

**Molly:** Hey, everyone. Before we begin today, we want to give a huge shoutout to our newest patrons, Swil?]. Welcome to the team. If you want to be like Swi and get access to bonus content, our notes, outtakes, and more, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice).

And now, enjoy today's episode covering the first part of the 2008 adaptation of *Sense and Sensibility* with our very special guests, our significant others, Mel and Mike. We had enough pre-show banter?

**Becca:** I think we have. I have some good stuff lined up. So, we should dive in.

**Molly:** Becca has some good banter lined up.

**Mike:** Nice.

**Becca:** I don't have just banter lined up, I have facts.

**Molly:** Oh, Becca has facts.

**Becca:** Because that's my job as the person, who's supposed to know things about Jane Austen on this podcast.

**Molly:** True. Yeah, let's Becca-Molly.

**[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 2008 [00:01:00] *Sense and Sensibility* by Andrew Davis.

**Becca:** Written by Andrew Davies, yes.

**Molly:** Our boy.

**Becca:** Yes. Welcome listeners to a brand-new piece of content, the *Sense and Sensibility* BBC miniseries. Now, for those of you who know the series well, you might know sometimes it gets broken down into three episodes, sometimes, it gets broken down into two episodes. For the purposes of this podcast, Molly and I have broken it down into the two-episode pieces, because that was what was on Hulu in the US. But we're not here alone today. In fact, we have two guests on.

**Molly:** This is an unprecedented moment for us on the pod, because we've decided to include our significant others in our ventures into Jane Austentude.

**Becca:** That's right. Here on the pod today is the one, the only Mike from Mike Takes, my boyfriend.

Hello, Mike. Say hello to the people.

**Mike:** Hello, people. Hello, Jane Austen. This is what I sound like. [00:02:00] My voice is a little gruffy today because I'm overcoming a cold. So, it's not what I always sound like, but this is what I sound like when I have a cold.

**Becca:** Yes. And you are the reason why we're not all recording in person today. Molly and her guests are on the other side of the Zoom, but Mike and I are here with our tea. And Molly, would you like to introduce your girlfriend?

**Molly:** Yes. With our canned cocktails that we purchased at a canned cocktail distillery, I have my girlfriend, Mel. Say hello, Mel.

**Mel:** Hello, Mel.

[laughter]

**Mel:** That's kidding. Hi, everybody. I'm honored and terrified to be here. Nice. Yeah.

**Molly:** We also have Mel's dog in her lap. His name is Milo. He's sitting very patiently in Mel's lap awaiting his moment, his big moment, where he gets to talk about Colonel Brandon.

**Mel:** He's got a lot of Edward opinions.

[laughter]

**Mike:** So say we all.

**Becca:** Speaking of opinions, you [00:03:00] guys do not escape the wringer of what you both know are our guest questions that we ask about Jane Austen to every guest. So, Mike, describe your relationship to Jane Austen.

**Mike:** Okay. So, my relationship with Jane Austen, I remember first seeing the book, *Pride and Prejudice and Zombies*, and really wanting to read it, but having absolutely zero context, because I had never read-- I knew about *Pride and Prejudice* and Jane Austen, but I was like, "I don't want to read this book without having read the original text. I'd be completely lost." Then, one day, scrolling through Bumble, come across this woman. She's pretty cute. Meet her at a bar. She tells me, "Oh, my goodness, I have a Jane Austen podcast."

**Mel:** [laughs]

**Mike:** Two years later-- [crosstalk]

**Becca:** Weird. Yeah, he met me after that, which is weird.

**Molly:** [laughs]

**Mike:** Yeah, completely different person. No. So, then I listened to the podcast, and then finished that, [00:04:00] and I did wind up reading *Pride and Prejudice and Zombies*.

**Becca:** To be very clear to our listeners. Mike has read *Pride and Prejudice and Zombies* and not *Pride and Prejudice*. But he also has watched pretty much all the Jane Austen content we've covered on this podcast with me at this point.

**Mike:** Yeah, and listened to every episode of Pod and Prejudice.

**Molly:** Your turn.

**Mike:** Oh, my relationship with Jane Austen is eerily similar to Mike's where I have never read it or seen any of the adaptations. [crosstalk] that word. And then, I was swiping on Bumble--

[laughter]

**Becca:** Guys, this is also just a shameless plug for Bumble.

[laughter]

**Molly:** Bumble, sponsor us.

**Mel:** Yeah. Listed as your full-time job right under your name, it says, "Molly" and it says, "Host of Pod and Prejudice." I was like, "Oh, she hosts that thing as her job? That's cool." I looked up what that meant, because I knew what *Pride and Prejudice* was. I just had never read [00:05:00] it. I don't think I listened to any of it before we met, but then you told me all about it when we did meet, and then a week or maybe even a couple days into dating, Molly was like, "You should listen to this one episode that we did, where we get into this whole debate about when Harry met Sally, and if people can just be friends, and this whole thing. I think you'll side with Becca." I was like, "Great. Let me listen." She sends me, it's a 90-minute episode and I'm listening the whole time, I'm live texting my thoughts on the podcast as it's happening and I'm like, "We got to get to this debate soon, I'm sure." And then, you're wrapping up and I was like, "Molly, I think you sent me the wrong episode." It was a random Part 9 of whatever."

[laughter]

**Mel:** I have no idea what either of you were talking about that.

**Becca:** No one does, even Jane Austen experts.

**Mike:** She was like, "Oh, my God, I'm so embarrassed." Then I ended up finding what episode it was, because I realized after the fact that in the description-- Here's a hot tip, everyone. In the description, it mentions what you reference. I was like, "Let me just find the [00:06:00] description that says, "When Harry Met Sally." Then, I listened to a second full episode, because I was invested at that time. So, my Jane Austen relationship is two unrelated episodes of your podcast.

**Mike:** [laughs]

**Becca:** That's not fair. You've also watched the back half of the 1995 *Sense and Sensibility*. [laughs]

**Mel:** I watched the last 20 minutes of the 1995, where I swore Kate Winslet-- It was not Kate Winslet. I was too embarrassed to guess and then I was right. It was Kate Winslet. And then, I fell asleep.

**Molly:** But also, on our first date, I was telling her about the podcast and she went, "Wait a minute. I've heard of this before." I was like, "Really?" She was like, "Yeah, do you know this person?"

**Mel:** Yeah.

**Molly:** And then it was someone that I had met at a party three years ago and she was like, "Yeah, I went on a date with them and they listen to your podcast."

**Mel:** Yeah.

**Becca:** Shouts to anonymous.

**Molly:** Yeah, shouts to anonymous.

**Mike:** Shouts to anonymous. Probably, listening to this right now.

**Becca:** Oh, no.

[laughter]

**Mel:** Oh, no.

**Becca:** Yeah. Well, all right. Question number two, which is going to send Mel spiraling, but Mike might have an answer for. Which Austen [00:07:00] character do you relate to the most?

**Mike:** This has been talked about-

**Becca:** [laughs]

**Mike:** -so much on this podcast. To me, there are moments where I'm listening to this podcast and I'm shouting like, "That's not what I said."

**Molly:** [laughs]

**Mike:** I feel I have some room to justify myself.

**Becca:** [laughs]

**Mike:** But no, it's been talked about on this podcast before. I'm clearly Bingley. It's just way too evident. Literally, even the *Pride and Prejudice*, the BBC series, I look like the guy who plays Bingley.

**Molly:** You really do.

**Mike:** Like, he could be my brother. Could pass as my brother. It is bizarre. So, yeah.

**Becca:** That's very true.

**Mike:** Solid Bingley, which maybe a touch of Edward in there.

**Molly:** Oh.

**Mike:** More so like the Hugh Grant floppy--

**Molly:** The correct Edward?

**Becca:** What?

**Molly:** What?

**Mike:** What?

[laughter]

**Becca:** Ooh, the fans are going to come for you. But we're going to get into all that.

**Molly:** Yeah, we're going to get into. We'll save it for the pod.

**Becca:** All right. Mel, same question and I gave you time to think about it while Mike was answering.  
[laughs]

**Mel:** Okay. So, [00:08:00] again, now, the only thing I've seen is Part 1 of the two-part Hulu 2008 *Sense and Sensibility*. So, going off of that, I have a comment-- Am I allowed to say two people or no?

