

Molly: Today's episode of Pod and Prejudice is sponsored by Storybrewers Roleplaying. Storybrewers lovingly creates role playing games with narrative heart. Particularly of interest to all of you, they've created Good Society, an award-winning Jane Austen tabletop role playing game that seeks to capture the heart and countenance of Austen's works. In the game, you play the type of characters that captured your imagination and Austen's works and tell your own Regency story with your friends. The best part, the game is on Kickstarter until the end of today. That's Tuesday, March 9th. We're including the link to their Kickstarter in the show notes. Check that out and be sure to back their reprint to secure your copy of the game. If you're listening to this after March 9th, you can also preorder the game on their website at storybrewersroleplaying.com. While you're there, you can check out all the other great stuff they have to offer. You can also follow them on Twitter @storybrewers. We're especially excited to be partnering with Storybrewers because drumroll please. [drumroll] We're going to play *Good Society* [00:01:00] as a bonus series for our pod squad level patrons. We don't have an exact release date on that yet, but stay tuned for more announcements about it. We can't wait to share it with you.

Speaking of Patreon, we want to thank our newest Patreon, Lindsey, welcome to the team, and a special shout out to our patron Jade, who upgraded their pledge. Today is our last episode of Season One. Next episode, we'll be covering the first three chapters of *Sense and Sensibility*. To celebrate our Season 2 launch, we'll be hosting a special Patreon-only live stream on Friday, March 26th at 8 PM Eastern time. If you want to be like Lindsey and Jade, and get access to that live stream, head on over to patreon.com/podandprejudice and sign up to be an estate or pod squad level patron. Now, enjoy our season finale covering the final part of the 2005 adaptation of *Pride and Prejudice* with our guest, Robyn Jordan.

Becca: Here's a real question, which guy for Rory before we get back into *Pride and Prejudice*?

Robyn: Eww.

Molly: Listen, Rory has terrible taste in men. [00:02:00] Lorelei has awesome taste in men. Honestly, all of her boyfriends are fine. I love Max Medina--

Becca: Minus Christopher.

Molly: I like Christopher, I do.

Becca: I hated Christopher.

Molly: If you watch it again now, I think you'll feel differently because when I was at young, I was like, "Luke's the only man for her now." Now I'm like, actually--

Becca: Molly, I watched it like three years ago. [laughs]

Molly: All right. In any event, for Rory, I am a Logan girl.

Robyn: I'll send it to you on DMs, but someone did a thing about what the characters in *Gilmore Girls* would be now and they split Rory into two and it was so spot on. It was like Rory Seasons 1 through 4 and then Rory 5 through 7. Rory 1 through 4, one, two, three, is Jess. Yes. Jess, belong together. They would make a really good match. Rory post Yale, Logan because yikes, but also the whole Yale thing.

Becca: Yeah. My take was that I hate every guy that Rory dates on that show and [00:03:00] all of them are bad.

Robyn: Dean.

Molly: When I was a horny teen, it was Milo Ventimiglia all the way, Jess was the best. I thought that he was such a cool character. However, he and Dean-- the reason that I'm a Logan girl is ultimately because Dean and Jess are so possessive over Rory and have such issues with their masculine. They're like, "We have to fight each other." I don't think Logan ever punches anyone over her. I don't think he ever stalked her to another section of the state. He just wants to hang out. Yeah, he has some commitment issues at the beginning, but once he gets over those, he's actually a really good boyfriend. We should probably talk about Jane Austen.

Robyn: [laughs]

Becca: Last thing I want to go in defense of Jess over Logan, because if I had to pick for Rory, I would pick Jess as an adult watched it. Not when she dates him on the show. No guy she dates during the show is good, but I would argue that Jess matures the best.

Robyn: Yes. When she goes to see him at the bookstore [00:04:00] and he's like, "What are you doing?" He is the one that calls her out.

Molly: Yeah! You're right.

Becca: Exactly.

Robyn: Forces her to really reckon with who she's become. He's like, "That's not who you are." I do think that, yeah, Jess was fighting and possessive a little bit. But I don't think he was possessive of over Rory so much as he was like, you don't like Dean, you're just comfortable with Dean. But he's not the guy for you. He doesn't challenge you. It's annoying. I'm going to force you to reckon with the fact that you do like me, which is a shitty bratty thing to do.

Becca: Yeah, but the problem I had with that is that he wasn't even the best boyfriend when he finally got her. He was really bad to her, which I would have been on board with him if he had just been a good boyfriend when he got her.

Robyn: Yeah, he was a terrible boyfriend.

[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 to finish *Pride and Prejudice* specifically, the 2005 [00:05:00] version, but also the whole thing.

Becca: This is the last little bit of *Pride and Prejudice* thing that we're going to do for a while.

Molly: We are here again today with Robyn Jordan from Black Girls Create. How's it going, Robyn?

Robyn: Hi, I'm here. I'm still upset about this movie. Let's go.

[laughter]

Molly: Yes, let's talk about the final, just completely bonkers last bit of this movie. We get Lady Catherine de Bourgh in the middle of the night. We're going to get there, but this part of the movie is absurd.

Becca: We get walking robe fog, it's fine. Let's go.

Robyn: Ugh.

Molly: Yeah, so where we left off was the absolute travesty that was this part of the movie at Pemberley. Now, we come back, and Mrs. Bennet is in her sick bed. I actually really liked this Mrs. Bennet's performance. I thought that she was really heartbroken. However, we've talked about they've really diminished, the economics of dating in Jane Austen. In this movie, they made her sad that Lydia ran away, [00:06:00] not that she ran away to elope, but they didn't really specify why she's sad. She's just upset that Lydia is missing. However, she did have mom sadness, which I appreciated.

Becca: Yeah, that's entirely accurate, but the thing that's bothersome here is that they skip how bad this is.

Molly and Robyn: Yeah.

Robyn: Also, one of the things as a kid, again, I am Team Mr. and Mrs. Bennet are the villains, is that in the original and in the book, she's very upset because she's like, "There's no way. Lydia would never do this." Then she's blaming every other person. She blames the Forsters. She blames Wickham. She insists that it's a misunderstanding. She doesn't take any responsibility for the fact that she raised the daughter who would do something like this. They don't talk about that at all in this. It's just like, "Oh, she's crying because Lydia is gone and disappeared."

Molly: Yeah, they really diminished this plotline in this version. Also, the timing doesn't work out here. While she's wailing, a letter arrives [00:07:00] for Mr. Bennet from Mr. Gardiner. The girls run outside with the letter as Mr. Bennet arrives back from London. Therefore, Mr. Gardiner would have had to find Wickham and arrange this whole thing with the money and Mr. Darcy, literally the moment Mr. Bennet left or before, but they were together because Mr. Bennet arrives at the same time as the letter which the letter also comes on horseback. It doesn't make sense at all.

Becca: Yeah, it's that *Game of Thrones* thing where the transportation just doesn't happen.

Molly: Right.

Becca: In the old timey stuff.

Molly: Yeah, no, it's teleported there, obviously.

Robyn: Yeah. It also goes back to the fact that, in the previous scene, Darcy says the whole thing in front of the Gardiners. So, I guess you could make the leap that they do leave together, or Darcy gets a head start and Mr. Gardiner meets him there, [00:08:00] and then they search for Wickham together.

