest patron, Peyton. Welcome to the team. If you want to be like Peyton and get access to our notes, outtakes, and more, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice).

And now, enjoy Part 4 of our discussion of the 2008 miniseries of *Sense and Sensibility* with our guests, Zoe and Kelsey of Tea & Strumpets.

**[Pod and Prejudice theme]**

**Becca:** This is Becca.

**Molly:** This is Molly.

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

**Molly:** We are here specifically to talk about the second part of the sometimes two-part, sometimes three-part 2008 *Sense and Sensibility* by our boy, Andrew Davies. We are joined with some guests today. We have Zoe and Kelsey from Tea & Strumpets, the podcast. Hi, Zoe and Kelsey.

**Zoe:** Hi, there.

**Kelsey:** Hello. Thanks for having us.

**Molly:** We're so excited that you're here.

**Becca:** You guys want to tell the people a little bit about your podcast?

**Kelsey:** [00:01:00] Yeah, absolutely. We have a podcast devoted to Regency romance. I imagine your listeners probably already know what that is. I don't really need to [laughs] get into that. But Regency romance novels but we do Victorian and Georgian as well, we're like spread out a little bit. Yeah, so, we talked about books and we talk to authors in the genre as well.

**Becca:** That is a fantastic concept for a podcast. I actually went ahead and listened to a couple of your guys' episodes, and I was very taken with it, as someone who enjoys the Jane Austen, Regency Era novels that were written in the time period, but also enjoys the slightly more decadent and fantasized world that contemporary authors have come up with for this time period.

**Kelsey:** Yeah, it's a lot of fun and I think what's really fun about it is, Jane Austen really started that genre and there's so much homage paid to her. The contemporary authors who write in that era, I [00:02:00] can't tell you how many times-- actually in a book for an author that we just read, we read the *Arc* and in it, there's a scene where she's like, "You've read *Pride and Prejudice*?" He's like, "I have sisters. Of course, I've read *Pride and Prejudice*."

[laughter]

**Kelsey:** That's so funny. I was just thinking that I was like, "Oh, my gosh, in the last book we read, they actually referenced it." So, yeah.

**Zoe:** [laughs]

**Molly:** Oh, that's amazing. You know who loves Regency Romance novels is my grandma. [chuckles] When I started this podcast, she emailed me and she was like, "Oh, my gosh, if you are reading Jane Austen, there are all of these books that you can get on *amazon.com* that are Regency romance novels and it's all I've been reading since 2016." She has not picked up another kind of book. Only Regency romance.

**Kelsey:** Go, grandma, go.

**Zoe:** [laughs]

**Kelsey:** Well, a little happily ever after has been needed since 2016. So, I feel-- [crosstalk]

**Molly:** That's exactly.

**Kelsey:** I feel what your grandma's feeling. [laughs]

**Molly:** Yeah. She was like, "I can't deal with this real life anymore. I'm going to the Regency Era."  
[00:03:00]

**Zoe:** [laughs]

**Kelsey:** I was just telling Zoe I needed to read a book that wasn't a Regency romance novel or a romance novel in general. But I'm just like, "But when I pick up a book, I just want to happily ever after and some fun kooky antics along the way."

**Molly:** Yeah.

**Becca:** Yeah. I read a lot of really intense, depressing nonfiction in my off time. Every time I turn back to Regency Era literature, whether it be Jane Austen or a more recent example would be like *The Tea Rose*, I'm always like, "Ah, you know what? You know what? This is better."

[laughter]

**Becca:** This feels like a warm blanket.

**Molly:** Mm-hmm.

**Becca:** On the note of Jane Austen, we start off with all of our guests talking about their experience with Jane Austen novels themselves and the Jane Austen canon as it were in the 21st and late 20th century. So, the first question is, what is your relationship to Jane Austen?

**Kelsey:** Well, Zoe and I have talked about this at the beginning.

**Zoe:** [laughs]

**Kelsey:** [00:04:00] We are probably like, we're fans of Jane Austen and in concept, but in actual reading, we're not so great.

**Zoe:** [laughs]

**Kelsey:** I try to read classic literature and every time, I really into it, and then something happens, and I don't pick up the book for a few days, and then a few days turns into a few weeks, and then a few weeks turns to a few months, and then it's a few years later, and I still haven't finished the book. But I have read multiple versions of *Pride and Prejudice*. I think the one that I was able to get through start to finish was actually a very beautifully illustrated graphic novel of *Pride and Prejudice*.

**Molly:** Ooh.

**Kelsey:** That was gorgeous, because it was all the dialogue directly taken from the book. Of course, it was just done in a graphic novel format. So, it was-- [crosstalk]

**Molly:** I love that.

**Kelsey:** -beautiful. And then, of course, I read *Emma* in high school and I've watched *Sense and Sensibility*, now, multiple versions of it.

[laughter]

**Kelsey:** So, that's where I'm out [00:05:00] with my Jane Austen.

**Becca:** You must read the original books, snobs with fandom. You can enjoy the movies and the canon in other ways other than the original books. That is my take personally on Jane Austen. She's for everyone.

**Zoe:** I will add for my relationship with Jane Austen is that I have even less within Kelsey. I think that my first introduction to Jane Austen was somehow *Sense and Sensibility*, the 1995 movie made its way onto my TV screen and I was in love. Immediately, I just like I fell in love. It became one of my favorite movies of all time and I loved everything about it. Then, of course, I was like, "Well, I'll pick up the book." This was probably 10 years ago, because at that point, I had, first of all, never read historical romance, which is a little different. But I'd never read that. I was just a [00:06:00] fantasy reader. That was really all that I read. So, I pick up *Sense and Sensibility* and I think I had the same issue, where I'm out of high school, I'm out of college, I haven't read classic literature, and it just didn't quite draw me in the way that my fantasy novels did. So, I was thinking that I read about two thirds of *Sense and Sensibility*. But today, I noticed that, that book is still on my bookshelf and looks like I got to page 149.

**Molly:** [laughs]

**Zoe:** [laughs] Because there's a bookmark in it.

**Becca:** Out of curiosity, where were you in it?

**Zoe:** It looks like Colonel Brandon is saying that-- He's telling Elinor about his ward and her pregnancy. That's what it looks like. It has been such an unhappy resemblance between the fate of mother and daughter. So, perfectly, I have discharged my trust. As soon as she recovered from her lying and I found her near delivery, I removed her and the child-- Yeah, so that must be that point.

But what I remember [00:07:00] is, as I was reading the book, I was enchanted. I was immediately transported to the scenes that I had seen in the movie and it was one of those *Princess Bride* moments, where I felt the book and the movie, where like so simpatico. They both were giving me the same thing and they made me happy in different ways. But that was about 10, 12 years ago and I haven't picked it up since.