**Becca:** Yeah, for sure.

**Molly:** No rules.

**Becca:** There are no rules.

**Mel:** Right off the bat, I would say Elinor, because she seems to be very realistic and logistical about her decisions. She's like, "Have you thought about steps 1 through 10 before going to step 10?" But then the more I met Marianne and the more I thought about my current situation with this one sitting next to me, I was like, "You know what? I definitely have some Marianne in me." Especially when she used walking as a tactic to just escape all awkward moments. I was like, "I love a walk. I love a purposeful walk."

**Becca:** A non-confrontation purposeful walk.

**Mel:** Yeah. But then I also felt for Margaret, when she was like, "Do we have to keep walking?" I was like, "I feel that too."

[laughter]

**Mel:** I initiate walks, but I also complain anytime I'm slightly uncomfortable. So, I can relate to all of these people. [00:09:00]

**Becca:** So, essentially, you're the Dashwood sisters at different points.

**Molly:** Yeah.

**Mel:** I think so. Yeah.

**Becca:** Love it.

**Mel:** Exactly.

**Becca:** Love it.

**Mel:** Yeah, I love it, too. I'm happy with that.

**Becca:** All right. Question number three is, what is your favorite Austen content, Mike?

**Mike:** Again, I feel my answers have been laid out so many times before as-- Well, it doesn't have to be Jane, because I was going to say *Pride and Prejudice and Zombies*.

**Becca:** That's a fair answer.

**Mike:** Okay, that's a fair answer? Yeah, it's *Pride and Prejudice and Zombies*, because it's very much catered to my taste.

**Mel:** My initial answer, I stopped myself, because Molly on the Pod and Prejudice Instagram, I think you recently posted, you were like, "Tell us your favorite Pod and Prejudice works." And then, you were like, "People keep saying it's our podcast, which is sweet, but not helpful." [laughs] So, my first answer was going to be like, "This podcast," because what I've listened to the most, but I was like, "No, that's--" [crosstalk]

**Molly:** That's okay.

**Mel:** No, you're allowed to say the podcast. It makes you better than us, Mike.

**Molly:** [laughs]

**Mike:** What?

**Mel:** She was just really upset [crosstalk] the podcast.

[laughter]

**Molly:** I wasn't upset. I put out a [00:10:00] poll that was like, "Tell us about your favorite Jane Austen creators," because I was like, "Who are we going to have on the show?"

**Becca:** And everyone was like, "You guys."

**Mel:** And everyone was like, "If you--"

**Molly:** And I was like, "We are already on the show. We need guests."

**Mel:** Yeah. But so far, so good on this Hulu series. It's the only thing I've seen, but I think by default, it wins as my favorite thing.

**Becca:** Fantastic. And that brings us to our last question, which is the most fun which is, what is your hottest Austen take?

**Mike:** This is one that I don't think you guys talked about on the pod. But, Molly, I know you tweeted it. The fact that *Shrek* is just *Pride and Prejudice*. It's classic enemies to lovers, who is Wickham but Lord Farquaad.

**Molly:** Lord Farquaad is so Wickham. In the morning, we're making waffles.

**Mel:** Donkey is so Bingley.

**Molly:** He is so Bingley.

**Mike:** Look me in the face and tell me that is not something Bingley would say, "In the morning, we're making waffles."

**Molly:** 100%. In the morning, we're making waffles.

**Becca:** Anyway, this has been a great podcast. It's a shame it had to come to an end. [00:11:00]  
[crosstalk]

[laughter]

**Mike:** Wait, let me get to the best comparison. Both of them involve very sexual scenes of men going into the water. It's the opening credit scene where Shrek is in the swamp and the scene, where he dives into the water. Very comparable, very comparable scene, I think. Both iconic scenes.

**Molly:** Oh, my God. When he brushes his teeth with the dirt.

**Mike:** Yeah.

**Becca:** What? Molly, don't encourage this.

**Mike:** Yeah.

**Molly:** I love *Shrek*.

**Mike:** That's a scene side by side. And essentially, it's the same scene. It serves the same function.

**Molly:** Also, my favorite part of *Pride and Prejudice* is when Elizabeth turns into an ogre.

**Mike:** Of course. Classic play.

**Molly:** Yeah.

**Mike:** Classic play.

**Molly:** Every night.

**Becca:** So, Mel, what's your hot take?

**Mel:** All right. I don't know if any of this is going to be a hot take, but I think the first thing that came to mind is, I think, Taylor Swift's *All Too Well* was really just based on the scarf that-- who stole it from--

**Molly:** Marianne steals it from Willoughby's house.

**Mel:** Yeah, Marianne steals the scarf and the way she looks at it at [00:12:00] the end of this episode, we're jumping right to the very last shot of this episode, but I was like, "Queue *All Too Well* right now." This is what Taylor was writing about.

**Molly:** I agree.

**Mel:** Yeah.

**Becca:** *All Too Well* definitely fits this love story, for sure.

**Mel:** Yeah. And then I also think, I don't know if this is a hot take, but I think if you just had the video playing from this episode, and turned off the audio, and then added the audio from *Portrait of a Lady on Fire*, it's the same movie.

**Becca:** Oh, I see that.

**Mel:** Yeah, it's like the waves crashing and just two women chasing after each other. I'm like, "Wow."

**Becca:** But it's a bit sexier and gayer in *Portrait of a Lady on Fire*.

**Molly:** Oh, I thought you're going to say in *Sense and Sensibility*.

**Mel:** [laughs] It's a bit sexier but I was like, "This feels on brand."

**Becca:** All right, that brings us to talking about this adaptation. I wanted to give Molly a moment to say

a little bit, because you're starting something new, something you hadn't heard much about. Say a few words. I know you're going to say [00:13:00] words and I know you think they're going to make me mad, but I'm going to come at them with other things as well.

**Molly:** Cool. Some thoughts off the bat, having seen half of this adaptation. I like this better than the 1995 adaptation of *Sense and Sensibility*, and not because we get to delve deeper into the plot. Because honestly, this book is long and the story is too much. It's too much. And also, sorry to the Dan Stevens fans, because he is hot, but Hugh Grant is a better Edward. However, there's just something about the take that this one approaches it with that I'm enjoying watching. You know what? I'm coming out this way too hot. Hang on. You don't know what, I'm going to stand by it, I'm going to stand by it, I'm going to stand by it.

**Becca:** Here's what I was going to say is, when you first said that, it was lightning flash behind you--

**Molly:** Yeah. It was like, whoa. [crosstalk]

**Becca:** But here's the thing. I thought about [00:14:00] it a lot and I did want to do a little background on this adaptation for maybe some of our listeners, who are really big fans of *Sense and Sensibility* and for some reason, haven't seen it or heard of it.

**Molly:** For sure.

**Becca:** This is an adaptation that was done by Andrew Davies, who famously adapted *Pride and Prejudice*. So, there was a lot of buzz around this film when it came out, this mini-series, because the *Sense and Sensibility* from 1995 is so iconic that people were really skeptical that anyone could do a great adaptation that would compare to the 1995. When Andrew Davies was quoted about it and he said, "When there are great stories, you keep on coming back to them and doing them in different ways with different people at different lengths." Really implying that this was going to be a different story, partially because it was going to be a longer one, more faithful one, a different tone. Whereas the Emma Thompson one is famously quite witty and satirical, this one takes a darker tone. It takes a more dramatic tone, so [00:15:00] drawing out the sensibility of it all instead of the sense of it all.

It was quite well received. Overall, it received pretty positive reviews. Fans of the book and the 1995, really liked this adaptation. Generally, it is said to have been less favored than the 1995 one, particularly Ang Lee's very artistic and speculative direction of the 1995 one, and certain performances from Lee's standout actors. That being said, most people like both. This is where the 1995 versus 2005 *Pride and Prejudice* debate differs from the 1995 *Sense and Sensibility* versus the 2008 *Sense and Sensibility*. I would say, most fans would tell you, they liked the 1995 better, but no one really spends a lot of time arguing about it, because ultimately, they're not really comparable. I would argue that in some ways, the 1995 [00:16:00] walked so the 2008 could run and there are certain points in it where you can see that Andrew Davis clearly pulls from Emma Thompson's screenplay almost as much as the original book. So, I think your take is fair. It is kind of a hot take, but I think we also don't really need to define this one is better or worse than the 1995 one.