Molly: Oh.

Robyn: He's just in the know the whole time. It's not like--

Becca: Robyn, are you defending this movie?

Molly: [laughs]

Robyn: Eww! No! Gross!

Becca: [laughs]

Robyn: I-- Okay, eww. Yeah, a little bit. I'm just saying that that's the only way it makes sense, so that's how I understood it to happen.

Becca: Okay.

Molly: It would be as if they had never met up with Mr. Bennet in town.

Robyn: Yeah.

Molly: I can see where you're coming from with that.

Robyn: Then the book it feels Darcy leaves and doesn't say anything to anyone. Mr. Gardiner and Mr. Bennet are together searching for Wickham but they have no clue. Meanwhile, Darcy has an inside line, because he's already done this, not that long ago, actually, less than a year ago-

Molly: Oh, yeah.

Robyn: -to find Wickham and so he's doing that on his own and in silence. Then, he only comes to Mr. Gardiner once he's found Wickham and once he's basically made all the preparations for them to marry and tells Mr. Gardiner, this is what it is, [00:09:00] this is how it's going to be and you should take credit for it, but this is happening. This version, it seems like Gardiner and Darcy are in it together.

Molly: Yeah. That does make sense.

Robyn: Eww.

Molly: Once he receives the letter, all the girls are there for the conversation about how Mr. Gardiner must have given out a lot of money. This is where Mary's wearing her cottage-core lesbian apron by the way, for any listeners who want to check that out and take screenshots for their scrapbooks or something.

Becca: This movie has a lot of beautiful aesthetics, but really, that one is the most accurate to what I wanted to see in the book and didn't.

Molly: Yeah, they're also dogs. I wrote dogs. Becca said, "Indeed."

Robyn: The dogs make me really upset because I love, love that there are dogs. But where were they before? Why didn't we get him chasing a dog instead of pig balls?

Becca: [laughs]

Robyn: Yes.

Becca: I love that the pig balls come up without any of us bringing it up because [00:10:00] we had a 15- to 20-minute conversation about just those testicles.

Robyn: Why?

Becca: In any case.

Molly: It's so true that we should have had dogs instead because the dogs make sense, whereas the pig balls don't.

Robyn: Exactly.

Becca: Then you don't lose the opportunity for the pig balls, but yeah, go on.

Molly: Yes. Then, we jump up to Mrs. Bennet. She rises from the dead. "Lydia is getting married, I have to go tell the world." Lizzie's, like, "Oh my God, is this all you're going to ever think about?" She says, "When you have five daughters, tell me what else will occupy your thoughts and then you will understand," which is an encapsulation of everything about her character that to this point they've left out.

Robyn: Also makes her feel really sympathetic in a way that is wrong. Yes, she should be worried. I talked about this in the last episode. She should be worried about the status of her five daughters, but she should also be focused on making sure that they get husbands in their correct way, that they are properly brought up, that they have a [00:11:00] moral center and a compass, but she didn't have those things. She came from a middle-class family and she married up, and then he checked out. So, yes, it makes sense but also eww, no, this is not the way you get husbands, my favorite line in *Pride and Prejudice*. "I don't particularly like your way of getting husbands."

Molly: Oh, I love that. I loved that moment in the 1995 where Wickham is running around on a horse and Lydia and Lizzie are walking, and Lizzie's like, "Well, I don't particularly like your method of getting husbands." Ah, iconic! I've never understood this whole thing with Mrs. Bennet suddenly being happy because Wickham is not a good option for Lydia. He's poor, he's going to be far away. It just doesn't make sense that she's happy.

Becca: I don't think she's thinking about it all too clearly. She's just kind of checking the box. "Oh, one's married off. Oh, my youngest is married off. What an accomplishment."

Robyn: Yeah.

Becca: She's not the smartest lady.

Robyn: She's not the smartest lady at all. In reality, Wickham marries up, Lydia marries down.

Becca: Oh, yeah.

Robyn: But Lydia shouldn't even be thinking about being married, she's 15.

Molly: I was going to say, is it an accomplishment in the eyes of the accomplished people of the world? Lady Catherine de Bourgh was like, "All five of your sisters are out at once? Even the 15-year-old?" That's weird. So, I feel like she should be a little embarrassed.

Robyn: Yeah, it's part of the fact that you have to remember that she comes from a middle-class upbringing. So, she doesn't have the same social structures and things. I don't know, because I'm not a historian of the Regency era, Edwardian era, but it feels to me that to her, the bottom line is, her kids get society, and have fun and get married. It doesn't matter how, and we don't know, but I would love, and I'm sure there is the fanfic of how Mr. Bennet and Mrs. Bennet got together, but I'd like to think that it was something similar to Lydia and Wickham where he was blinded by lust and wanted her, **[00:13:00]** married her, and then realized afterwards, she's very silly. Do I want to be married to someone this shallow and silly for the rest of my life? But in the eyes of society and the type of society that Jane and Lizzie especially want to move in, that is completely just unacceptable. It's interesting.

Molly: Yeah. Then, Wickham and Lydia arrive back, and Kitty is obviously glaring at Wickham the whole time. There was one point during the dinner where I couldn't hear it, but the subtitles, said, "Tell Kitty to stop glaring at Mr. Wickham," which I liked. I don't know who said it, but I'm glad that it was there. They have dinner. I noticed that Wickham is wearing a blue coat, and in the book is a red coat, right?

Robyn: Mm-hmm.

Becca: In the movie, it's the red coat for most of it. I think it's just like-- it's a wedding attire?

Molly: Oh, maybe.

Robyn: Yeah, it might be.

Molly: Yeah, maybe it's not as important. I was like, "Why did they switch?"

Robyn: Does he? I'm trying to think in the miniseries, he comes with a different coat. [00:14:00] I think it's still a red coat. Yeah.

Becca: I don't remember.

Robyn: They had to buy him a regiment up north. So, he obviously gets kicked out of Colonel Forster's regiment.

Molly: Oh, obviously. Yeah.

Robyn: It could also be that, maybe. I don't know why they'd have a different uniform, but maybe it's supposed to signify that he's not going to be in the same regiment.

Molly: That makes sense. I really liked this scene. Actually, I think that we didn't-- because they really diminished the Wickham plotline in this movie, we didn't need more than this scene, which is where everything that would have happened in the rest of the show, all happened overlapping at the dinner table, which I didn't mind. We have Mr. Bennet telling Kitty that she can't go visit, we have Mary saying that North England boasts splendid scenery, which I really liked. Then, we have Lydia talking to Lizzie about everything with her aunt and going on and on, being annoying. Lizzie's like, "Duh, can't you see why?" Then Lydia tells the story about how Mr. Gardiner was almost late, "And thank God he was or else Mr. Darcy [00:15:00] would have had to give her away. [gasps] Oh, that was a secret. Oops. [giggles]"

Robyn: To me it's not small, but it is a nitpicky thing. She says-- I wrote it down. When Lizzie asked why was Mr. Darcy there, she says, "He was the one who discovered us," but Lydia would never say that because Lydia doesn't think that they needed to be discovered. She doesn't believe that they did anything wrong. The way in which she explains Darcy's being there, is the way in which the writer wants the audience to understand it, but not the way in which Lydia, the character, would explain it. And I hate it because it makes it feel like we're dumb. I'm not dumb.