**Molly:** Wow.

**Becca:** Yeah, I was going to say that's what I've told Molly while we've been covering *Sense and Sensibility*. Because when we covered *Pride and Prejudice*, the BBC edition of *Pride and Prejudice* is basically, word for word, the book. Whereas the more famous version of *Sense and Sensibility* is this movie with Emma Thompson that puts its own little spin on the story, but creates something masterful on its own.

**Zoe:** Yeah.

**Becca:** Well, to be fair, my favorite version of *Emma* is still *Clueless*.

[laughter]

**Becca:** Molly has seen *Clueless*, but doesn't [00:08:00] remember any of it. But she does now know it's based on *Emma*.

[laughter]

**Kelsey:** The most recent *Emma* came out, but I really love the-- Her name is escaping me. Gwen—

**Molly:** Gwyneth Paltrow?

**Kelsey:** Gwyneth Paltrow. There you go. Thank you.

**Molly:** Oh, my gosh, I was right?

**Kelsey:** Yeah. It's the Gwyneth Paltrow version of *Emma*.

**Molly:** I can never get them straight in my head like, "Who is she?"

**Kelsey:** Yeah. So, there's the most recent *Emma* that came out, which was beautiful like costume wise and cinematography wise, it is gorgeous. But then, I really think that the one with Gwyneth Paltrow was just very classic to the book. But then, again, just *Clueless* is great. You can watch it, and then you read *Emma*, and you're like, "Oh, it really is the same thing." [laughs]

**Molly:** I can't wait.

**Becca:** One of the only adaptations of the Jane Austen that's pretty on point and set in the modern day.

**Kelsey:** Yeah.

**Becca:** On that, I think we just had-- Kelsey, answer this question. But the next question is, what is your favorite piece of Jane Austen content? And we specify, it does not have to be a book. It can be [00:09:00] an adaptation, a filmed version. So, I'm guessing *Clueless* for you.

**Kelsey:** *Clueless* is great, because the best thing about *Clueless* is you have zero idea. It's based on *Emma* the first time you watch it. At first, I didn't know. And then, all of a sudden, we're discussing *Emma* in high school and they're like, "*Clueless*" and I was like, "What? No way."

**Molly:** [laughs]

**Kelsey:** And then now, every time I watch it, I am now transported to *Emma*, the story and I'm like, "It's totally 100% the same thing. It's amazing." It's just such a good modern day take of it and they truly did something that felt very original, while still maintaining the essence of the characters and the storyline from this source material.

**Becca:** I totally agree with that. Without spoiling anything for Molly, because *Emma* is in fact our next book. I will say that something about *Emma* as a novel makes it much better fodder to adapt to a very contemporary [00:10:00] script than some of the other stuff we've been reading. I'll get to that when we get to *Emma* and when we get to *Clueless*. Because *Clueless* is the one modern adaptation, we're going to put in our general roster for watching.

**Kelsey:** Yay.

**Kelsey:** Perfect. Yes.

**Zoe:** Yes. Well, my favorite piece I've already said as well, which is the 1995 *Sense and Sensibility*.

**Kelsey:** Which is amazing. I love that movie, too. [chuckles]

**Zoe:** I just love it. I think top three movies for me in general, definitely also include *The Princess Bride*. I think that those movies, they have a very similar feel in a lot of ways. I love it. I love the cast. I love the everything. I really do. I don't want to talk too much about it, because we're going to talk all about *Sense and Sensibility* today.

**Becca:** Absolutely. But I'm glad we brought you on for a different adaption that is similar to the one you like so much.

**Zoe:** Yes.

**Becca:** So, we have two more questions. One is, [00:11:00] which Austen character do you relate to the most?

**Zoe:** For me, it's, it's really interesting. I should say, I have also seen *Pride and Prejudice*. I've seen a couple more Austen works than just the ones that I've mentioned. I think it's really interesting, because I think that all three of the Dashwood sisters are very much me at those stages of my life. Mag is totally me as a kid. I was very much talking all the time, and very creative, and the one in the tree house, or playing pretend, or hidden in the library, that's very me as a kid. And then I think, teenage me was very much the romantic, like, very much. I am going to find my happily ever after, "Why isn't there magic in the world?" I was very, very much head in the clouds.

And then, not to bring it down too much, but I had a [00:12:00] family tragedy happen and I think that, that really did grounded me a little bit and turn me into the more practical Elinor. I think I so relate to all three of them, because I see myself in all of them. But I would say that me nowadays is very much like Elinor. I just the one who has to make the practical decisions and who always thinks kind of that way first, but maybe with a dash of Marianne's emotion in there, too.

**Molly:** [chuckles]

**Becca:** It's very relatable content.

**Zoe:** [laughs] Kelsey, do you have an answer?

**Kelsey:** Yes, I do have an answer and I just needed to look up the name, because I am horrendous at remembering anybody's names ever.

**Molly:** [laughs]

**Kelsey:** And so, I'm going to go with Harriet Smith, the, the friend of Emma, who is subject to all her matchmaking. [00:13:00] I think the reason why I identify with her is very much-- She's just a genuinely kind person. Emma does really, truly see her as a friend. But at the same time, too, she has the fallacy of wanting to be in crowd, absorbing too much of the in crowd, and then wanting to find herself again. So, I feel that's just been a story of my life, and learning to just like me, and be okay with where I am in life and loving that. So, there you go. I'm going to identify with that. [chuckles]

**Becca:** I love that. I think you're the first guest we've had on who says she relates to Harriet Smith and I love Harriet. So, I'm very excited [crosstalk]

[laughter]

**Becca:** And then last question I have for you guys and there is no rules to this one, but what is your hottest Austen take?

**Kelsey:** Okay. I'm going to answer this one [00:14:00] honestly. I'm 34 years old. I don't feel I'm battled, but I had to google what a hot take was.

[laughter]

**Kelsey:** I was like, "Emma, isn't what I think it is?" I know this is so silly, but I really wasn't quite sure

what a hot take was. I have a very boring answer, which is, I just don't think that I actually have that much. I have enough Austen knowledge to have a hot take on it yet. So, I have nothing to throw in the hot take bowl. I'm sorry.

**Molly:** We'll see if anything comes up over the course of the episode.

**Kelsey:** Yes.

**Zoe:** Can you tell me what a hot take is?

[laughter]

**Becca:** For our listeners, obviously, everybody on this call knows what a hot take is.

**Molly:** Yeah, totally.

**Becca:** So, just for our listeners who might not know, a hot take is an unpopular opinion that you might have about Jane Austen works. For example, one of my hot takes about Jane Austen is that [00:15:00] Lydia is a misunderstood tragic hero.

**Zoe:** That is very interesting. [laughs]

**Becca:** Because she is a girl, who's she's very selfish for sure. But she also is a girl who's just in touch with her own sexuality in an era when that was not okay and she gets really punished for it. I think it's actually a very tragic story. So, that would be an Austen hot take.