**Molly:** I think you're totally right. It's interesting, because amongst our listeners so far, a lot of people have asked us to talk about this one. But the most contention that I've seen is which Edward they like more. If we said anything about Hugh Grant ever, all of our followers were like, "Yeah, but Dan Stevens

though."

**Becca:** We'll get to it.

**Molly:** Yeah.

**Becca:** [crosstalk] Hugh Grant is the darling of the 90s rom com, whereas Dan Stevens is the darling of the arts period piece.

**Molly:** [00:17:00] He's also a hotty.

**Becca:** He's really hot. That's the other thing. He's really hot man. I should also mention that this one, obviously, was not up for any Academy Awards, but did win a BAFTA for best score, where the *Sense and Sensibility* won an Oscar for best score, the 1995 one.

**Molly:** The music in this is really good.

**Mel:** Can I just give a quick moment of my favorite music moment?

**Molly:** Yes.

**Mel:** Okay.

**Molly:** Oh, yes. It was so good.

**Mel:** I think you have the quote written down, but who is the person? John?

**Molly:** It's John Dashwood talking to Fanny and she's trying to convince him of something. Oh, gosh, wait.

**Mel:** It's something Monday. There's something that gets that--

**Molly:** Oh, she says, "I've written to Mary and told her that we'll be there on Monday."

**Mel:** And his head turns and there's just a music moment that goes, ding, as if he is fully cooked.

**Molly:** Yeah. We watched it like six times.

**Mel:** His head turn.

**Molly and Mel:** Ding.

**Becca:** A little self-roast he did there.

**Mel:** A little self-roast.

**Becca:** Which I think is a great foray into [00:18:00] getting into the first episode.

**Molly:** Yeah, let's do it.

**Becca:** What do you think, Molly? Should we take our SOs into the fray of discussing Jane Austen content?

**Molly:** I think we should.

**Becca:** You guys ready?

**Mel:** I'm very ready.

**Mike:** I'm so excited.

**Molly:** All right. Well, I guess, here we go. Before we get into it, though, I realized I came in very hot saying I like this better than the 1995, but I want to say that I love the 1995 and there are just elements of this that I'm really glad we got to see, basically.

**Becca:** I think that's very true. I think points of comparison could be like, I think that the direction on the 1995 is better and I think that some of the performances are better. But I do also think that certain casting choices are much better in this, like having an Elinor who is age appropriate. I also think it's interesting to take it to its more dramatic place.

**Molly:** Mm-hmm.

**Becca:** I'm glad we have both, I guess.

**Molly:** Me too.

**Becca:** I'm just glad we have both.

**Molly:** Yeah. It's amazing that there's so much Jane Austen content out there.

**Becca:** What a treat to have to really great adaptation.

**Molly:** How lucky are we? [laughs]

**Mel:** We're so lucky. [00:19:00] I do feel the editing choices on this-- I haven't seen the 1995 one, but I feel slow wipes and the weird dissolves, where you see four different scenes happening at once and I'm just like, "This feels so 90s," even though it's made in 2008.

**Becca:** Molly, I think we just have to watch *Sense and Sensibility* 1995 again with Mel.

**Molly:** I think so.

**Becca:** It's going to happen.

**Mike:** I think you need to watch the BBC series of *Pride and Prejudice* with Darcy Stanley Kubrick moment-

**Molly:** Floating head.

**Becca:** -it's him appearing.

**Molly:** That almost feels like this adaptation was alluding to that with the angles underneath the carriages and stuff.

**Mike:** Oh, my God. Literally, that is the thing about this adaptation that I understand the least, because I'm just like, "It'd be very soft, very gentle, very typical Jane Austen adaptation." And then, all of a sudden, it's a horror film or it's just like they're being chased in these carriages or something.

**Molly:** But I love that.

**Mike:** It's so overly dramatic.

**Molly:** Because it's dark. [00:20:00]

**Mike:** It's so dark.

**Becca:** Shameless plug for Molly and I appearing on *But Make It Scary* to make the 1995, a horror movie, but we are all four of us dancing around-

**Molly:** Yes. Let's do it.

**Becca:** -opening scene today.

**Mike:** Yeah.

**Molly:** The opening scene, okay, everyone. It's 2008. We're having sex on stage.

[laughter]

**Mel:** Wait, can I just quote real quick? Molly says, as soon as this starts, I quote, "It's sexy, because it's 2008."

**Becca:** As opposed to 1995. [laughs]

**Molly:** We open on a steamy scene next to a fireplace with a man and a woman. And she says, "Are we sure about this?" She says, "Mrs. Edwards" and he goes, "Mrs. Edwards thinks you're still a child, but we know better than that, don't we?" And it's very, very creepy.

**Becca:** Very creepy, but they're also very naked.

**Molly:** Very naked and it's closeups on their skin, and him touching her, and we can only assume as

viewers who have read the book that this is Willoughby and Eliza. And we see him [00:21:00] riding away on his horse and her gazing after him and saying, "When will you come back?" He says, "Soon, very soon." And then, we cut to the title sequence.

**Becca:** I do want to say very quickly that Mike didn't get what it was the first time we watched it.

**Mike:** Yes. I had no idea what was going on.

**Becca:** Then, we watched it a second time and what did you say?

**Mike:** I went, "Oh, okay. This is a--" What did I say? I said something really stupid.

**Becca:** You said, "Oh, I get what this is now. This is Willoughby and Colonel's sister."

**Mike:** I was like, "His sister, whoever she is. I forget the details."

**Molly:** [laughs]

**Mike:** Yeah. I just was so thrown off the first time we watched it, because I remember watching it the first time and literally saying, "Did we turn on the wrong movie? What is this?"

**Becca:** Yeah. Well, Andrew Davies was clearly going for the more explicit sex that's in *Sense and Sensibility* than in other Jane Austens.

**Molly:** Yeah, which is why we love it. [00:22:00] So, the title scene is very dramatic. There's shells waving in the wind.

**Becca:** Because it's what?

**Molly:** Because it's a seaside tale. We get the title sequence and we cut to Henry Dashwood dying. Again, a very dramatic beginning that is straight out of the 1995, except I loved the camerawork here, which was as if we're seeing it through Henry Dashwood's eyes. So, everyone's standing around blurry. The girls are here in the room, which was an excellent addition, because they witness John Dashwood promising his dad that he's going to take care of them, and they all stare at him, and watch him promise that. So, it makes the betrayal even stronger later on. Then they cut to Henry being taken away in a carriage and the girls all crying.

**Becca:** I think it's a hearse.

**Mel:** A hearse. Oh, it's not a beautiful afternoon for a carriage--? [laughs]

**Molly:** I was going to say a [00:23:00] hearse, but then I was like, "Isn't that what the car is called? Was it still if it was carriage drawn?"

**Mel:** That's a good question.

**Becca:** I think it was still a hearse? Was still a hearse?

**Mike:** I also assumed it was the car, but I am also willing to accept that it would probably be called the carriage as well. I don't think they call it the-- That'd be weird like, "All right, guys, coop them up and toss them in the carriage."

**Molly:** In the death carriage.

**Becca:** Death carriage. [laughs]

**Mike:** New film by M. Night Shyamalan, *The Death Carriage*.

**Molly:** First, they saw the *Signs*. Now, it's *Happening*.

**Becca:** [laughs]

**Molly:** Then, they go away in the death carriage. All right, so, he's getting taken away in his coffin.

**Mel:** [laughs]

**Molly:** And the girls are standing outside of Norland and Margaret is crying, and we zoom out to see all of Norland Park, and we hear Fanny Dashwood saying, "Norland Park, ours at last. Wha, ha, ha, ha, ha." [00:24:00] She's very evil in this one.

**Becca:** Yeah. The Fanny Dashwood in 1995 is on the brink of a nervous breakdown the entire time. She's so evil, but this one gives off villain vibes.

**Molly:** Yeah.

**Mel:** Yeah. When can I talk about her hair?

**Molly:** You can talk about it now.

**Becca:** Oh, you can talk about it now.

**Mel:** Okay, here's the thing. Okay, I had to write this down, because I think I noted about six different hairstyles that she's rocking all at once. Okay. So, Fanny, we got what I like to call the bagel bangs, which is her little bangs that look like tiny bagels. [laughs]

**Mike:** Mm-hmm.

**Mel:** She's got the bagel bangs things. She's got the braid band, which is the braided hair band that goes around right above the bagel bangs. There's the little clippy-clip on right behind the braid band, which is right behind the bagel bangs [laughs] keeping score.