Molly: You're so right. I had not thought about that, but you're so right. That also makes Lydia seem more malicious than she is. That's the whole thing, we on this podcast are big Lydia supporters in that--

Becca: Defenders, I'd say.

Molly: Defenders. [00:16:00] I was going to say-- I don't know what word I was looking for, but it was not supporters. We are big Lydia's defenders in that we should always blame the predator. Lydia is 15 and just wanted to have a good time. This movie is not kind to her. However, good Jena Malone's performance, which it is, and I like the moment where she switches her wine out with Lizzie so that she can have more wine. Yeah, you're so right, the way she describes that whole situation. It reminded me when she said, "Oop, that was a secret. I forgot." I was like, the way she said it reminded me of how-- this is so unrelated, but how C-3PO is in the room in *Episode Four* of *Star Wars* and Luke's like, "C-3PO, turn off all the garbage disposals on the detention level. Turn them all off." Then R2's like, "What about your com?" He's like, "Oh, my com link, I forgot. I turned it off." Then he turns it on. He's

like “Turn them all off.” Not related all. The way she was like, “Oop, I forgot, he wasn’t supposed to be there.” [00:17:00] [chuckles] I’m a big nerd. Before Wickham and Lydia leave, Lizzie is standing, first of all, wearing an excellent sweater vest that I’m sure does not fit the time period at all.

Becca: No. Not at all.

Molly: No. She’s standing. Wickham comes by her and looks at her. It’s like, “Argh,” because he doesn’t even know that she knows. She’s not telling him that she knows. They just stare at each other and it’s like, where--argh.

Becca: She’s not even into him.

Molly: No.

Robyn: No. Not at all. There’s also not a big sense of-- they show that Lizzie was attracted to Wickham, but they don’t really go that deep into their early flirtation because, like you said, he’s barely in the movie. But it’s literally one of my favorite parts of the 95 mini-series in which Wickham comes to Lizzie one more time trying to feed her some story and she’s just like, “Let’s not fight, we’re family now, [00:18:00] but I know you’re full of crap. You know you’re full of crap. Stop talking to me.” I wish they would have included it, just because it also goes to just show how much like her father Lizzie could be. She’s very witty and she can insult without being openly insulting, but also just shows how manipulative and gross Wickham is.

Becca: Absolutely. I wonder if there’s a trove of deleted scenes somewhere of this entire plot.

Molly: Hmm. Joe Wright, where you’re at?

Becca: Joe Wright, if you want to come on this podcast.

Molly: Tell us about your decisions.

Becca: Sorry about all that stuff I said about Pemberley.

[chuckles]

Molly: I’m not sorry.

Robyn: I’m not sorry about any of it.

Becca: [laughs]

Molly: Mrs. Bennet genuinely seems sad to see Lydia go and Lizzie gives her a hug, which was a nice little moment between them. Then, they jump to town and some random guy tells them that Bingley’s back in town. This is something that Mrs. Phillips was [00:19:00] supposed to tell them, but they obviously cut Mrs. Phillips, so it’s just this random dude in town, who looks like very disheveled, and I was unclear on why he was there.

Robyn: Everyone looks disheveled in this movie. How could you tell?

Molly: You're right, everyone is disheveled, that's the aesthetic. Then, Mrs. Bennet says her thing like, "Oh, that's great. Not that we care. Jane says that she's just glad he's there without his sister, because that means they probably won't see him very much." That is the end of that scene as I have broken it up.

Becca: That brings me to my study question, which we kind of covered, but I think that, the end of the Lydia plot is so different here. It's bears mentioning how it changes the story entirely, which in my brain is because the Lydia-Wickham marriage is a deep tragedy that was just slightly better than the tragedy that would have befallen otherwise.

Molly: Yeah, they don't show the time passing in this version. So, we don't get to see the [00:20:00] full panic rise when it's like we don't know if she's getting married or not. We don't know what fate is going to befall her. So, because we didn't get that rise, we don't get the resolution either. It's just a write-off for me.

Becca: We also don't get any of the Bennet sister's reputations already starting to plummet.

Robyn: Yeah. Mr. Collins' letter and voiceover if we even get that, we don't get that at all.

Molly: My favorite part of the '95.

Robyn: Yeah, it's also, they're all of the gossip that surrounding them while they're still searching for Lydia. I think one of the other things that I really like about the Lydia-Wickham storyline or plotline is that in the miniseries-- I'm sorry, I keep comparing greatness versus this. [chuckles] The miniseries does a really good job of doing this with the wedding scene and the voiceover, is that what you're supposed to extrapolate is that Lydia and Wickham go off to have a marriage, similar to Mr. and Mrs. Bennets, [00:21:00] where they can't respect each other. Lydia's very silly and then as she gets older, because she's still a kid, is unhappily married. Wickham feels like he's stuck and settled and not living-- He's married now, so he doesn't have the life that they want it. It's supposed to illustrate why propriety is important and why a happy marriage is something that it's right for Lizzie to want to hold on to and strive for.

Becca: Yeah, I agree. I would argue that it's even more tragic than the Bennet's marriage because she'll be destitute. Wickham has no money.

Robyn: He has no way of keeping money. I was watching something when I was going through this. Wickham blew before we even meet him. When Darcy's father died, he inherited £1000, and then Darcy gave him £3000, instead of taking over the church or become a vicar. And then, when we meet him, he has all of these debts that they have to discharge. He gets back into the militia, which is probably [00:22:00] £1000, maybe less than that pounds a year. It's implied that Darcy pays him sum £10,000 pounds to marry Lydia, but also paid him to leave Georgiana alone. And he has run through all of this money.

Becca: He clearly has like-

Becca and Robyn: Gambling addiction.

Becca: Alcoholism, I think opium for sure and prostitutes. Being his wife, no matter how in denial you are, is going to be abject misery. This version does gloss over that because, again, the whole of Wickham plotline is glossed over.

Molly: They don't even bring it up at all. He seems a very upstanding man, aside from being a bad actor and a liar.

Becca: Wanting money.

Molly: They don't talk about any of this at all, to the point where because I've watched the six times, when you brought up the fact that he's spent all of his money I was like, "I forgot that he's a gambler." That was a huge part of the story and [00:23:00] they just totally left it.

Robyn: Yeah. We find out in between when they're looking for Wickham and Lydia, how many debts he has in Meryton. He's only been there a couple of months, how many of the shopkeepers' daughters he's meddled with is how I think she says it. Yeah, it's not a happy marriage for Lydia at all. I always got the idea of once Wickham cannot rely on his charm, he's also could possibly be pretty dangerous, abusive, and you don't know that for sure, but it's something that I've always had in my brain when I read the book. It's just another thing about-- and also, Lydia, again, is a gentleman's daughter but she'll never be able to be in society. They get shunted off, and the way that she got married, all the rumors surrounding their marriage, Lizzie and Jane rise above that and hopefully are able to not care that stain but the only way that they can really do that is by separating from her completely. [00:24:00] I will say watch *Death at Pemberley*. It made it into a mini-series two part or something?

Becca: It's on the list, I promise.