**Molly:** My Austen hot take is more of a hot take for myself because of what I've decided for myself about my personality. But I like David Morris. He's Colonel Brandon better than Alan Rickman's Colonel Brandon and that's my hot take and Becca hates me now.

**Becca:** That's also your problematic characteristic.

**Molly:** I know, I know, I know. Listen, Alan Rickman as Colonel Brandon was my phone background for months. Then I saw this movie and I was like, "I don't know any more. I don't know who I am." So that's my hot take.

**Kelsey:** [laughs]

**Zoe:** I hope we're still able to talk to each other at the end of this call.

**Molly:** Oh, no. [00:16:00]

**Becca:** Honestly, we've been friends for, what, at this point, eight years and this might end our friendship and our podcast.

**Molly:** I know. But I have to stick to my guns. I set it on the air last time. So, I was like, "Well, I can't take it back now."

**Zoe:** Okay. What I have like an hour and a half to maybe try to convince you otherwise is that--  
[crosstalk]

**Molly:** Yeah.

**Kelsey:** [laughs]

**Becca:** Pretty much, pretty much.

**Molly:** Totally open to any mind changing that may occur.

**Becca:** Yes. Alan Rickman worshipping is part of the vibe of this podcast. So, feel free to go as in on that as you want.

**Zoe:** All right. That sounds good.

**Kelsey:** [laughs]

**Zoe:** Okay. I know what my hot take is. I know what my hot take is. I know what it is. I think Jane Austen is better watch than read. [laughs]

**Becca:** That is a hot take, but I think a fair one, because it is more palatable to the contemporary eye.

**Zoe:** Mm-hmm. And also too, I'm not going to lie. There's just Jane Austen, as well as plenty of other authors in that time, because any work that was serialized or anything like that, [00:17:00] sometimes, they're overly descriptive about things-

**Molly:** Yeah. [chuckles]

**Zoe:** -and it's get to the point and move on. I think that's where I'm always lost, just because we get into crazy descriptions that last pages and pages or they're sitting in the parlor and nothing's happening. The story is not moving forward and yet, we're here for a chapter. I'm like, "Why?"

**Becca:** You can also say, J. R. R. Tolkien.

**Zoe:** [laughs]

**Molly:** Yeah. I was going to say, "How do you guys feel about *Lord of the Rings*?"

**Zoe:** As someone who really is actually never watched or read any of it.

**Molly:** You don't got to.

**Becca:** That was one of my pandemic projects and I can tell you-- I ended up really enjoying the last book. But you can watch the movie.



**Molly:** It took you a long time to get to the last book, though.

**Becca:** Oh, it took me two years. I finished *Lord of the Rings* in 2022 and I started it March 2020.

**Zoe:** [laughs]

**Kelsey:** I had all of *The Lord of the Rings*, and *The Hobbit* books read to [00:18:00] me by my dad, starting when I was about six.

**Molly:** That's beautiful.

**Zoe:** That's wonderful.

**Kelsey:** I know he skipped over some of the scary parts. It's interesting, because I've never picked them back up for that reason, where I'm like, "I had this beautiful experience with something and why spoil it with reality?"

**Zoe:** No, I 100% agree with that. I think too, I might have seen part of one of *The Lord of the Rings* movies. It's funny for as much as I love fantasy. That was not a fantasy that triggered me in any interest.

**Becca:** It's a much shorter read if you only read the scenes with women in it. So, you cannot that-- [crosstalk] weekend.

[laughter]

**Kelsey:** Although, I did watch the movie about J. R. R Tolkien, the movie about his life.

**Molly:** What is what's that?

**Kelsey:** I can't remember what it's called, because I'm terrible with names of anything. But there is a movie about his life and it's actually quite interesting and quite good. Because he talks about [00:19:00] how his experience in World War I actually led to his idea about the books and creating the books in the story.

**Molly:** Wow. Well, speaking of books and stories, I guess, [laughs] we should jump in to the 2008 *Sense and Sensibility*. We are talking today about the second part of the two-part miniseries. Sometimes, it's three parts. If you are listening along with this where we just left off is the end of the Part 1 which was Marianne sitting on the river side with her scarf being sad that Willoughby has disappeared. Now, we get this opening sequence with the theme song and the shells waving in the wind. I liked that we got little flashes of what's to come in. It faded in on little scenes from what was about to happen and I was like, "That's not for milliard [00:20:00] to me" and then I realized that it was things that happened in this episode. So, little treats.

**Becca:** When you get a new title sequence in a season of a TV show, where they cut a bunch of the episodes that are upcoming into the title sequence of thinking of friends, but *Gilmore Girls* did this, I think

**Molly:** Yeah. *Gilmore Girls*, but they kept a lot of the same stuff from Season 1 all the way to Season 7.

**Kelsey:** Yeah, they did. But they kept some key scenes, but then they changed up a couple of them as well.

**Molly:** Yeah.

**Zoe:** Now, I have a question for the book readers here. Barton cottage, is it a seaside cottage in the book?

**Molly:** Oh, yes, it is. It is a seaside tale.

**Becca:** This is a seaside tale. It takes place in Devonshire, which is in the south of England. We get some laughs[?] from our British listeners on this a little bit. But my understanding is that it is a very mountainous region that has a long coast of fishing towns. My understanding of [00:21:00] where the Dashwoods live is on a mountain cliff near-ish the sea.

**Zoe:** Got it.

**Becca:** So, therefore, this is a seaside tale and all the longing is part of the seashell, sea waves, seanness of at all.

**Molly:** Though, potentially not as sea-ciety as this one makes it.

**Zoe:** I had a feeling that was something that they took from the book and put into this adaptation. So, I really did want to ask that and I asked the right people.

**Kelsey:** [laughs]

**Molly:** Because in the 1995, it's more of a lakeside tale, which every time we were watching it and Becca was like, "Yes, it's a seaside tale." I'm like, "That's not the sea."

[laughter]

**Becca:** Guests, this was this was a refrain when we were reading the book. I was like, "Molly, this is a seaside tale. The sister seaside tale, where the sisters are by the sea."

**Molly:** Yes. We get the waves crashing, and Marianne looking out the window being sad, and Elinor in the middle of the night comes down to talk to her mother, and get a glass of [00:22:00] water, and Mrs. Dashwood is writing a letter. Elinor asks, "If she's writing to John?" At first, Mrs. Dashwood says, "Yes." And then she says, "No, to tell you the truth, I wanted to invite Edward, because I'm surprised he hasn't come to see us, yet."

In our last episode, I couldn't think of the word for the face that Elinor does so well and I figured it out while I was watching this time. It's incredulous. She's incredulous at everyone around her that they just keep saying things and she's like, "What are you doing?" And so, she looks at her mother incredulous.

**Becca:** Do you mean indignant or incredulous?

**Molly:** No. Incredulous. She cannot believe it and she's shocked in disbelief, annoyed, but amused. Incredulous. That's the word.