**Molly:** [laughs]

**Mel:** [unintelligible [00:24:48] And then, she's got the center part, which I would say is very 2022 of

Fanny. She's ahead of the curve on that. And then, there's this intricate top bun happening. So, that's one, two, [00:25:00] three, four, five hairstyles all at once-

**Becca:** [laughs]

**Mel:** -really piloted by the bagel bangs.

**Mike:** Her hair looks like a *Game of Thrones* map. It's like--

**Mel:** It's wild.

**Mike:** Doo-do--

**Mel:** Anyway, I just loved that a lot.

**Molly:** Yes. So, she's got those hairstyles, and she and John are having the conversation where he's like, "I'm supposed to give them something," and she's like, "Oh, no. You don't owe him anything. We're moving in there on Monday." Ding.

**Mel:** Ding.

**Becca:** And then, they cast a child as Henry who-- I feel bad for this child, but the way they style him, my goodness.

**Mike:** It was unkind.

**Mel:** We said John is Willy Wonka and Henry is Oompa Loompa. [laughs]

**Molly:** Yeah, that's what they look like.

**Mike:** Henry is who?

**Molly, Becca, Mel:** An Oompa Loompa.

**Mike:** An Oompa Loompa. Because I was thinking Augustus Gloop.

**Molly:** Oh.

**Mel:** Oh, that's actually better. You're right. He is.

**Mike:** He looks like a little-- He's just going to eat from the chocolate river.

**Molly:** You're so right. He totally does. When he's sitting in the carriage with his carrots or whatever it is that [00:26:00] he's snacking on and he just keeps shoving them in his mouth.

**Becca:** [laughs]

**Mel:** Oh, you're so right. Yeah.

**Molly:** We cut to the Dashwood women receiving the letter that they're going to get there on Monday and it's Monday. They're like, "Wait, that's today." Margaret, this Margaret is iconic. The 1995, as you've said, Becca, gave Margaret a personality. And this one gave her, I think, a different personality, which I really liked. They didn't just take that Margaret. This one is a little grumpier, she's a writer, she's sassy, and she is played by none other than Lucy Boynton from *Sing Street*. [crosstalk]

**Mel:** Going off freak out, it was.

[laughter]

**Becca:** Nah, neither of us have seen *Sing Street*, but maybe next October.

**Molly:** It's not--

**Mel:** I feel she's also in superheroes movie.

**Molly:** It's not a scary movie.

**Becca:** Oh, I thought it was a scary movie.

**Molly:** No, *Sing Street* is about some Irish youth starting a band.

**Becca:** All right. Cool, cool.

**Mike:** So, next St. [00:27:00] Patrick's Day, we'll watch *Sing Street*.

**Molly:** Well, anyway, this Margaret, Lucy Boynton, says, "If she comes to live here, I might even poison her," and then sips her tea, and it's phenomenal. She's great. I love her. Then, we cut back to John and Fanny moving out of their already opulent house to move into Norland. I'm just confused. If they have such a great house, why are they moving into Norland?

**Becca:** They have this beautiful townhome in London, right?

**Molly:** Oh.

**Becca:** And now, they've got a beautiful country estate. If you've watched other movies, you'll see you have both. That's what the rich people do. They have both the fancy townhome and the big estate, and they could have figured away into buying one as Bingley does in *Pride and Prejudice*. But they instead inherited one, which comes with a lot of stuff. It comes with title, it comes with control [00:28:00] of the whole estate, the lands around it.

**Molly:** The plates.

**Becca:** It's a whole--

**Molly:** Silverware.

**Becca:** Yeah, it definitely gives them a lot more wealth than they had before. So, they don't need to live there, but they get to. Rich people accumulating wealth at the top, that's what Jane Austen is dinging.

**Molly:** Ding.

**Mel:** Ding, head turn.

**Mike:** Ding.

**Mel:** [laughs]

**Molly:** We see them coming in their carriage and I think-- I don't know, who said this, but I couldn't get it out of my mind that Fanny is dressed like Yzma. Was that you, Mike?

**Mike:** Yeah, I'm so glad you brought this up, because I'm so desperate to talk about this.

**Molly:** Talk about it.

**Mike:** Because you guys, while reading the book were saying that like, "Oh, yeah, they're like the classic villain and sidekick." And then, one of you was like, "Oh, yeah, it's Yzma and Kronk." It was such a perfect comparison. And then, here comes Fanny in this film dressed like Yzma. It's perfect.

**Mel:** I know who Yzma is. But for your [00:29:00] listeners, you just want to clarify who that is.

**Molly:** Mel hasn't seen a lot of movies.

**Mel:** No, absolutely no.

**Mike:** [laughs]

**Molly:** It's from *The Emperor's New Groove*.

**Becca:** Mike is referring to Fanny's elaborate like hair on top that almost makes a head dress incredibly slender frame in a weirdly voluptuous dress.

**Mel:** Oh, yeah. Okay, I see that. You know what, I think I have seen that movie. She looks familiar.

**Molly:** We can watch it after this. So, we cut to Elinor and Mrs. Dashwood walking through Norland and Elinor telling her mom that she doesn't need to move her stuff out of her room, because they're not going to kick them out of their room. Mrs. Dashwood is staring out the window sadly and Elinor says, "He promised to take care of us," which is great, because they are watching him promise. And then, we cut to the carriage, and Fanny convincing John not to give them any money, and he's like, "Oh, yeah, you're right." Then, the servants and the Dashwoods are all lined up in front of the house, and Margaret is [00:30:00] muttering that she's not even going to speak to them, and Elinor's like, "Yes, you will. We are the guests now."

This Mrs. Dashwood looks like Sarah Paulson and then we got to thinking, "Who does everyone look like?" because they all look like knockoff versions of other people. We've got Sarah Paulson, we've got Fanny looking like Jessica Chastain, and Marianne looking like someone that I don't know, but Mel wrote this one down.

**Mel:** Yeah, I said Erika Christensen, famously from *Parenthood* on NBC. I think that's all she was ever in. No, she's a pretty good actress.

**Molly:** Anyway, that's all we got. But let us know what you think, listeners.

**Becca:** Well, I think it's notable because, Gemma Jones is amazing as Mrs. Dashwood, but this Mrs. Dashwood is hot.

**Mel:** Yeah.

**Molly:** Super hot.

**Becca:** And I actually think it adds something to the story, because something that we didn't talk about a lot with the book, but does exist in the story is that Mr. Dashwood was married, and then got widowed, and then married again, quite a bit younger than himself. **[00:31:00]**

**Molly:** Mm-hmm.

**Becca:** And then, they were very in love. But Mrs. Dashwood is on the receiving end of what could happen to Marianne for marrying well above her age?

**Molly:** Yes. Oh, yeah. Didn't think of that. Oh, my God, because in this adaptation later on, Mrs. Dashwood says, "Men of 35 have married women of--"

**Molly and Mel:** "17."

**Molly:** "I think." It was this moment and I was like, "What does she mean by that?" I didn't even get that Henry Dashwood was a lot older than her, but that makes total sense.

**Becca:** I don't think she was 17 when she married him, because if you do the age calculation necessarily, she would have been 21 when she had Elinor, but she was young and he was not as young.

**Molly:** She was young and also just the age difference might have been the same.

**Becca:** Yeah, it could have been.

**Mike:** My mind was just blown. I just had the Tim and Eric show GIF of like, it was mind blowing. That was just me and right now is like, **[00:32:00]** "Oh, I didn't realize that."

**Becca:** Like the butterfly- [crosstalk]

**Mike:** Yeah, like that. Yeah, the TikTok thing.

**Becca:** I just watched his face just go.

**Mike:** I was like, "Ouch."

**Becca:** Sorry, Graham. I know this is the audio medium. Anyway.

**Mike:** [laughs]

**Molly:** At dinner, once they get there, Fanny asks Elinor and Marianne if they're still at their hobbies. She's like, "Oh, Elinor, you're still playing the piano and Marianne, you're still drawing" and Elinor is like, "Marianne's the musician." Margaret says she's going to be a writer and then Fanny is like, "Well, pens and paper cost very little. So, that's a wise choice," because she sucks. And then, she says that she really likes the plates and then Marianne is like, "Yeah, and the plates belong to the house, which belongs to you now," and she outbursts at them.