Robyn: I love that, but there's no way that Darcy's inviting Wickham and Lydia into his home.

Becca: I do think the epilogue in *Pride and Prejudice* says that Bingley and Jane do invite them over sometimes, but they're so nice.

Robyn: Yeah.

Becca: But even they are like, "How do we kick them out?"

[laughter]

Molly: A travesty. I never thought that I would be saying I wish that we had more Wickham in this, but I do. Then, we get on to the next scene with Darcy and Bingley approaching Longbourn.

Becca: I'm going to go out at a limb and say this is my favorite part in this half of the movie.

Robyn: It's really cute.

Molly: It's adorable.

Robyn: It's got nothing to do with the story.

Molly: No.

Robyn: But in this alternative universe, it's very adorable.

Becca: Yes, it is.

Molly: They're approaching, and inside everyone is lounging in disarray. We zoom in on Mrs. Bennet's really dirty shoes. **[00:25:00]** They're covered in mud. They really want us to think-- Also, I was watching it again today and I had my headphones on, and at various parts throughout the film, there were flies buzzing as part of the soundscape. I was like, "There probably aren't flies in their house, please." I mean, if there's a pig in their house--

Becca: I mean, there probably are because there're flies in every house, but not specifically there.

Molly: Not so much that, it's part of the soundscape. Anyway, everyone's lounging and eating, it's a mess. Then, Kitty runs in and she's like, "Mr. Bingley's here and Mrs. Bennet screams, "Act natural, don't appear overbearing!" I thought that was very funny. This scene cracks me up. They all run around cleaning. Kitty's like, "Oh, who's that with him? It's what's his name? The pompous one from before." Lizzie's like, "[gasps]"

Becca: I love every single time I hear Kitty go, "It's what's its name."

Molly: Yeah, in the book, it's in the '95, it's in this one. It's the best line **[00:26:00]** in the whole thing.

Becca: It might be the best line in the book. [laughs]

Robyn: "That tall man that was with him the last time."

Molly: Yes, that tall man. They're throwing ribbons around the room trying to clean, it's just pure chaos. Then by the time Bingley and Darcy come in, they are all sitting very prim and proper. They all stand up at once. Then, it's just a train wreck from there. Mrs. Bennet just talks over him and doesn't let him get a word in and just gives all the updates on her life. And poor Bingley, he's just stricken.

Robyn: Flummoxed.

Molly: Yeah, he's flummoxed. His face is like, "This isn't what I intended to have happened." Lizzie is trying to save the situation. She tries to ask how long he's going to be there. She asks Mr. Darcy if he's well. Then, he says he's leaving the next day and she's like, "So soon?" We can see that she's sad about it.

Robyn: Yeah.

Becca: Then, he just panic runs.

Robyn: He's like, "Bye."

Molly: He's like, "Oh, we have to be going, [00:27:00] bye." Then, Mrs. Bennet tries to invite him over for dinner, and he just nods and he looks like he's going to throw up and he runs away. Mr. Darcy's like, "Excuse me," and then he leaves too. Mrs. Bennet is like, "That was very strange." "No, you were very strange." It's the best scene. This is my favorite part, I think.

Becca: This is incredible.

Molly: Again, it has nothing to do with anything, but I thought it was a really nice touch with Bingley pacing back and forth-

Robyn: By the lake.

Molly: -by the lake that's by their house, I guess. They have a lake.

Robyn: Yes.

Molly: Bingley is going over. He was "Oh, I was supposed to say, how are you doing?" Or something like that.

Becca: He's like, "Oh, I'm Jane." [crosstalk]

Molly: Darcy plays Jane. He's like, "Ms. Bennet." "Mr. Bingley," and they are going back and forth. I liked this moment. Bingley was like, "So, I'm just going to go in, and I'm just going to say it," and Darcy goes, "Yeah, just say it. Exactly. Because that's what Darcy did. He walked in and he said everything that he had planned out when he was ready to propose to Elizabeth. [00:28:00]"

Becca: My favorite thing is the gall of Darcy helping somebody else prepare a proposal, like he was successful. [laughs]

Robyn: Oh, my God, I will say to the first proposal in this movie, the first proposal-- it's very hard to not do well for me, because it's written perfectly by Jane Austen that you don't have to change much and if you change too-- it's great. He stops it and he talks at the speed of light. Then they start fighting and they're talking so fast, that it's always really jarring to me. So, it is doubly hilarious that he's like, "Yeah, just say it. Say it in a cadence when someone can-- slow down."

Molly: And don't yell at her.

Robyn: Talk. Don't yell. [laughs]

Becca: Less is more.

Molly: Darcy can't be giving advice. It's like Bingley should also know this, because I'm sure that Darcy told him by this point what has happened. It's just very funny.

It's okay, Darcy, I don't know how to propose to someone either. [00:29:00] Hey, everyone, it's Molly interrupting to bring you a word from our sponsor. This episode is sponsored by Storybrewers Roleplaying. Their award-winning Jane Austen tabletop roleplaying game, Good Society is on Kickstarter until the end of today. That's Tuesday, March 9th. The link to their Kickstarter is in our show notes, so be sure to back their reprint to secure your copy of the game. Or, if you missed the Kickstarter, head on over to their website at storybrewersroleplaying.com to preorder your copy. While you're at it, follow them on Twitter at [@storybrewers](https://twitter.com/storybrewers). Now, back to the show.

Molly: While that's happening, we jump back to the girls in the drawing room. Lizzie is talking to Jane about how Bingley is still so in love with her and Jane is like, "Oh, well, I'm sorry. He came with Mr. Darcy." Then, we get Lizzie trying to tell Jane what happened. She's like, "Oh, don't say that." Jane's like, "What do you mean?" Lizzie's like, "I've been so blind." The thing is, I don't feel like in this movie, we got enough of a shift from her for this to be earned, with tears in her eyes being, like, "I've been so [00:30:00] blind I didn't see." He was so obvious the whole time.

Robyn: Yeah.

Becca: Yes.

Molly: We've talked about that a little bit already. Lizzie's processing of the proposal, how it wasn't exactly what it was in the book here and this is their attempt, which is fine. Then, Bingley comes back and he barges in, and he's like, "I'm sorry, I have to speak to Jane."

Becca: He really built up to it.

Molly: Yeah, I was really proud of our boy.

Becca: Right before he went, Darcy was like, rubbing his shoulders, like, "You've got this buddy! You've got this!"

Robyn: [laughs]

Molly: I really liked this Bingley sidenote. I remember we talked about which Bingley I was going to like more and how I didn't think that anything could surpass the other Bingley, but they're both good in their own rights.

Robyn: Yeah.

Becca: They really are. This one is wild to me because, I said this before, he was Octavian in *Rome*, who's one of those kids who kills kittens for fun.

Robyn: Then, he comes in and he's the sweetest, [00:31:00] little awkward man.

Becca: Yeah, like a little Bean.

Molly: He's a Bean, especially in this. Everybody leaves. Bingley comes over to Jane and he says, "First, I must tell you that I have been the most unmitigated and comprehensive ass." I loved that for him.

Robyn: Yeah, just owned up to it.

Molly: Yeah.

Becca: I also like that we get to actually see their proposal because in the book, Lizzie just walks in and they're standing in the doorway.