**Zoe:** It's such a good definition. I love it.

**Molly:** She has got that wide eye.

**Zoe:** Yeah.

**Molly:** Yeah.

**Zoe:** This actress for Elinor does wide eyed really good.

**Molly:** Yes.

**Zoe:** In fact, sometimes I was like, "Are you actually--? So, your eyes supposed to [00:23:00] be that big or is that just your eyes?" Because every time, they close up on her face, her eyes are huge and I'm like, "What are you doing?"

**Molly:** Yeah. You can see the whites around her irises all the time.

**Zoe:** Yeah.

**Molly:** [laughs]

**Becca:** Yeah. I was watching this with my boyfriend, Mike and he just looks at the screen and goes, "Did they make her eyes wider in that shot in post?"

[laughter]

**Molly:** She also gets the red rimmed really well. Her eyes will be totally normal, and then something will happen, and immediately, they'll go red rimmed. It's impressive. Eyeball acting.

**Zoe:** Yeah. It's really impressive.

**Molly:** Elinor says that, "If Edward doesn't come of his own accord, then it's for good reason" and she doesn't want her mom to embarrass him by begging him to come. She doesn't want him to come reluctantly or unwillingly. So, Mrs. Dashwood then puts the letter away, and closes the box, and she does this little sassy shrug like, "Okay, whatever you say." I'm obsessed with her.

**Becca:** So passive aggressive.

**Zoe:** I think that's just a highlight of all Regency romance, [00:24:00] whether it's past or present is mother needing to stick her finger in the pie, because it's not happening soon enough, and these kids need to get their act together. I'm trying to be supportive, but also, you need to get married.

[laughter]

**Molly:** Yeah. Then we go to the next day, and Marianne and Elinor are walking through the woods, and Marianne is just reciting poetry that Willoughby has taught to her, and it's gross, and Elinor was like, "Maybe you wouldn't be so sad all the time, if you stopped thinking about him all the time."

**Becca:** And then she says, "He is in me, Elinor," to which I thought, "Well, he almost was."

[laughter]

**Kelsey:** He would have liked to be for sure.

**Molly:** Yes, that line was very intentionally put there.

**Becca:** To Kelsey and Zoe, I don't know if you guys went ahead and watched the first episode of this series?

**Kelsey:** Yeah.

**Zoe:** Yes. Also, when Willoughby came onto the screen, I was like, "Hey, he's from *Mamma Mia!*"

**Molly:** Yes. We said the same thing, we said the same thing.

**Becca:** [laughs] [00:25:00] I was like, "No, he's Howard Stark."

**Zoe:** Oh, that's true. He is. He is.

**Kelsey:** Wow, both of those things went over my head.

[laughter]

**Kelsey:** My first impression of Willoughby was like, "Oh, this guy gives me the major creep douche chills from moment one."

**Becca:** He is a major crepe douche, where he needs some chills.

**Kelsey:** Well, his name starts with W and I feel Austen really liked her bad guys to start with W.

**Molly:** Yes. 100%.

**Zoe:** [laughs]

**Molly:** I will say and we'll get to this later on, but I thought in Part 1, I was like, "You know what, I always have sympathized a little bit with Willoughby." I've thought not sympathized with him, but I've seen where he's coming from more so in the 1995, but I was like, "Oh, I can see what they're attempting to do with his little puppy dog face or whatever." And then in this one, he was just so slimy, and grody

both time.

**Kelsey:** Oh, yeah,

**Molly:** Even more so than he is in the book.

**Zoe:** I had to give a definition of what the word rake was to my husband, because my husband watched it with me and then we [00:26:00] got more interest on Willoughby and I was like, "He's just a rake. He's a rake of the first order." My husband's like, "Ha, what are you saying?" I was like, "Oh, rake. A scoundrel." He's like, "What?" I was like, "Seducer of women. That is a rake."

**Molly:** [laughs]

**Becca:** And of little girls in this one.

**Kelsey:** Yes.

**Molly:** In our book episodes, I would look up words that I didn't understand often along those lines and then I would put a little glossary of terms and phrases that I had to look up in the show notes.

[laughter]

**Molly:** [crosstalk] people were reading it for the first time, it didn't understand Austen's language. Speaking of him, Elinor's like, "Maybe you shouldn't be thinking about him all the time." Then she's like, "Well, he's in me, blah, blah, blah, blah." And then Margaret just is in a tree above them as she always is and she was like, "Oh, my gosh, there's someone coming and it's a man on a horse." Marianne is certain that it's Willoughby. She's like, "I knew he would come. I knew it." And then Margaret's like, "It's Edward."

[laughter] [00:27:00]

**Kelsey:** I feel like all Margaret got to say was, "It's Edward."

**Molly:** Yes.

**Kelsey:** Well, I wish I'd counted from the beginning, because I think she said it at least three times-

**Molly:** Yeah.

**Kelsey:** -and didn't have very many lines in the second half anyway.

**Molly:** Yeah. My mom texted me and went, "What would they do without Margaret? She's always announcing when Edwards coming."

[laughter]

**Kelsey:** She's the one who can see the riders from the distance and she's like, "It's Colonel Brandon

coming to the house.” [laughs]

**Molly:** Yeah.

**Becca:** And it leads them to my favorite Austen trope in the adaptations, which is the ‘clean up the house before suitor gets there’ trope.

**Zoe:** Oh, my God, I love it. They're all sitting there, Elinor strips off her apron, and then he arrives, and they're all sitting perfectly in the parlor.

**Molly:** It is perfect. Although, this time, they're just walking, and they all turn and just start running, and Margaret's like, “Wait for me, wait for me.” I did like this, because in the book, I didn't understand how Marianne could do such a 180 from being so sad that it wasn't [00:28:00] Willoughby to being happy that it was Edward and Becca was like, “Well, she really cares about her sister.” I was like, “Yeah, but she was so upset a minute ago,” but in this, she was like, “Okay, Edward is the only person that it could be that would make her not angry that it wasn't Willoughby.” I got it this time.

**Zoe:** [laughs]

**Molly:** They're walking with Edward, and he tells them that he's been there for a fortnight, and he said he was visiting some old friends. Then they added from the book that he was not happy about visiting those friends. He's like, “I was visiting some friends for my sins” and Elinor's, like, “So, it wasn't a good visit then?” He says, “No, but that was my own fault for some reason or another.” I was like, “I like that.” They are hinting that he's a good guy.

**Zoe:** [laughs]

**Kelsey:** Yeah. I actually thought that was an interesting addition to compare it to, at least, what I know of from the other adaptation, because I felt in here, there hadn't yet been very much or any development to their storyline in a long time. And so, this gave you a hint of [00:29:00] something, so that at least when other pieces of the puzzle started to fall, you could remember that as a viewer like, “Oh, he mentioned something. Hmm.” So, I thought that was needed.