Then the next day, Elinor is trying to confront Marianne about her outburst and be like, "You can't really talk to them like that at the dinnert able." And [00:33:00] then Mrs. Dashwood comes in and she's like, "Look at these two houses. I like this one best," and Elinor's like, "Mom." This is where having an Elinor that actually looks 19 comes in handy.

**Becca:** Definitely comes in handy in this one.

**Molly:** Yeah. Because she's looking at her mom like, "Aren't you supposed to be the one making smart decisions?" Her mom just looks so lost and she's like, "We can't afford these houses. We need to get something smaller like a cottage." Her mom's like, "I don't think you know how I feel."

**Becca:** No. What's her line? She goes, "Elinor, sometimes I think you just don't understand how I feel, because that's my mother."

**Mel:** Yeah.

**Mike:** [laughs]

**Mike:** No, you can't laugh on this. Antonia, listen.

**Molly:** Shoutout to Antonia.

**Becca:** Becca, how dare you say that? How dare you say that about your mother?

**Mel:** This was a moment where I was like, "Oh, I relate to Elinor," because there's a moment when you grow up that you realize your parents are just people, too and there's a certain switch that happens where you're like, "Oh, wait, I actually might be more realistic in this moment about a decision than they are." So, I felt for Elinor when she was [00:34:00] like, "Mom, we can't do this." I was like, "Yeah, I've had to do that." Yeah, I appreciated her laying down the hammer. Is that the same?

**Becca:** No.

**Mel:** Okay. [laughs]

**Mike:** I agree 1,000%. It's just one of those heartbreaking moments where it's just like, "Oh," Elinor just realized that she has to be the adult in this situation, because her mom is still in this fantasy of like, "Oh, things are bad, but we could still have a modest living," and Elinor is like, "No, it's going to be way more modest than this. You can't even afford the--" What does she say, the--?

**Becca:** The shed on [crosstalk]

**Mike:** Yeah, you can't even afford that. Narrow your expectations. It hurts. I think everyone's gone through that. It hurts being in that situation and then you have to be the adult in this situation [crosstalk] your parent is in the room.

**Becca:** I also think it really plays out on Mrs. Dashwood's face as well, because she goes, "I suppose you'd have us live in a rabbit hutch." I think like for her, it's this moment of defensiveness like, [00:35:00] she's not taking care of her daughter. Her daughter's acting like she is better and better equipped to deal with the situation than she is. At the same time, she's just wrought with this grief over losing her husband and losing her home. So, it's as if her daughter's looking at her like she's in denial, but it's more like she can't bear another thing going wrong.

**Mel:** Yeah, it's sad.

**Molly:** This story is so heartbreaking.

**Becca:** The drama.

**Mike:** The drama.

**Molly:** Then, Fanny bursts in on this moment to tell them that Edward is coming. I had to ask, is it just me or is she just a little bit creepy in the way she's talking about him? She's like, "We are very favored."

**Becca:** Yeah, it's almost sexual.

**Molly:** Yeah, it's really weird.

**Becca:** He's very distinguished. He has a very discerning eye.

**Molly:** I was like, "What are you talking about? He's your brother."

**Mike:** @siblingsaredating.

**Molly:** [laughs]

**Mel:** I also had a very difficult time. I had to keep asking Molly like, "Who was related to who?" I think having no knowledge of this book and then going into this adaptation, I [00:36:00] wish they would

have given just a quick recap of like, "All right, this is the family tree of every character." Because I was like, "Wait, and who's related?" She was like, "Oh, yeah. They're going to live with their uncle's cousin." She was like, "That's just the thing they did back then," and I was like, "Wait, what?"

[laughter]

**Mel:** I don't understand.

**Molly:** Oh, Molly. You're doing what I did.

**Mel:** Yeah, it's true that the torch has been passed.

**Molly:** Yeah.

**Becca:** Mm-hmm.

**Molly:** This is one of our favorite moments. I think you thought this was one of your favorite moments. This is one of my favorite moments. Fanny says that Edward has a very discerning eye and they've got to clean up and she goes, "Things to do, things to do," and she gives them a little side eye and then backs out of the room.

**Mel:** That's my favorite room exit line delivery I've ever seen, I think. "Things to do, things to do," and then she's out.

**Molly:** She's looking at them like, "Clean up your house," and just goes, "Things to do."

**Mel:** It's brilliant.

**Molly:** Horrible.

**Becca:** Oh, my God, she's such a passive aggressive Fanny. It's fabulous.

**Mel:** She's also hot.

**Becca:** Mike actually pointed this out. This movie, other than John, everyone's hot.

**Mike:** Yeah. [00:37:00] Very, very hot casting. Very, very hot casting.

**Becca:** Because some people are hotter than they're supposed to be and Fanny is certainly one of them.

**Molly:** Yeah. You think of Fanny-- Oh, well, I guess, in the book, I thought of Fanny as hot.

**Becca:** 1995 Fanny, she's hot.

**Molly:** Yeah. The mom from *Ted Lasso*.

**Mel:** Oh.

**Molly:** Yeah.

**Mel:** Oh, yeah.

**Molly:** Rebecca's mom.

**Mel:** Yeah. Oh, Rebecca's--

**Becca:** I mean, viper in my bosom, I get turned on every time, but--

**Molly:** Mike is like, "Mm, mm." After she leaves, Margaret pops out from under the table, very 1995 moment of Margaret and she says, "I bet he's just like her." Then, we go to a commercial break.

**Mel:** Ad-supported Hulu everybody. Ad supported.

**Molly:** We cut to Elinor cleaning things up in the library, and she sees her dad's Bible, and she opens it, and inside is the family register.

**Becca:** Something I didn't clock. I noticed it, but I didn't pause on it when we were watching is that the family [00:38:00] register has each people's year of birth, which to me means that we could calculate how old everyone's supposed to be in this adaptation and whether or not it's book accurate. I didn't look. I should have. But maybe we'll post it to our Instagram when this episode comes out.

**Molly:** Or when we record our next episode, we can add that in. I feel there were also a few things that our listeners responded to from our last set of episodes that I've been meaning to say on the air that we have heard you. Oh, one of them is the double wedding thing.

**Becca:** It's a matron of honor situation.

**Molly:** A matron of honor and potentially, Edward officiated their wedding at the end of the 1995, because he's wearing-- [crosstalk]

**Mel:** Oh, I know.

**Becca:** [crosstalk] I love it.

**Molly:** For those of you who are tuning into this for the first time--

**Becca:** This is also for SO content-- [crosstalk]

**Molly:** Yes. And for Mike and Mel, at the end of the 1995 *Sense and Sensibility*, there's a wedding and it is Marianne and Brandon, [00:39:00] and some folks, Becca and Cara, who was our guests included, thought that it was a double wedding at the end and I was like, "Well, they got married a lot after Elinor and Edward in the book," and then a lot of listeners wrote in and said they were under the impression that Edward officiated the wedding. Actually, in the screenplay, it says apparently that Elinor is her matron of honor. So, very cute.

**Becca:** Very sweet. I don't think the movie makes it super clear, but I'm glad that's what it is, because it always bummed me out that Elinor was wearing brown clothes for her wedding.

**Molly:** Yeah.

**Mike:** [laughs]

**Molly:** So, anyway, that's a completely different adaptation. I just was like, "Oh, our listeners wrote to us about some stuff."

**Becca:** Anyway, thank you listeners for answering our questions. I'm often not the best Jane Austen aficionado.

**Molly:** You are the best Jane Austen aficionado.

**Becca:** Oh, stop.

**Molly:** The only Jane Austen aficionado I need in my life.

**Becca:** Aw, shuck.

**Molly:** Aw, shuck.

**Mike:** More than I needed in my life, but [00:40:00] I'm not complaining.

**Molly:** We were talking about the family register and then I wanted to call out that this movie also, in addition to the 1995, does do a really good job with highlighting their grief, although I think not as-- Well, so far, it was really a focal point in the 1995. But in this moment, Elinor finds her dad's pencils and has a little moment with them, and it's very sweet, and I think they do a good job, at least with Elinor and Mrs. Dashwood grieving.