Molly: Right. Although we don't get to see the whole proposal, we get to see that and we get to see him go down on one knee and then we see everybody listening at the door. We see Donald Sutherland come in and listen at the door with them, and then we go into Jane sobbing and saying, "A thousand times, yes," which I think is Shakespeare? Did I make that up?

Becca: Is that Shakespeare?

Molly: Maybe not.

Becca: I'm looking that up.

Robyn: It sounds great.

Molly: Yeah, it might be just something that people say, but I don't think that this movie invented it. That's all I got to say about that.

Robyn: No.

Becca: It certainly did not. Oh, but I looked up a thousand times yes, [00:32:00] and the first thing that popped up was this scene.

Molly: Well, dang.

Becca: That might be my algorithm.

[chuckles]

Molly: Well, listeners, if you're a Shakespeare buff, let us know if Shakespeare wrote that line. If not, you can yell at my Shakespeare teachers for me. Then, everybody's very happy except for Lizzie who walks away and goes to brood by a tree and she's sad and Darcy is in the middle of the field again, and he's sad, too. His bangs are stupid, I know, we've already talked about the hair, but his hair is in his face and very stringy and it's, take a shower.

Robyn: So unkempt. Mr. Darcy would never, ever.

Molly: He would never.

Becca: I mean, we did a little research on this. Darcy in the time period would probably have been wearing a powdered wig.

Robyn: Yes. Which, not the best fashion but at least it looks fancy.

Molly: Right.

Robyn: You should always look fancy.

Becca: That's true.

Robyn: It would look silly, sure. But no, no, no, no. **[00:33:00]** *The Great*, which is on Hulu now, it's set in like--

Becca: With Nick Hoult?

Robyn: Yes, it was Nick Hoult, love of my life. One of the many loves of my life. Sacha Dhawan is in a wig most of the time and he looks adorable. It's not powdered, but still. Nicholas Hoult puts on a powdered wig every once in a while and it looks silly, but adorable, except he's the worst.

Molly: I love a good powdered wig.

Becca: Fair enough.

Robyn: If the costume designer wanted to make a powdered wig work, they could make it work.

Becca: Fair enough.

Robyn: The shaggy hair, they could not make work.

Becca: That's true, but it was 2005, and we all thought that was correct.

Molly: That's true. I was trying to rag on his hair the other day, but when we were recording, I realized that I have his hair right now, but that's not my fault. That's the fault of the fact that I'm in quarantine, and I got a haircut several months ago.

Robyn: I beg to differ. I'm looking at you right now, it's brushed.

Molly: That's true. His hair is not brushed.

Robyn: It may not be the length that you want. Sure, but it's not just like wispy. **[00:34:00]** Meh.

Molly: Right. Thank you. I did better than Mr. Darcy, so that's what I can say for myself today.

[laughter]

Molly: Okay, this part of the movie, I was screaming for the rest of the movie. We go through the windows. We see Mr. and Mrs. Bennet talking about how happy they are. I could see some real love in their relationship, which I appreciated, though I know that it's not like--

Robyn: I hate it.

[laughter]

Molly: I know.

Robyn: I was like, "Oh, look, they're in love. That's such bull crap."

[laughter]

Becca: Oh boy.

Molly: I've always thought that they have a steamy relationship, so I liked seeing that represented here, but I understand and appreciate that point of view. Then we jump to Mary and Kitty's room. Now, is this the time that Kitty, Mary and Lydia all shared a bedroom in this giant fucking house?

Robyn: Yeah, because they're poor.

Becca: I hope it implies that Lydia got her own bedroom.

Robyn: As the favorite?

Becca: Yeah.

Robyn: The youngest child gets their own bedroom, that looks so [00:35:00] terrible.

Becca: Exactly

Molly: It's interesting I'm actually never thought about where Mary's sleeps because in the 1995, it was pretty clear that Lydia and Kitty shared a room, but Mary was never around.

Becca: They gave her a closet, she was fine.

Molly: Ugh. She is in the closet in our head canon.

Becca: Exactly.

Molly: In their room, Mary is reading Fordyce's *Sermons*. I'm pretty sure which I thought was a nice little nod to the beginning and also the book. Then, we jump to Lizzie and Jane talking about how happy Jane is and how she wishes the same for Lizzie. Then, in the middle of the fucking night, when they're all in their pajamas-

Becca: I don't know who made this call.

Robyn: Who did this?

Becca: I don't know if this was the screenwriter, the director, I don't know what happened. They ran out of daylight? I don't know.

Molly: They've already thrown away all sense of decorum. Like, we've talked about they don't follow any social rules in this movie, but damn, nobody comes to do that.

Becca: They're not even following like our social rules with this one.

Robyn: Yeah. [00:36:00]

Molly: Right. Lady Catherine lives far away.

Robyn: Wild in any time period. This is inappropriate at any time period.

Molly: Yeah. Also, okay--

Becca: Molls, do you want to let the listeners know exactly what we're talking about?

Molly: Oh, I'm sorry, listeners, Lady Catherine arrives in a carriage in the middle of the night to talk to Elizabeth.

Robyn: And just bangs on the door.

Molly: She just comes in and they're all in their pajamas. They're like, "What are you doing here?" She is berating them about-- first of all, she asks about them. Then when they tell her who they are, and what each daughter is up to, she's like, "You have a very small garden." I'm like, "What?" Okay, but in any other context, Dame Judi Dench delivers this scene flawlessly. I just like to imagine that it's not in the middle of the night and then she was in a different movie because she did a good job.

Becca: It is such a shame.

Robyn: Lady Catherine is supposed to be pompous and self-important. Had she showed up in the morning, which is what happens in the book, [00:37:00] they're like sitting down to eat breakfast, it just fits so much more. But in this point, they're all standing around, they're all confused, they're in their nightclothes and then she's like, "Let's take a turn about the garden." It's midnight. No. What?

Molly: Yeah. Okay. This also brings up something that I asked when we read the book, and then when we watched the '95, but it brings it up into even more light here because who started this rumor that told her-- I don't know, maybe it takes like an hour to get from Rosings to Longbourn, like who told her at 11 PM, and she was like, "I got to go right now." How did that happen, timing-wise? Where did this rumor come from, and why is it coming out now? It doesn't make sense to me. Darcy hasn't been home yet.

Becca: My head canon is Fitzy, through letters.

Robyn: My head canon has always been Georgiana talking to Anne, just gossiping with her cousin because [00:38:00] Georgiana doesn't get to have correspondence with very many people, but why would Anne tell her mom at midnight?

Molly: Right. That makes sense to me because I remember in the book, it was implied that-- or maybe this was just what we decided we thought that maybe it was Charlotte and Collins brought it up.

Becca: Well, Collins-- at the time Charlotte was more in know about what was happening with Darcy and Lizzie. She at least sensed something was going on and Collins writes a letter to Mr. Bennet advising against the match.

Molly: Oh, right.

Robyn: Yeah. That happens in the book, but Lizzie wouldn't have told Charlotte, you know what I mean? Charlotte might have said something like, "Oh, I think that Mr. Darcy is interested in Lizzie," or something like that.

Molly: Right, because she thought that the whole time.