**Molly:** Yeah.

**Becca:** Interestingly enough, this is a scene from the book that was cut from the 1995 and Emma Thompson in her script tries to give us a little bit of this in that scene with the horses in the stables in the 1995,-

**Kelsey:** Yes.

**Becca:** -where she says, like, where he's like, “Have you ever been to a Plymouth?” She goes, “Plymouth? No.” That whole scene. They try to accomplish all that happens in this visit, which takes a long time in this adaptation through that scene. It shortchanges it a little bit, but I understand why it's done. [chuckles]

**Kelsey:** Yeah.

**Molly:** Dearest reader, British art jewelers, Tatty Devine are delighted to announce the collaboration with Chawton house, the English grade-two listed Elizabethan manor house and home to women's early writing. Delve into the world of pioneering female writers and treasures [00:30:00] from its library of 10,000 books designed in East London and handmade in Kent by Tatty Divines all female team. *Bridgerton's* and *Featherington's* can indulge in a playful array of laser cut acrylic book covers fall for everlasting florals and discover odes to literary heroines, including Jane Austen, a frequent visitor to Chawton House.

Tatty Devine was so kind as to send us a few pieces of jewelry. I got the Jane Austen *Bookshelf* necklace and Becca got the *Pride and Prejudice* pendant. These pieces are absolutely gorgeous. I love how lightweight they are and you can totally dress them up or down, you could really wear these anywhere. They're classy and simple, but they still make a statement. So, debutants and heroines begin your collection of original art jewelry, handmade in Britain at [www.tattydevine.com](http://www.tattydevine.com) today. That's TATTY DEVINE dotcom and get free international shipping on all orders with code, DARCY.

**Molly:** [00:31:00] Yeah. We cut to dinner and we have this conversation where Marianne is like, "You don't really need money to be happy. What is wealth?" Elinor's like, "Well, wealth is lots important, too." Marianne's like, "Have we not been happy here and we as poor as the gypsies?" Elinor is like, "I think we'd be a little happier if we had a little more money." They're like joking, and they turned to Edward, and they're like, "What do you think?" And he gets stressed. He's like, "Well, I think that money can solve some problems. For others, it's completely useless." They're staring at him like, "Why are you so intense right now?"

**Zoe:** Then he just broodingly looks away.

**Molly:** Yeah.

**Zoe:** Then gets very quiet. [laughs]

**Molly:** Yeah. And he puts his hand in front of his face in this contemplative way and that's when Mrs. Dashwood is like, "Oh, I like your ring. Is that your sister's hair?"

**Zoe:** Oh, my God. How can you not take the ring off [00:32:00] Edward? I don't understand.

**Molly:** Hermione Granger's voice in my head going, "What an idiot?"

**Zoe:** [laughs]

**Becca:** It's also off hulking ring, too. It's half his finger.

**Molly:** What is it with these people in pinky rings? Guess not in this pinky.

**Zoe:** Oh, I don't know. But let's just be real about the whole Victorian locks of hair jewelry that was all made. I find it all very fascinating. [chuckles]

**Becca:** Molly had a full meltdown when we were reading the book, because of the amount of hair

exchanged in the book.

**Zoe:** Well, they didn't have much in those days.

**Kelsey:** That's true.

**Zoe:** I'm teasing.

**Molly:** But the thing is that Willoughby, the way that when he took her hair, he smelled it and kissed it. I was just like, "That's so weird."

**Zoe:** Oh, the whole hair taking scene with Willoughby and Marianne, I was like, "This is just awkward." But I understand what you're trying to do the cinematography to make it all romantic and cute, but it's really awkward the way he sneakily, slightly pulls the scissors from his pocket. I'm like, [00:33:00] "Just don't, just don't." [laughs]

**Becca:** Then he turns to Margaret, "Who is there in the room?" Well, this quasi like sexual thing is happening and just goes, "Shh."

**Molly:** Yeah, it's also gross. It's also gross.

**Kelsey:** I think about a third of my notes are things like, "Willoughby is so skeezy. I can't with Willoughby and Marianne. I get douche chills."

**Becca:** I like douche chills as a phrase.

**Zoe:** [laughs]

**Kelsey:** It's a good phrase. Yeah, for sure.

**Becca:** But you know who's not a douche-ish.

**Molly:** Well, Edward, they down his doucheism for the film adaptations, because they need you to like him, unless I just really-- I don't know.

**Becca:** I think you just over blew his doucheism in the book.

**Molly:** Yeah.

**Kelsey:** I don't know. Because I was a Edward, I was like, "I want to sympathize with you, dude, but you really done fucked up." [laughs]

**Molly:** He really done fucked up. He is in a pickle as we've said before and this scene really shows that. I want to say, I skated over when Marianne tells Elinor that she has no soul, because she thinks that they need money to be happy. And [00:34:00] Elinor says, "I might not, but I flatter myself. I have a little sense--"



**Becca:** It's in the title.

**Molly:** -which in the Title. But yes, Eddie is-- I can't sympathize with him that much, but in this one, when later on and we'll get to this, but when he and Elinor are finally talking about their feelings a little bit, she says, "I would not have thought so well of you, if you had acted differently." Because she really respect his honor. Not his honor, but he respects his word.

**Becca:** His honor. Yeah.

**Kelsey:** I will say, that scene was really important, too, because when she does confront him, because she's very much like, "You didn't make me any promises. There was assumptions, but you did not blatantly give me a promise." So, like, "Am I hurt? Yes. But you didn't actually promise me anything." It was just implied.

**Zoe:** I feel there's also another angle in this adaptation, which is Dan Stevens.

**Molly:** Yes.

**Zoe:** Dan Stevens, you almost don't care. You're just like, "Yeah, whatever. It's okay. It's fine." Can you look at me with [00:35:00] those eyes, again? Yeah, that's a great—

**Molly:** The piercing Blue eyes.

**Zoe:** Yeah. He really has so much charisma and has this genuine something to him in this role that I mean like, "Yeah, I would forgive any assumptions as well." Well, and he really got the best jeans[?] in that family, because let me tell you, his brother and sister, mm-mm. [laughs]

**Molly:** Well, I think Fanny is hot personally, but—

**Becca:** The woman who plays Fanny is hot, I'm not sure why she married John Dashwood.

**Zoe:** Yeah, it's so funny, because for how snooty she is, it's like, "Why'd you marry that guy?"

**Molly:** Yeah.

**Zoe:** you're real snooty for someone who married into the family.

**Molly:** Well, for his money's.

**Kelsey:** Yeah.

**Zoe:** Yeah.

**Molly:** It's The Economics of Dating and Jane Austen.

**Zoe:** Fair.

**Molly:** Speaking of the Dan Stevens angle, though, we have arrived at what might be my favorite scene, and I think this is the scene that people telling me about on the Instagram when I was talking about how hot [00:36:00] maybe it was Mr. Darcy or something in the water. I don't know. But someone's like, "Wait till you get to Dan Stevens shop and would."