**Becca:** Oh, yeah.

**Molly:** Also, I think Elinor is going to give these pencils to Margaret at the end of the movie. So, I'm just throwing that out there as a prediction.

**Becca:** I will neither confirm nor deny. It's been a while since I've had to not confirm or deny anything, because usually, for the most of this, you've known what's happened in the movies.

**Molly:** I know. This is one little addition.

**Becca:** This is the first time you don't know what's going to come next for a while.

**Molly:** Then outside, Martha is beating out [00:41:00] some rugs and Elinor goes out and is like, "Martha, what are you doing?" Martha is their servant. And Martha's like, "Fanny ordered us to clean these rugs." Elinor's like, "We just did that." She was like, "Well, she told us to do it again," and Elinor

was like, "Go back inside. These are clean." Then, she takes Martha's beating stick that she was beating the rugs with, and she whacks the rug, and gets all of her anger out which I love, because that's so emblematic of who Elinor is as a person.

**Mel:** They didn't have kickboxing back then. I don't think so. You just had to beat the shit out of some hanging rugs.

**Becca:** It's a very early indication that there's more emotions bubbling in Elinor than meets the eye.

**Molly:** Yeah, she looks all around and is like, "Is anyone here?" Bam.

**Mike:** It's the *Footloose* anger dance of the Jane Austen era.

**Becca:** Yeah, it's very much just going, "Fuck Fanny," into that rug.

**Molly:** Yeah. Then we turn around and who should we meet, but Edward Ferrars? So, he's here now.

**Becca:** First off, I do want to say, I [00:42:00] do like him as Edward. I get why others might not. [laughs] I do think he's very hot. Molly expected a bald man when it came to Dan Stevens initially. Dan Stevens is not bald. Dan Stevens is a pretty famous actor. Now, this was before he was famous, but he's best known for *Downton Abbey*, where he plays the male heartthrob, Matthew Crawley, in the series. He's very good in that and he was so good in that in fact that it skyrocketed him to fame. And he then was in several very well-known movies after that, including *Beauty and the Beast*, where he did play the Beast, and there is some absolutely spectacular content of him in the CGI suit dancing with Emma Watson.

**Mel:** Oh, man.

**Molly:** Well, can I just say that everyone was like, "Haven't you seen *Downton Abbey*? Dan Stevens?--" And then some people, my roommate included, we're like, [00:43:00] "Yeah, but he's in *Beauty and the Beast*." Well, firstly, she said, he's in something I think you'll know him from. She was very good about not spoiling it. Other people that I work with were like, "But *Beauty and the Beast*." Nobody mentioned *Eurovision Song Contest: The Story of Fire Saga*.

**Mike:** Wow, what a film?

**Molly:** What a phenomenal film that he was in and I loved him in.

**Mike:** [laughs]

**Mel:** As a surprise to no one, I haven't seen any of these things.

[laughter]

**Mel:** He came on screen and I said, "That is a new face."

[laughter]

**Mike:** To me, for him to be Edward, he's a little too hot. I know Edward supposed to be handsome, but he's-- [crosstalk]

**Becca:** He's not-- He's just Hugh Grant.

**Mike:** That's the thing. Hugh Grant did such a good job of playing him as this floppy, lovable, and it justifies his decisions in the story more, because when you watch Hugh Grant it, it's like, "Oh, he's just clumsy. He's flirting, because he's clumsy." And like, "I don't know what to do with my [00:44:00] hands. I'm in love with you. I don't know how to speak, because I'm in love with you."

**Becca:** [laughs]

**Molly:** Right.

**Mike:** Whereas this guy, it's like, "Dude, you're so obviously flirting and you know what you're doing." He reminds me of the older brother on sitcoms.

**Molly:** Yes.

**Mel:** Mm.

**Molly:** Yes. Oh, my God. He's like in *Boy Meets World*.

**Mel:** Eric Matthews.

**Molly:** Yeah.

**Mike:** Exactly, exactly.

**Molly:** I'm [crosstalk] that one.

**Mike:** Yes. And it's just like you so know what you're doing that it's so much harder to justify your actions later.

**Molly:** Yes. Especially, one moment that I really have to call out is, it happens later, but I'll say it now is when he's walking with Elinor, and they're talking about their ideas of happiness, and she's like, "Well, I think we all have to find our own ideas of happiness," and he's like, "Yeah, mine is a small country parish. I want to work in the church, and have a quiet living." Elinor's like, "Yeah, I think I much prefer your idea of happiness" and he says, "Do you? Good. A small country parish it is." I was like, "That's flirting." Then I [00:45:00] said, "Edward Ferrars, who's no great orator? Sure. Sure, my dude."

**Mike:** Yeah, and compare that later to when Willoughby promises Marianne the horse and that's supposed to be like, "Oh, he's implying marriage, even though, he's already spoken for and blah, blah, blah." It's the same conversation. It's like, "How are we supposed to justify it for this dude," but hate this other dude for it. It just doesn't--

**Molly:** Yeah, I totally agree.

**Mike:** It doesn't work as well.

**Becca:** Well, we'll get there. I think there are some notable discrepancies. It's almost like this adaptation takes all the flirtation up a notch.

**Molly:** Yeah.

**Becca:** Edward is definitely up a notch in this adaptation and then we'll get to it, but they definitely crank up Marianne and Willoughby.

**Molly:** Yes.

**Becca:** Because I think there is a notable difference in this adaptation between how Edward and Elinor are and Willoughby and Marianne. Edward and Elinor are not quite, but almost like Marianne and Willoughby in the 1995 [00:46:00] adaptation levels. But Marianne and Willoughby are like, how do I put this delicately at *Bridgerton* levels?

**Molly:** Yeah.

**Becca:** Mike just choked on his tea.

**Mike:** I saw 10 minutes of that show and I was like, "Ooh, ooh."

**Molly:** Yeah, that show's steamy. I watched it with my mom.

[laughter]

**Molly:** Becca said, "Don't watch this with your mom" and I said, "I don't have anyone else to watch it."

**Mel:** Oh.

**Becca:** I said, "Watch it alone." I watched it alone.

**Molly:** I watched it with my mom. We had a great time.

**Mel:** That's amazing.

**Becca:** Anyway.

**Molly:** Anyway, so, should we get back to this one?

**Mel:** Yeah. Elinor was blinking in slow motion. I just want to make an editing note real quick. I think they would really slow down her eyes when he entered, I wrote, "Elinor blinks and slow-mo to Edward."

**Becca:** That's actually like a choice the actress makes a lot in this film, like, the wide eyed no blink--

[crosstalk]

**Molly and Mel:** Yeah.

**Becca:** As like her way of showing that she's stunned.

**Mel:** The eyelid just shuts so slow.

**Molly:** Yeah, I did notice that.

**Mel:** Also, birdwatchers out there, just keep an eye on the scene, because the birds are really aggressive. I just want to circle back to my hot take there that the birds are very loud in this scene, was like, **[00:47:00]** "I just saw so many birds." [laughs]

**Molly:** And I live above a bar and we were watching this above a bar, where the music is bumping and still, we could hear the birds.

**Mel:** The birds were just really taking their moment to shine here.

**Molly:** Anyway, Edward offers to help beat out the rugs and Elinor's like, "No, I'll take you to see your sister." They go inside and Fanny is like, "Why do you look like that?" Edwards like, "Oh, I left my horse at the stables and thought I'd go for a walk." Margaret is like, "How long are you going to stay?" I like how Elinor snickers behind Margaret. She's like, "Oh, Margaret's being sassy and we hate our cousins." Fanny then shows Edward to the library, and she's talking about how she's going to rip out all the whatever, and he is looking shocked by this. And then, Elinor comes in and Fanny is like, "Well, don't let us disturb you, Elinor." Then, Edward is like, "Fanny, let me tell you something. This library is perfect as it is. You don't need to **[00:48:00]** change anything. It's supposed to be dusty and full of places to hide."

**Becca:** It's place of refuge, a place to hide and then he winks.

**Molly:** Yeah. He winks at Margaret, who's hiding behind a table, which is also again very 1995.

**Becca:** Yeah, one of the big things to take from 1995 is, how do we make Edward likeable? Ooh, I know, he'll be great with Margaret.