Robyn: Then, Collins took it truthfully, but I don't know. I guess it does make sense, but it just feels like-- I was going to say it feels like Lady Catherine de Bourgh wouldn't believe that, but why not? She's bored, she has nothing else to do. [laughs]

Molly: Right. I feel it's the [00:39:00] kind of thing that would stress her out enough that she's like, "Alright, I got to go do that." Again, not at 11 PM. This just doesn't make sense.

Becca: Yeah. It is such a shame because Judi Dench really does come in with that scathing precision and overpowering demeanor and if they just put it in the daytime, the scene would be incredible.

Molly: Yeah. One of my favorite parts was as soon as she comes in, Mr. Bennet's like, "Can I offer you a cup of tea?" She goes, "Absolutely not." I thought that was great. The camera work during this was also a little absurd. First of all, the camera person was drunk, I think, because it was wobbling all over the place on their faces, which I didn't notice the first few times. When I was just watching it this afternoon--

Becca: You've watched this too many times.

Molly: When I was watching it this afternoon, I was like, "I'm dizzy." The camera was like, di, di, di, di, di, something's happening. Then it would like super zoom on her face. She's like, "You selfish girl!" and it's like zoom onto [00:40:00] her face. It was just very weird. Other than all of that, the scene would have been really awesome. Also, this scene gives us an idea or gives Lizzie an idea of where Darcy got these ideas from that were inserted into his proposal. That was a nice touch. Then Lady Catherine leaves and Lizzie is really sad and her family tries to ask her, "What's wrong?" She says, "Just leave me alone!" and runs upstairs. That is the end of that scene. Which brings us to the final scene. Honestly, the movie could have ended after this first bit, but it keeps going a little bit extra.

Becca: Yes, it does.

Molly: Lizzie can't sleep. It's starting to get light outside. So, she decides to go for a walk because she's Elizabeth Bennet and she's not like other girls. She's wearing this cardigan, it's very hipster and it has slits down the edges. If you spun, it would spin out.

Becca: It looks like a thrift [00:41:00] store purchase for Brooklyn.

Robyn: Yes. Very. Yeah.

Molly: Now, a comment on the mist. Yes, in the morning, it can be misty, that's totally normal. But mist does not shoot out of the ground as if there's steam rising out of a vent in the ground, like there absolutely a little fog machine.

Becca: It does not billow behind someone wearing a robe.

Molly: Yeah, it doesn't shoot up right in the spots where they're walking and then fade away. It was so-- someone was very happy on their fog machine.

Robyn: What is with the robes, why? Who decided that wearing a robe is the height of romance for Elizabeth and Darcy? That is their aesthetic as a couple.

Becca: It billows in the wind.

Molly: It's cozy. It's intimate. They're both in their nightclothes.

Robyn: White night gowns and flowing robes. I hate it.

Becca: The image of Mr. Darcy Fitzwilliam, if you will, [00:42:00] walking through the field with the fog behind him, that sunrise and his robe or cloak or whatever it is billowing out around him, and the wind blowing in his hair, it is the stupidest thing in this movie.

Molly: It doesn't make any sense.

Robyn: When you type in *Pride and Prejudice* in the GIF machine, that's the GIF that comes up and that is why I am worried for the future of humanity.

Molly: Yeah, that's upsetting.

Robyn: People love that.

Molly: It's upsetting because, first of all, Lady Catherine coming in the middle of the night didn't make any sense. It also wouldn't make any sense that Darcy already knows that she has been there and decided at 5 AM to come walking the three miles from Netherfield to come talk to Lizzie about it. He doesn't know that she's awake. He doesn't know that she's going to be out in the field too. What was he going to do? Knock on the fucking door? Go stand outside of her room like Edward Cullen? What was he going to do? Why is he there?

Becca: Listeners, who love this movie, I will say I know it's pretty. I get it's pretty. It's a pretty scene and there's good music at it, but no one [00:43:00] can convince me it makes any sense.

Molly: Let me talk about the music for a second. I wish I knew things about composition to be able to talk about the music here because it's the theme song and it's not in a minor key, it was already in a major key, I think, but it's in a major key, like a half step up so that it, like, I don't-- fuck, I don't know.

Becca: I think it's up a third.

Molly: Sure.

Becca: I don't remember it exactly.

Molly: It sounds like the beginning of something. The music here is so good. If you took the music away-- this movie leans so heavily on the music to evoke the mood of a scene that if you took this music away, this scene would be so uncomfortable to watch, because it's just him walking through the field for five minutes straight and her staring at him, and it's so weird.

Robyn: I hate this whole scene. I hate it. Why is he in a bathrobe? The myth is cool, evoke a mood, I guess. Is it romantic? Is that it? [00:44:00] It's stalkerish. It's not--

Molly: It's not romantic. It's weird.

Becca: It's not romantic.

Robyn: Then, he just starts talking. He doesn't say hello. Starts in the middle of a thought.

Molly: It's so strange.

Robyn: Did they text each other-

Molly: Right.

Robyn: -on cell phones? Did they text and say, "Let's meet by the gazebo," in 1790? What?

Molly: Yeah. He says he wants to apologize to her. She's like, "No, I should be the one to apologize." They don't really explain what they're talking about, but then he does the whole quote from the book where he's like, "I'll be silenced on the subject forever," etc. Then, he continues and he says this thing that people on Instagram-- I follow a lot of *Pride and Prejudice* meme Instagram accounts, and they love, "You have bewitched me body and soul. I love, love, love you." They love that shit. I was like, "What!?" However, I do like his little stutter, I thought that was cute.

Robyn: The stutter doesn't bother me so much, but it's in the book. You have bewitched me, body and soul. [00:45:00]

Molly: That is in the book?

Robyn: I believe.

Becca: Oh, I didn't think it was in the book here.

Robyn: Ooh.

Becca: I can Kindle it, actually. I'm pretty sure this line's not in the book.

Robyn: Maybe it's not. Maybe it's just become so ingrained and--

Becca: I thought it was one those lines that just was so iconic that it was--

Robyn: Yeah, it might be. No, it's not. It's not in the book. It's an original line.

Becca: Yeah. I'm not usually a fan of adding in old timey sounding lines when they're not from the original text, but this line actually gets me a little bit. I like it. [laughs]

Robyn: Yeah.

Becca: I'm a little bit of a sap for it.

Robyn: It's fine.

Molly: I'm not going to say that it didn't evoke any emotions in me. I just thought it stood out like a sore thumb because Jane Austen didn't say things like bewitched, that's very Shakespearean. It didn't sound like part of this story. Because English people in that time [00:46:00] didn't talk like Shakespeare wrote, so to add in a very Shakespearean sounding sentence is strange to me. However, it was, again, I liked his little stutter, he every time he says, "I love you," he acts like, "Oops, did I say that?" He actually really worked hard to get it out this time, the right way, the way he wanted it, which I liked.

Robyn: Yeah, also to me, it just feels very heavy handed. I get it, it goes with them really forcing this as a romance, like structure love-at-first sight romance, which it was not. She didn't bewitch him body and soul. She frustrated him. He was trying to be indifferent to her, and then she intrigued him and then it was a very slow burn.

Molly: Absolutely. Then, they ruin the whole thing. Anything that they could have had with me, they lost because she says, "Well, then," takes his hand, kisses it, and says, "Your [00:47:00] hands are cold!"