[laughter]

**Molly:** I was like, "Yeah."

**Becca:** It's the female gaze for sure.

**Kelsey:** Yeah, that scene also strangely reminded me of the new *Beauty and the Beast*, when he's like the beast and I think he gets wet on the roof top. But it's somehow was very much like, "Oh, I see that this young Dan Stevens, but I see the older Dan Stevens as a beast." It worked for me either way.

**Molly:** Yeah. I was seeing him as the Russia in Eurovision Song Contest story of Fire Saga as he's giving his dance.

**Kelsey:** Oh, my gosh, I didn't even put that together, but he's literally my favorite character in that movie.

**Molly:** I know. He's so good.

**Kelsey:** When he does the dance and the sexiness that happen.

**Molly:** Line of love.

**Kelsey:** Yeah. [laughs] I love it.

**Molly:** [laughs] [00:37:00] Oh, I love him so much.

**Becca:** Mike's take on this scene was very specifically, "I must chop wood sexily in the rain to distract myself from how much I want to bang you."

[laughter]

**Molly:** He says that, he needs to relieve his feelings.

**Zoe:** Yeah.

**Molly:** He said, "Relieve his feelings" and then he chops the woods. He's chopping wood in the rain and he's in white flouncy shirt, and then he looks up, and Elinor is just standing there watching him with her mouth hanging open. It was so funny. She's standing in the rain with her scarf over her head and she's like, "You don't have to do that" and he was like, "Oh, I like this work and you have very little help here." And then she says, "We manage" and he says, "Yes, but if only--" and she says, "What is it? He says, "Nothing that I can speak of." Oh, and then he chops the wood again.

**Becca:** Very hot.

**Molly:** Oh, it's my favorite. It's so good. Then he leaves and that night, Marianne asks Elinor, "If the hair in his ring was in fact hers." She said, "It did look like my hair, but he never asked me for a lock[?] of it." But [00:38:00] I have to say is that her hair is not at all the same color as Lucy Steele's hair.

**Zoe:** No.

**Kelsey:** No.

**Becca:** Lucy's hair looks like Fanny's hair. It was a great lie.

**Zoe:** Yeah. I wish she is lying, because she smiled afterwards. I felt she had tricked herself into thinking like, "Maybe somehow it could be mine."

**Becca:** Oh, yeah. You're totally right. I was saying, Edwards lie was a good one that it was Fanny's hair.

**Zoe:** and **Kelsey:** Oh.

**Becca:** It was very believable.

**Zoe:** Oh, okay. Yeah.

**Molly:** But how did Elinor think that it was her hair is what I'm saying? Because she definitely does. Think it.

**Zoe:** Yeah. But it's very many shades away from her hair. Very many.

**Kelsey:** I don't know. As someone who's never given a log of hair to anybody, I really don't know how we understand these things.

**Molly:** Yeah. The rest of us who have all given locks of hair to people, we're trying to-- [crosstalk]

**Kelsey:** [laughs] If they can comment on it, that'd be great.

**Becca:** I'm just imagining Molly's girlfriend's [00:39:00] facial expression, if she just presented her with a lock of her hair.

**Kelsey:** I know what my husband's reaction would be, because if for a horse person, it's very common. If you have a horse that's special to you who dies, they have people who make charms and things out of the tail hair, because it's really strong and stuff. My husband's like, "That's really morbid. Why do you have a horsehair bracelet around?" I'm like, "Because it's for Danny, who just was the sweetest boy around." He's like, "That's weird." That's like, "Okay. Good to know." So, if I gave him a lock of my hair, he'd be like, "What the F is this?"

**Molly:** That would be really funny, though. That would be a fun like April Fool's Day.

**Zoe:** That would be. [laughs]

**Becca:** [laughs]

**Molly:** You are like, “I know you like my horsehair bracelet so much. I got you one for me.”

**Zoe:** Yeah.

[laughter]

**Becca:** “Because I'm the sweetest girl.”

**Molly:** Yeah.

[laughter]

**Molly:** Yeah. She does think gets her hair. They are lying. They're talking about how they think Edward still loves her, but Elinor was like, “What? He didn't say anything.” Marianne is like, “Well, why did he come here, if not to propose to you?” Elinor is like, “I don't [00:40:00] know” and then they just lie there for a little bit and are sad. And then the next day John Middleton arrives and brings the Palmer's over. Now, no one will ever be Hugh Laurie as Mr. Palmer.

**Zoe:** [laughs]

**Molly:** This Mr. Palmer to me was a nothing character, but I did like that when Mrs. Jennings said that Charlotte was pregnant, Mr. Palmer went, “Oh.”

**Zoe:** Yes.

**Kelsey:** [laughs] That moment made me remember Hugh Laurie. I was like, “Oh, yeah, Hugh. Da, da, da, da.” [laughs]

**Molly:** Yeah.

**Kelsey:** But it was still a good moment for that actor as well.

**Molly:** Yes. It was a good moment. Hugh Laurie is just so handsome.

**Kelsey:** But Hugh Laurie does that type of character very well, too.

**Molly:** So well. Yeah. How did this become a Hugh Laurie stan podcast? It's just all-- [crosstalk]

[laughter]

**Becca:** It's very simple. You watch the 1995 adaptation of *Sense and Sensibility* and suddenly, your life becomes about what Hugh Laurie does in that film for fully 10 minutes total.

[laughter]

**Molly:** [00:41:00] Yes. John says that they must all come to Barton for dinner, because they're expecting their nieces, the Miss Steele's leader. I wanted to point out that neither of the main adaptations that we've seen have done this the way that it was done in the book, which is, at least, the way that I read it and understood it was that Mrs. Jennings was just out and about on the town and Lucy Steele was like, "Oh, my gosh, we're related." I'm[?] like, "Found her" and they bumped into each other, and they invited them over, and then they ended up staying for a long time. That was how I understood that it happened in the book. Now, that has never made sense to me and there are a lot of things that never made sense in the book, them having lunch at Brandon's friend's house instead of Delaford. All of the things that were weird in the book. They've just fixed in the movies. This being one of them.

**Kelsey:** Are there two Mrs. Steeles in the or Miss Steeles in the 1995 and the book?

**Molly:** There are two Miss Steeles [00:42:00] in the book and the 2008.

**Becca:** They kill Anne in the 1995.

**Kelsey:** Okay. Because I was like, "I don't feel I remember there being two." I just remember Lucy Steele.

**Becca:** No, we'll get there, but Lucy Steele is the ultimate villain of this book in a lot of ways in a cool way.

**Kelsey:** Yeah.

**Becca:** Even possibly more so than Willoughby. It is interesting, because the 1995 actually does dumb her down a little bit and sweeten her up a little bit, just so she can be stupid enough to tell Fanny about Edward.

**Kelsey:** Yeah.

**Becca:** Whereas in the book and in this adaptation, it's Anne, who does the telling. Although, this adaptation could have pushed her to be even meaner. She was meaner.