**Molly:** Right.

**Mike:** The save the dog trope. If you want to show a character as being good, you have to have them save the dog, or it could be your child, or a little old lady crossing the street, or something. But you just have to have them save the dog. Do something that's just so overbearingly nice.

**Mel:** These are the people you hear about on the *2020* specials. You know what I'm talking about? Where it's like, "They were wonderful. So well liked by the neighbors. And then they murdered 12 people."

**Mike:** Yeah.

**Molly:** Wait, no, [crosstalk] that's where you are going [crosstalk]

**Mel:** Yeah, 2020. That's all they talk about 2020.

**Molly:** What do you talking about 2020? I thought you meant about 2020, the year?

**Mel:** Oh, I forget. You know what? ABC. So, ABC, the TV network [00:49:00] has a show called *2020*, where it's all about--

**Becca:** I thought you were talking about news reports in 2020.

**Molly:** That's what I thought.

**Mel:** [crosstalk] No, no, no, no. I'm so sorry. Okay, so, there's a show called *2020*, where it's a two-hour special about usually about a murder or some famous murder case. It always starts with a save the dog kind of person and it's like, they go in their backstory about whatever, but then they're always the murderer.

**Molly:** Edwards is not the murderer.

**Mel:** Well, I don't know that yet. I have not seen the ending.

**Becca:** That's true, that's true. Anyway, speaking of, we should back to this.

**Molly:** Becca did this-- Yeah.

**Mike:** We'll never get to the end.

**Mel:** We'll never get to it.

**Molly:** That's true. It never ends.

**Mel:** Okay.

**Molly:** Then Edward and Elinor go for their little walk, and he tells her about how he wants to go into the church, and he's a disappointment to his family, and he flirts with her. He tells her that his father died when he was 17 and he would love to be a comfort to her in this time, which I thought was a nice addition, because we don't really learn anything about him in the book. It felt a little bit shoehorned for him to be like, "I'm going to be your friend, now."

**Becca:** It was a bit of an awkward line, but it is very inherent in [00:50:00] writing of the 1995 as well, when Edward basically says, "Their lives will never be the same, Fanny. They just lost their father," and he offers Elinor the handkerchief, and is seen comforting her in these times, and listening to her talk about how she will not inherit anything. So, I think it's more shown there instead of told, but here, it's accomplishing in a much shorter scene, the same idea, and then you get the montage of them hanging out together, and flirting--

**Molly:** And watching Margaret with her weird dog-- [crosstalk] Or, puppet show, which is sweet, but those dogs are really, really creepy.

**Mel:** They are really creepy. I didn't really care for them.

**Becca:** Neither did Fanny which is why, you know, cut to Fanny.

**Molly:** We cut to Fanny, watching this and looking angsty about it. And then, we cut to Marianne walking by Mrs. Dashwood and she is watching Edward and Elinor outside and looking at them flirting, and Marianne comes in, she's like, [00:51:00] "I want to get out of here, now." Mrs. Dashwood is like, "Well, I want to see what happens between Edward and Elinor." Marianne is like, "Ah, I like Edward. He's great, but I just require so much more than that." She says that he doesn't really understand her drawings, and he doesn't have taste in his reading, and whatever, all the things that. Marianne thinks about him and she says, "She'll never meet a man that she could truly love."

Then, because Marianne and Elinor are talking about Elinor and Edward, and Marianne says all these same things to Elinor, and Elinor defends him saying he just has a different style for Marianne. Marianne is like, "Do you love him?" Elinor is like, "I have feelings for him and I think that he returns them, but I do not hope for something that may never happen."

**Becca:** I think this scene is interesting, because there's obviously parallel scenes in both the book and the 1995 as well. They make Marianne a little sweeter in this adaptation.

**Molly:** Mm-hmm.

**Becca:** She's a bit gentler with Elinor. She's [00:52:00] not yelling at her, or teasing her, or making fun of her. She's just like, "Really him? I'll miss you." But like, "Really him?"

**Molly:** Yeah. I think that overall, all the characters in this adaptation are a little bit softer. They're not such caricatures or exaggerations of a personality trait.

**Becca:** Yes, I think that's true. But I do think that with Marianne in particular, it's not just a volume down. It's also, there's a genuine bite to Marianne that is a little bit-- She can be a little vicious.

**Molly:** Yeah.

**Becca:** She can be a little mean. Sometimes, in a way that's just kind of funny and fun and in good fair play, and sometimes, she can be a little mean. That's what makes Kate Winslet's performance really saying is that she's able to play that off as not a complete flaw, but just like a flaw, if that makes sense. [00:53:00] The way that Marianne's played in this is much gentler.

**Molly:** Yeah, and the relationship between the two of them is much more like best friends.

**Becca:** Yeah.

**Molly:** Which I think is helped by the fact that they're more similar in age.

**Becca:** Yes.

**Molly:** Sorry, Emma Thompson. Another thing that our listeners wrote to us about was that Emma Thompson didn't want to play Elinor and the directors made her for the ratings or something.

**Becca:** It's a producer's thing.

**Molly:** Yeah.

**Becca:** That's a producer's thing like, "Oh, we can't have Emma Thompson just write the movie. She's such a big name. We got to have her star in it."

**Molly:** Right.

**Becca:** Then, we cut to Fanny watching Elinor and Edward walking down the path, and Fanny stops Mrs. Dashwood to tell her that Edward has to marry well in order to gain his inheritance from his mom, which is a scene again that is directly lifted from the 1995. That's not in the book. Unless it is in the book. I don't remember it being in the book.

**Becca:** It's like a sentence in the book, where it says Fanny told Mrs. Dashwood that he had to marry for money and Mrs. Dashwood was upset.

**Molly:** Okay. [00:54:00] Well, I liked the scene, but I always thought that it was a little on the nose, because they're like, "He will be disinherited if he marries down." Maybe we just missed it when we were reading the book though, because I was really surprised when he was disinherited for marrying down.

**Becca:** She doesn't say he would be disinherited. She says, basically, he has to marry for money.

**Molly:** In the 1995, they say he will be disinherited.

**Becca:** Oh, yes, yes.

**Mike:** I also think that and it's probably because it's a film versus a book, and I clocked this in the scene when the father is dying. There's a lot of exposition that stated explicitly and that's just because there are things that, one, if you're watching a film, you might not know a lot of the background context of--Ooh, wait, I get to do it. I get to do it.

**Becca:** Fair.

**Mike:** The Economics of Dating in Jane Austen.

**Becca:** Graham, the sound effect.

[The Economics of Dating in Jane Austen stinger]

**Molly:** Yay.

**Mel:** Ding.

**Mike:** Oh, that's so good. That's [00:55:00] so powerful.

**Becca:** [laughs]

**Mike:** But they have to state these things outwardly, and I noticed that in the beginning, and the reason why it worked really well in the beginning is because Henry is explaining this to John, and I'm like, "Well, yeah, he probably would have to, because John's an idiot and probably doesn't understand the Economics of Dating in Jane Austen."

**Becca:** Again, the sound effect.

[The Economics of Dating in Jane Austen stinger]

**Molly:** Yes.

**Mel:** Ding.

**Becca:** Yeah, I think that's totally right. I think it's a combo of just how films work and needing to give more exposition in a spoon-fed manner. So, the whole thing ties together and also just the fact that a lot of the context is stuff Austen fans know when they read the books, but people who are casually watching things don't know as well. So, excellent point, Mike. Score one.

**Molly:** Score one for Mike.

**Mike:** I just needed an excuse to do the sound effect. It felt right.

**Becca:** [laughs]

**Molly:** Yeah. At this, Mrs. Dashwood's like, "Yes, I understand completely." And then they get the letter from Sir John inviting them to come stay at Barton Cottage, [00:56:00] and Elinor's like, "Yeah, I think we should consider this," and Mrs. Dashwood like, "I'm going to accept," and Elinor was like, "Really?" Mrs. Dashwood like, "Yeah, I want to get out of here by the end of the week." So, we cut to them telling Fanny and Fanny's like, "Oh, yes, a cottage will be quite cozy. I quite envy you." And Margaret is like, "Then you should go live there and we'll stay here at Norland." Chef's kiss.