Robyn: Your hands are cold!

Becca: That they stole straight from *West Side Story*.

Molly: Yeah, and also, "Cold hands? Yours too, big. Like my father."

Becca: Big, like my father. All right, we can't say any more. We're going to have to pay for that song. [laughs]

Molly: They stole that from literally every cliché. It was so dumb, and then the sun coming through behind them very pretty. Anyway, the movie could have ended there, but then they kept going.

Robyn: It did.

Becca: I'm going to defend this scene just a little bit more, just because-- the shot of him coming through the mist, I'm not going to defend, that's stupid. When they are standing there, I agree the hands cold thing is dumb. I like the idea that he feels bewitched by her, he's ensnared in her and he can't shake her. Also, it's just I'm a sucker for this chemistry between these two.

Molly: Fair.

Becca: The lighting and the aesthetic, it's one of those scenes where the aesthetic does get to me a [00:48:00] little bit, the prettiness of it. That's all I'll say.

Molly: It is super pretty. The music is good, the lighting is good, the sunset is-- I'm sorry, sunrise because this is 5 AM, I forgot. That's all good. They're both really hot. If I was straight, I would definitely have a crush on Matthew Macfadyen. There's that, I guess.

Robyn: I had a crush on Matthew Macfadyen, until this movie.

Becca: Oh, damn!

Robyn: Kill it dead.

Molly: Wait, when did you have a crush on him?

Robyn: I also really love procedurals, and he starred in this spy show called *MI-5*, and he's in the first couple of seasons.

Molly: Got it.

Robyn: Then he was replaced this by Rupert Penry-Jones, who plays Captain Wentworth in 2005 *Persuasion*. Then, he was replaced by Richard Armitage, who plays homeboy from *North & South*. It was great. It's just like, all the leads--

Molly: I remember homeboy from *North & South*, and Thorin Oakenshield.

Robyn: He's been in a couple of other British things, [00:49:00] and I've loved him, but he's always straight cut, nerdy, but charming, and goofy. Then, they had him in this role, and I have never looked at him the same.

Becca: Damn! I disagree. I enjoy him. I think he's cuteness.

Robyn: I want to enjoy him again. I probably could. When I go back and I watch *MI-5*, I enjoy him all over again and I don't remember him as Mr. Darcy.

Becca: He's just got those big blue eyes.

Molly: He does. The eyes are nice.

Becca: The earnestness.

Molly: Then, we have to get Mr. Bennet's permission. He's in there, Lizzie's outside the room. Then, he comes out of the room and Lizzie goes in and she's looking at him through the door like, "Ooh, you say goodbye first. No, you say goodbye first." Then, she closes the door.

Becca: I really liked this scene. I know that we're not all the biggest fans of this Daddy Bennet, but I really liked it. Again, I thought he would be a really good Dumbledore, but maybe I can't discern accents that **[00:50:00]** aren't very specific. Like a Russian accent, I know what it is. Like a Scottish accent, I know what it is. But I don't know. Anyway, this is the scene in which she says, "We were wrong about him, he's not proud," and I was like he is proud. He was proud. It's okay, we need to wrap this all up in a nice neat bow, because it's 2005, and that's what people want to see, so that's what we did. She tells him what Darcy did, and while she's telling him we jump outside to Darcy pacing and all the girls staring at him, and then being like, "I thought she hated him!" which I thought was cute.

Becca: What I like about this part as well is that one of the things that gets cut from this version is Daddy Bennet's reckoning when Lydia runs off. What I like here is that he does find out that Darcy paid him off, and you get to see that emotion on him of like, "I failed my girls."

Molly: Yeah. He doesn't say it explicitly as he does in the actual book, which is a **[00:51:00]** disappointment.

Becca: Yeah, it's a bit more implied here, but I think, it's important to get some of it in.

Molly: Yes. I did like also that he cries when Lizzie says that she loves him and when he realizes that she really does, and they have this beautiful moment. He says all the lines from the book, but I just thought that that they did have a really nice connection in this scene and she's his favorite, so that fits. I really liked it. I thought he did a good job. And then, we jumped to Pemberley.

Robyn: [scoffs]

[laughter]

Becca: I feel we have three takes on this scene here. Molly, say your take.

Molly: Well, I'll tell you what happens. First of all, Darcy's dressed like a peasant. He's wearing cut-off shorts and a baggy shirt. What's happening? She's wearing his jacket. I'm pretty sure, it's just like they must have been banging.

Becca: Yes. That's the implication.

Molly: Okay, good. I hadn't thought of it until this very moment, but she's wearing his coat. He's not wearing anything. They're sitting on a table, I think, it's unclear. The water is **[00:52:00]** very pretty.

Everything's how it is. He asks how she's doing tonight, my dear and she's like, "Oh, don't call me, my dear." He's like, Okay, "What can I call you?" She says, "Lizzie for every day. My Pearl for Sundays. And Goddess Divine only on various special occasions." Mr. Darcy asks what he should call her when he's cross, "Mrs. Darcy?" She says, "No, only when you are completely and perfectly and incandescently happy," and he says, "How are you this evening, Mrs. Darcy?" Then, he kisses her on the forehead and then he says, "Mrs. Darcy," and kisses her on each part of her face and says "Mrs. Darcy" in between each one, and I hated it the first time I watched it, but then the second time I watched it, I was like, "Oh my God. Yes, you can call me Mrs. Darcy and kiss me on the nose and I will take it." I loved it. I hated it but I loved it.

Becca: Yeah, I think hate and love at the same time is a very apt way for me to describe it. I'm going to go out on a limb and guess how Robyn feels.

Robyn: It was so wonderful. I loved it so much. I hated it. I hated it. I hated it. I hated every [00:53:00] minute of it.

Molly: Oh man!

Robyn: And not that this is not a way in which you can't be the happily ever after whatever, but why are they outside? Why do they look like this? Why couldn't they do that in a bedroom. It feels very in character for Lizzie to be witty and it feels very in character for Darcy to be sappy and in love, I guess, but the words they--

Molly: It's like when did they get good at talking to each other?

Robyn: I can see why they did it. I can see what they were going for. It didn't work for me. Mostly because why are they dressed like-- the part about it being a movie, is that it doesn't matter what they're saying at a certain point when the visuals are so offensive to me that I cannot focus on what's being said. So, I never got to the point where that turned from ___ [00:54:00] lovely. [unintelligible [00:54:02]

Becca: I agree. I think it's a ridiculous scene in a lot of ways. What? They're sitting on a balcony in the middle of Pemberley, clearly postcoital and having this really cheesy, weird intimate moment where he's just going, "Mrs. Darcy, Mrs. Darcy, Mrs. Darcy." That being said, I'm into it because it's sexy, specifically because they have so much chemistry. [laughs]

Molly: They do you have very good chemistry. Though I don't know do Lizzie and Darcy have that much chemistry? They've been awkward this entire movie and don't know how to talk to each other, but now they do?

Becca: No. It's clearly the actors.

Molly: Right, because in this adaptation, we didn't get the whole "let's talk about everything that's happened between us and right all of the wrongs and all of the misunderstandings and discuss it in detail," we don't get to see the shift between them not knowing how to talk to each other and knowing how to talk to each [00:55:00] other. But it still makes me grin like a big idiot. Both are true. I think it's so weird and also, I like it.