**Kelsey:** I didn't see Lucy as mean. I almost got the flibbertigibbet so in love, not being mean to tell it. Just more worried. I just need to find it and someone like. "I'm worried." [00:43:00] She evoked more sympathy. I didn't see any evil vibes from her. So, then, when the twist ending happens, I was like, "Huh?" I was so confused. [laughs]

**Zoe:** I felt she wasn't an evil mastermind or a real mean girl, which is where how I would describe that type of character today, where she's trying to get into the other girl's head and just a lot of passive aggressiveness, where I felt this version of Lucy Steele was a little bit more like you said of an arrowhead, but who maybe saw some competition, and just wanted to gently push them out of the way, and saw that, "Oh, this person isn't going to resist that much once I just tell them something" and then that was it. I don't know.

**Molly:** Yeah. It's super interesting, because the books, Lucy Steele is such an evil mastermind. The 1995 Lucy [00:44:00] Steele is a weird combination of the two with her evil looks and really mean girl vibes. This Lucy Steele, they really played into her, at least showing that she's in love with Edward and really trying to guard her secret. She doesn't show so much as like if you know what's coming, you know that she's like a little viper in the grass or whatever.

**Becca:** Viper in my bosom, you might say.

**Molly:** Viper in my bosom as one might say. But she really doesn't show any of that to the audience or to Elinor. She does seem really innocent about it and she seems really hurt, when Mrs. Ferrars then later on when we'll get there, when she is like, "You aren't welcome here anymore." It's so interesting, because I just am so used to them playing up her evilness. But you're so right that in this one, [00:45:00] It really does almost seem like she doesn't have any ulterior motives.

**Zoe:** Yeah, I did not get ulterior motives from her. I was really shocked with how everything worked out in the end.

**Becca:** This is slightly a tangent, but it's relevant. Lucy Steele, I've yet to see Lucy Steele, who's as vicious as she is in the books and it's very explicit in the books that she is actually trying to torture Elinor in this time period and eliminate her as competition. Keep her close to keep her away from Edward, because she sees the threat of a woman who's from a little bit higher birth than she is and has a little bit more money than she does to her whole scheme to get Edward. That her main trick of the trade is exceeding flattery to blind everyone around her to her low-class status. She's actually a very brilliant tactician in the books. I think that generally in the story, they try to go for the twist [00:46:00] ending with Robert over anything else.

**Kelsey:** Yeah. You see hints of that, I think in the 1995, but you don't even really get any hints of that here, she's a lot flatter, which I think as a little bit of a disservice to the character into the plot. Because I think that it adds so much more interest. Now, I don't love women against women plots in general, but I think that they're also important and necessary. When they're done right and they show how hurtful and how awful that that can be, I think that that's also an important story to tell.

**Becca:** Again, I think it also really is the piece of Jane Austen that gets pushed to the side gently in a lot of adaptations, which is the class narrative. Lucy Steele is ultimately just a woman of a very low birth, who is out for blood and money for her own marriage.

**Kelsey:** I mean, good on her, right?

**Becca:** Exactly.

**Kelsey:** Yeah. That's how she's going to uplift herself in the world. It's the only way.

**Molly:** Right. We love Lucy Steele on this podcast-- [00:47:00] [crosstalk]

**Becca:** We find Lucy Steele to harm our main heroine, our girl Elinor quite a bit, but we also respect her game.

**Kelsey:** Yeah. I think from the 1995 adaptation, I remember being like, “I’m so glad that things worked out for her.” You know what I mean?

**Zoe:** Yeah. [laughs]

**Becca:** [laughs]

**Kelsey:** Yeah, she was kind of a bitch, but I see the same thing, where women have so little at this time period, and marriage is all they’re groomed for, all they’re told their whole lives. Good for her for getting it.

**Becca:** I think you can probably sneak in an Economics of Dating and Jane Austen staying if you want one, we have a sound effect.

**Molly:** Yes, we do. Yeah, speaking of the Steeles, we meet them and I will say that Anne is everything that I had ever hoped she would be.

**Zoe:** I like when they open on that scene, and it’s just her face, and she’s like, “So, do you have any bows? We don’t have any good bows. There’s a [00:48:00] couple, but I really don’t like them when they’re really gross. But when they’re handsome. Oh, my God.”

**Kelsey:** [laughs]

**Zoe:** I’m like, “This chick mad,” I was like, “This is great.” Her face is ecstatic while you’re talking about it and her eyes are huge like, “Ah-uh.”

**Molly:** [laughs] I love her so much. She’s just the perfect counterpart to Lucy who’s like, “Okay.” This scene is a pivotal moment for them. They just weren’t introduced, but when Sir John is like, “Yeah, Elinor does have someone and he was just here, but I can’t tell you any more than that. His name starts with an F.” Then Mrs. Jennings goes. “Ferrars.” Everyone hears her. And then Anne is like, “Oh, we know Mr. Ferrars. We see him quite often. We know him very well.” And then Lucy is immediately like, “Anne, what are you talking about? We don’t know him that well.”

**Zoe:** [laughs]

**Molly:** And then Anne is like, “Oh, I always say the wrong thing. Ha, ha, ha, ha, which was one of my favorite lines.

**Becca:** Great foreshadowing.

**Molly:** [00:49:00] Yes. Then Lucy is like, “Yes, you do always say the wrong thing.” She turns to Elinor and this is an immediate-- She hears that Elinor and Edward are like a thing, which she already had inklings of, I’m sure. But she hears that and she goes, “Elinor, would you go for a walk with me?” They go outside and she immediately jumps into the question, “Do you know Mrs. Ferrars?” Now, question for Becca, who has read the book more times than any of us, I think, Did this conversation happen a lot later in the book?

**Becca:** No, this is when it happened.

**Molly:** It happens right away?

**Becca:** They meet them, but within the first few meetings. It's very early on.

**Molly:** Okay. It seemed fast to me to be like, "Oh, by the way, I'm going to marry him."

**Zoe:** Well, now that we know she's conniving and staking her claim, like, it's funny now that I have that information, it makes how she immediately takes Elinor for a [00:50:00] walk and is like, "Oh, you know this family? Oh, you know Edward? Interesting." I can't make a little bit more sense why it happened that way. But again, to me, because I didn't get that villain vibe from her or even that inkling that there was something more going on. It was more just like, to me, it seemed like a girl who just was so excited to have like another girl her age who she could tell the secret to. [chuckles]

**Molly:** Mm, that is really interesting to hear how that feels coming from someone who doesn't know, because yeah, knowing who Lucy Steele is, I was like, "Here she goes. She's on her Lucy Steele bullshit."