**Becca:** Beautiful moment.

**Molly:** Yeah.

**Becca:** And then Mrs. Dashwood gives John the equivalent of the middle finger, but in the Regency Era by saying, because he's like, "Wow, John Middleton must be really well off," and she goes, "He saw the opportunity to do some kindness and he was glad to take it." She says like, "Such kindness from a man we've never even met." And then, John gets it and feels guilty for a second.

**Molly:** Yeah, that man doesn't really have much brain space, does he? This was a moment in this part, I wanted to say that Mrs. Dashwood in this is like, she's less over the top than she is in the books, like, she's grieving and [00:57:00] she's subtle about it, and I just really liked this Mrs. Dashwood. I don't know if anyone will ever top Gemma Jones, but--

**Becca:** It's a perfect analogy for-- Mrs. Dashwoods are a great analogy for the two adaptations, because Gemma Jones definitely plays a slightly different character than the book Mrs. Dashwood. And the Mrs. Dashwood in this adaptation, who I also know from a really crappy show called *The White Queen*, where she was playing the character of the [unintelligible [00:57:26] Roses. It was great. But she plays Mrs. Dashwood as I read the character, like 40 years old, kind of like not somebody who necessarily knows how to operate in the harder parts of life, but also someone who loves her daughter's a lot and tries really hard.

**Molly:** Yeah.

**Becca:** I think what it is, is this Mrs. Dashwood has a softened, but very book accurate version of Mrs. Dashwood, whereas Gemma Jones gives a tour de force performance as this mother in a role that's tweaked from the book, if that makes sense.

**Molly:** That does make sense. [00:58:00] Then we cut to Elinor, and Marianne, and Margaret. They're all in the library, and Edward comes in, and Marianne is like, "Come on, Meg." I like that they call her Meg.

**Becca:** Love that Marianne calls her Meg.

**Molly:** They do it a lot.

**Mel:** Yeah, I like that nickname.

**Molly:** I love that. Yeah. She's like, "Let's go." Those two leave, and we have Edward and Elinor alone, and this was more accurate to the book also, him never actually trying to tell her how he has a fiancée, but instead, he's just standing there like, "You have been a very good friend and I appreciate your friendship."

**Becca:** Meanwhile, he's on the verge of either tears or an erection, and it's not clear which.

**Molly:** Yeah. [laughs] And he has a little gift and he puts it on the table in front of her and then he's just like, "Got to go." So, he basically friendzones her.

**Becca:** The gift makes me so emotional, now. It's so sweet. It's so earnest.

**Molly:** You want to tell the [00:59:00] people what the gift is?

**Becca:** It's with this little book of natural fauna and he signs it from him and it's for her sketching, and it's just such a sweet modest gift from a guy who's trying really hard to show he cares and he's thoughtful, but it's just so simple. It's like this little being of a gift. I don't know it just makes me really

sappy.

**Molly:** It is really sweet, but it also says, "Your affectionate friend," which just furthers the friendzoning.

[laughter]

**Becca:** I take that to be like it's a bit friendzone-y, but your question of friend with his signature is also just like it's very like Jane Austen for sexting, you know?

**Molly:** For sure.

**Mike:** It's your affectionate, right?

**Molly:** Your affection. Yeah, I'm affectionate for you. But she doesn't open it yet. He just hands it to her and walks away, and then she just looks like she's been gut punched, because he friendzoned her so hard, and also, [01:00:00] because he's leaving or she's leaving, and he is okay with that. Then, we cut to them getting into the carriage, and John saying, "Goodbye," and he just doesn't have any idea. Yeah, he's so clueless. He doesn't know what he's done wrong. He's like, "Well, see you soon." Mrs. Dashwood just goes, "Thank you, John," with no facial expression, which I loved.

**Becca:** [laughs] A queen.

**Molly:** Iconic. Margaret glares at-- I wrote Baby Oompa-Loompa, but Baby Augustus Gloop.

**Mel:** [laughs]

**Molly:** And he's just staring blankly into space.

**Mike:** With glasses.

**Molly:** Yeah, with glasses. Elinor watches Edward out of the carriage window as they're driving away, and Edward looks so sad, and she looks so sad. But I have to say, there is someone standing on the back of the carriage holding all their luggage in place and that's just someone's job, to stand there and-

[laughter]

**Molly:** -hold their luggage in place.

**Mike:** [laughs]

**Molly:** It's really beautiful moment. And [01:01:00] then I noticed that someone just stands there for 24 hours while they drive to the countryside and hold their luggage in place in the rain and the cold.

**Becca:** Yep.

**Molly:** Wow.

**Mike:** [laughs]

**Mel:** Wow.

**Becca:** Not to mention the person upfront who has to guide the horses and that's effort.

**Molly:** Yeah, true. Basically, sucks to live in 18 whatever.

**Becca:** I know. I was watching this and I turned to Mike and I was like, "You know, I know it would have sucked to be in this era for a lot of reasons. But, man, I like to fantasize."

**Molly:** Yeah, it would be fun to live in. Actually, in any era, it would be fun to live in a mansion.

**Becca:** It'd be fun to be Mrs. Jennings.

**Molly:** Yeah.

**Mel:** I wrote, "Mrs. Jennings is a hero with her flappy hat."

**Molly:** She does have a really good flappy hat.

**Mel:** I really like the flappy hat.

**Molly:** I guess, we'll talk about Miss Jennings in the next episode.

**Becca:** Yeah. We got through none of this movie.

**Molly:** [laughs]

**Mel:** No.

**Becca:** But we are at time.

**Mel:** Are we invited back? Are we cut?

**Becca:** Oh, Mel.

**Molly:** No, we're breaking up with both of you.

**Mike:** I [01:02:00] open this podcast with comparing *Pride and Prejudice* to *Shrek*. I don't think anyone wants me back.

**Molly:** [laughs]

**Becca:** Well, in case anybody wants to hear from you, do you guys want to plug anything?

**Mike:** Yeah. You can find me on Instagram, [@mikedowdcomedy](#). I also have two podcasts that I'm on and they're both-- If you're a fan of David Lynch or any of his work, I don't know what the crossover between Jane Austen and David Lynch is.

**Becca:** Mike, might just be couples like us, but go on.

**Mike:** Yeah, I know. I would love to see the Venn diagram on that, but I have a podcast called Welcome to Twin Speaks, which is actually like this podcast except with *Twin Peaks* content. My friend, Janine, she's never watched the show before. And the other podcast that I'm on is a David Lynch inspired *Seinfeld* reboot in which, [01:03:00] it's *Seinfeld* and then weird, crazy things happen, and I do the voice of Kramer on it. It's called The Other Side of Darkness. You can follow [@seinpeaks](#). That's S-E-I-N-P-E-A-K-S for updates on that. And those are all the wonderful fun things I'm doing right now.

**Mel:** Yay. And as for me, you can find me on Instagram [@melrubin2](#). And similarly, to what Molly's doing with Jane Austen, you can go back during 2020, I started reading *Harry Potter* for the first time. In my little highlights, you can follow along with that journey that took an abrupt pause [laughs] somewhere in book 4 and I haven't resumed it yet. But anyway, that's me and please follow Milo. More importantly, he's [@milothemiki](#). M-I-K-I. He's a tiny little four-pound dog that you probably heard his little kisses throughout this episode. And I also do a hip hop improv comedy, and we do virtual stuff, and we're on TikTok. So, if that's your thing, we're [01:04:00] [@northcoastnyc](#) on all socials. So, we have some fun clips that we post and yeah, you can check us out there.

**Molly:** Yay.

**Becca:** All right. Sounds good. So, we will be back next week with the next part of this mini-series that we will try to keep to four episodes.

**Molly:** Yeah. Well, thank you, Mike and Mel for joining us on this here podcast of ours and until next time, stay proper--

**Becca:** And things to do. Things to do.

**Molly:** Love it.

**Molly:** Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our show art is designed by Torrance Browne. Our show is transcribed by SpeechDocs Podcast Transcription. For transcripts and to learn more about our team, check out our website at [podandprejudice.com](#). To keep up with the show, you can follow us on Twitter, Instagram, and Facebook [@podandprejudice](#). If you love what you hear, check out our Patreon at [patreon.com/podandprejudice](#) to see how you can support us or just drop us a rating and a review wherever you listen to podcasts. [01:05:00] Thanks for listening.