Becca: So hot!

Robyn: Yeah.

Becca: All right, guys, I want to congratulate both of you. We made it to the end of this movie.

Molly: And the end of *Pride and Prejudice*. Woo!

Robyn: I never have to watch this again. Congratulations, you guys.

Becca: Congratulations. You are not done talking about it, though, because we still have a few of the final Becca study questions.

Molly: I do just want to say when I asked Robyn to come on the show, your response was, "Oh, no! Now, I have to watch the movie again!"

[laughter]

Becca: Oh my God, every time we do an adaptation, we have to have one person on who hates it. This is incredible.

Molly: Yeah.

Becca: First study question, favorite line delivery in the movie.

Robyn: Oh, this is great. I said, "Well, then your hands are cold," because it is a moment in which I go, "What the f--?"

Molly: That's my least favorite. [00:56:00]

Robyn: Although I can't go past it, it's really the moment, the reason why I like it because I'm struggling through this movie the whole time trying, trying to give it the benefit of the doubt. That just nails the coffin, this is terrible. I don't have to care anymore. Maybe that's why the end doesn't hit me at all because by the time she says, "Well, then your hands are cold," I'm checked out.

Becca: You go into a state of dissonance.

Robyn: Yeah, I've disassociated. I'm no longer here. Out of body.

Molly: That's so funny, because that's what I put for my least favorite line because-- or my least favorite part of the whole thing because I was like, "This is so bad." My favorite line delivery, I had a few options and I think that none of them are really good because I didn't like this part of the movie, this half was just so absurd compared to the first half where there was a lot of good stuff going on. I put in something by Lady Catherine de Bourgh [00:57:00] perhaps but ultimately, I think I'll have to go with, "First, I must tell you that I have been the most unmitigated and comprehensive ass," because that encapsulates so much of Bingley's whole thing and he's acknowledging that Darcy led him astray and then Caroline led

him astray, and that he didn't think for himself because he needs 12 opinions, and he's doing something for himself now. I was proud of him, so that'll be my favorite line.

Becca: You also wrote down my favorite line, which is, "I could not have parted with you to anyone less worthy."

Molly: I thought Donald Sutherland did a really good delivery of that line.

Becca: Yeah.

Molly: Yes.

Becca: It's good stuff. All right. Next question. Notable change between the book and the movie. I'm going to say most notable because obviously, there are so many changes.

Robyn: Well, I had written down beforehand, the Bennets being poor and everyone looking atrocious, but talking this through, I will say the minimizing of the Wickham storyline, which probably is a big foundation of why **[00:58:00]** I don't like this adaptation. I didn't have the words to say it until we were going through it.

Becca: I'm here to help. It is a huge problem. I said it the first time, I'm going to say it again, the lack of Wickham in this adaptation is a huge disadvantage to it.

Molly: I wholeheartedly agree. Again, I never thought I'd say that I wanted more of him, but the story is a completely different story without him. When I first watched this movie, I obviously hated it because I had just finished the '95 and I sent out on Twitter asking for people who like this movie genuinely to tell me why, and a bunch of people said, because they think of it as outside of the story. They think of it as its own movie. And because Wickham isn't there it is its own movie, it's a whole other thing. So, yeah, I agree.

Becca: Favorite and least favorite things in this movie? I'm going to say least favorites first.

Molly: My least favorite was, "Your hands are cold."

Robyn: The Bennets being poor **[00:59:00]** and looking atrocious, the costuming overall. Even the people that looked good looked good because they were paired with people who looked atrocious.

Becca: Fair enough. Mine is the statue of Darcy, for sure.

Robyn: Oh, yeah. Oh, gosh.

Molly: Has no pupils. It doesn't have pupils.

Becca: Crazy. Favorite thing in this part of the movie?

Molly: Mine is the Bingley and Darcy practicing scene.

Becca: Mine is also the Bingley and Darcy practicing scene.

Robyn: Yeah, yeah, I like that scene. It's cute.

Molly: It's cute. There's nothing else to say for this part of the movie.

Robyn: Yeah, it's cute funny.

Molly: We had the disaster of Pemberley. We had the disaster of the weird sunrise proposal. We had Lady Catherine in the middle of the night, and we got this really sweet little nugget in the middle of Bingley trying to propose to Darcy. It was cute.

Becca: Ah, who wins this part of the movie?

Robyn: I will say the composers.

Becca: Yeah, definitely a good pick.

Robyn: Maybe the cinematographer because everyone that loved this movie, talks to me about how beautiful it is, and the **[01:00:00]** soundtrack.

Becca: Both of those things are very beautiful. It's an enjoyable thing to watch in terms of the things in front of your eyes except the costumes.

Molly: Yeah, I think we also said the composer for the last part of the movie because, honestly, the music is just so good. So, I could agree with the composer. I could also throw in a little win for Dame Judi Dench, because she was cheated of a really awesome scene that could have been phenomenal.

Becca: I was going to say Dame Judi Dench, because I was going to go the opposite way, which is a lesser actress could have tanked the movie than in there, but because she's so good, the movie in my mind still holds.

Molly: Yeah, she's just perfect.

Becca: All right, guys, that concludes this episode of Pod and Prejudice and thus, this saga, Season 1 of *Pride and Prejudice*, Pod and Prejudice. **[01:01:00]** Robyn, thank you so much for joining us. This was delightful.

Robyn: Thank you guys so much for having me. I really enjoyed talking about this movie. I hope your listeners don't hate me too much for bashing it, but you know what? I'm honest.

Becca: I'll say this. There is a reason that we picked somebody who loved this movie to guest and somebody who hated this movie to guest and that is because this movie is controversial in the Jane Austen fan dope. It's important to get all perspectives.

Molly: It is, and our listener base, I put out a poll on our Instagram for 1995 or 2005, it was very neck and neck, but the '95 people were very vocal, and it did win by a hair. They all messaged me being like, "Oh my God, I cannot stand the 2005!" Colin Firth's stans go hard.

Becca: Yes, they do.

Robyn: He's perfect.

Molly: He is.

Becca: He is.

Robyn: So, there's that. [laughs]

Becca: Robyn, do you want to tell the people where they can find you and either defend the movie or commiserate with you about the movie?

Robyn: Yeah. You can [01:02:00] find me at *blackgirlscreate.org*. You can also find me on Twitter mostly, but everywhere else I believe at *@Robyn_Rambles* and I will ramble about how much I hate this movie if you give me a chance.

Molly: Wonderful.

Robyn: [laughs]

Becca: All right, listeners. Thanks for sticking with us through this movie. Until next time, stay proper-

Molly: -and find yourself someone who will practice proposing to you with their best friend. Thanks for coming on this journey, fam. Bye.

Robyn: Bye.

Becca: Bye.

[Pod and Prejudice theme]

Molly: This episode of Pod and Prejudice is sponsored by Storybrewers Roleplaying. Check out their award-winning Jane Austen tabletop role playing game, Good Society, at their website, *storybrewersroleplaying.com*. That's S-T-O-R-Y-B-R-E--W-E-R-S roleplaying dotcom.

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