[laughter]

**Becca:** Yeah, it's a very tactical move on her part to neutralize a real threat.

**Zoe:** It felt that way to me, even in this adaptation. I think it just didn't feel as backed up afterwards.

**Molly:** Totally.

**Zoe:** If you think back on it, you're like, "Well, why did she swoop in so fast?" But I guess, she knew her suspicions [00:51:00] were confirmed. And so, she felt threatened and so, she was like, "Well, I'm going to swoop in and see what happens."

**Molly:** Yeah. This is where she tells her that she and Edward are engaged. Elinor's eyes get huge, obviously, so big and red rimmed and she's like, "Edward Ferrars?" She's like, "Yes, yes." She asks, "If the engagement is long standing." Lucy tells her that it's been five years. I noticed in this moment and I can't fully place either her or Anne's accents, because in the book, they're written very cockney, and I don't know the difference between all the different British accents. But there's so many —

**Kelsey:** Lucy-- [crosstalk]

**Molly:** There's so many. Lucy to me is giving huge Evanna Lynch vibes like Luna Lovegood, a little Irish and the way that she talks and she's like, "Oh, yes. It's floaty."

**Becca:** I think one thing that's really brilliant that they do very lightly in this is that, Anne has a full accent and Lucy [00:52:00] slips into it.

**Molly:** Yeah, because she's trying to hide her low class.



**Zoe:** Very clever.

**Kelsey:** Yeah, that is very clever.

**Becca:** Andrew Davies with those subtle details.

**Molly:** We love him. At the end of the conversation, she tells Elinor that she has Edwards picture and Edward has a lock of her hair, puts that in her ring. We zoom in on Elinor's face. It's just like, "Oh, my God." Lucy's like, "Did you notice it?" Elinor's like, "Yeah, I did." And then Lucy asks, "If she can keep the secret?" Elinor says, one of my favorite lines from the book, which is, "I never saw it your confidence, Miss Steele, but your secret is safe with me" which is like, "I fuck me you, but yeah, I'm not going to break your word."

**Zoe:** Yeah, that was a frustrating moment for me when I'm just like, "Dammit, Elinor. You're so honorable, and this is who you are, and I know you can't be any other way. But I wish you could be more like Marianne in this [00:53:00] moment and be like, "How?" Just allow your emotions to be," but that's not who Elinor is. It just isn't-- [crosstalk]

**Becca:** The only reason Lucy can torture her is, she's pegged her as someone who won't say anything and will be bound by this promise.

**Zoe:** Yeah.

**Molly:** Mm-hmm. Which is why she's such a good match for Edward. Elinor, I mean. Because they are both really bound by their promises and need to be and their honor in their word.

**Kelsey:** But will they actually live happily ever after or will they just not have a conversation with each other?

[laughter]

**Kelsey:** Sometimes, I wonder they'll just be like, "Oh, yes, the pigeon tonight sounds delicious and they both hate pigeon." You know what I mean?

[laughter]

**Molly:** Yeah.

**Kelsey:** I don't know.

**Becca:** I have faith that by the end of this story, Elinor has learned to process our feelings a little better.

**Kelsey:** Yes. No, I agree. I agree. Yeah.

**Molly:** I liked that. In this adaptation, they really got to have a conversation about their feelings before he proposed to her like they got to actually talk about it, which we'll get to when we get to that. But [00:54:00] later that night, Marianne is like, "What was that long conversation with Lucy Steele about?"

Elinor says, “Oh, nothing of consequence. She was telling me her hopes and dreams for the future.”  
Elinor was like, “Oh yes. Very uninteresting.”

**Zoe:** Yeah.

**Molly:** Savage, phenomenal.

**Zoe:** Yeah.

**Molly:** Sassy Elinor is actually something that came out a lot in the book that I feel neither adaptation really— Well, actually. I think the 1995 didn't really delve into at all, but this one gave a little bit more of that with her constant raised eyebrows and just being a little bit sassy.

**Zoe:** He wide eyedness. [laughs]

**Molly:** Yeah. She's like, “Did you really just say that to me?” Yeah. Later though, she finds a little cave on the seaside to brood in. This is the start of her having feelings, but she really needs to learn to have them in front of people.

**Zoe:** Poor Elinor. I get it Elinor. I am also someone who is a big bottler of feelings. I wonder if it's an older child thing. Because I had a younger sister and I was told that like, “Can't get mad [00:55:00] at her, can't express your anger towards her, blah, blah, blah.” And so, I just learned to repress all the feelings until they could not be repressed anymore and then I would explode. [laughs] I have taken a lot of work to get better at that. [laughs]

**Becca:** It is absolutely an oldest child thing. [laughs]

**Molly:** Yeah, that makes a lot of sense.

**Kelsey:** Also, the oldest child over here.

**Zoe:** Yeah, I know. There's a world-- We'll get to it eventually. But the scene between Marianne and Elinor like, “I felt that deep in my bones.” I was like, “Yes, I unders, I've been here, I get it.” [laughs]

**Becca:** Oh, Elinor and Marianne are amongst the most authentically written sisters in literature. It's fine, it's fine. Any anybody who has a sister watches those scenes and just says like, “Oh, it's me.”

**Zoe:** [laughs] Yeah.

**Molly:** Yeah. Then they're playing cards at the Middleton residence. and Mrs. Jennings invites the girls namely Elinor and Marianne to [00:56:00] London, and Lucy looks up, and she's like, “What? They're coming to London?” Elinor's like, “Mom, I don't know about all this” and Mrs. Dashwood is like, “No, you must go to London. It'll be good for you and I insist.” Marianne is so happy and Elinor is so stressed and Lucy is looking at them like, “Mm.” At this point is Lucy is already planning to go to London. She doesn't plan to go, because they're going--

**Becca:** Oh, no, no, Lucy was coming. Last minute, Mrs. Jennings is like, “Oh, we should bring the

Dashwood girls” and Lucy's like, “No.”

**Molly:** Yeah. Then the next thing that we get is them in the carriage to London, and Mrs. Jennings snoring, and Marianne being really excited to see Willoughby, and Elinor not letting herself get excited to see Edward. And then they arrive in London and I think that that would be a good point to call this episode, a full episode.

**Becca:** Kelsey and Zoe, thank you so much for joining us. Do you want to tell the [00:57:00] people where they can find you?

**Kelsey:** Yes. Thank you, first of all, for having us. If you guys want to check out our podcast, we are Tea & Strumpets and you can find us wherever you get this podcast, as well as our website is *romancepod.com*, and we're on the social medias, @ T as in Tom, N as a Nancy @*tnstrumpets*.

**Molly:** Awesome. Well, thank you again for joining us. This has been an absolute delight. And listeners, you'll hear them both again on our next episode covering the next part of this same episode of the 2008 *Sense and Sensibility*. So, until next time, stay proper.

**Becca:** And find a man like Dan Stevens to chop wood for you angstly in the rain.

**Kelsey:** Yes. [laughs]

**Molly:** Yeah. Just chop some wood, chop some wood.

**Molly:** Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance [00:58:00] 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.

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