

**Molly:** Hey everyone. Before we begin this week's episode, we'd like to thank our newest patrons, so shoutout to Emma, Marianne, Anna, Peta, and someone whose name on Patreon is Annaphylactic Shock. Thank you all so much for supporting the show. If you want to be like these awesome people and get access to bonus content, such as our notes, outtakes and more, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice). If you want to support the show, but becoming a patron isn't your thing, you can show your love by buying a sticker at [podandprejudice.com/merch](https://podandprejudice.com/merch). A huge thank you to everyone who's already bought one. And now enjoy this week's episode covering the second half of Episode Two of the 1995 version of *Pride and Prejudice* with our guest Mike Schubert.

I'm going to bring this up again because I'm going to just bring it up until the world ends, but Jennifer Ehle is in *50 Shades of Grey*.

**Mike:** Oh.

**Molly:** And I'm just going to keep saying it.

**Mike:** Oh, wow.

**Molly:** Yeah, I don't know who she plays.

**Becca:** But she like doesn't have a huge Hollywood career because the actress in general, like try to avoid doing too much Hollywood stuff because she likes being just an actor. **[00:01:00]** But she is like, weirdly, the one thing she's done that's really famous is the trilogy of *50 Shades of Grey*.

**[Pod and Prejudice theme]**

**Molly:** So that brings us into scene five. We hear the gossip about Wickham, pursuing Ms. King, and I guess becoming engaged to her, which I don't actually know if that happens in the book, but it happens in the movie. Wait, you're nodding like it does happen in the book?

**Becca:** No, no, I think here what I gathered is that, it's like a Bingley-Jane situation, we're talking about them getting engaged, but they haven't gotten engaged.

**Molly:** Okay, so we're hearing that happen. As the camera goes from window to window of the house and we see the windows are frosted over, we see that it's snowy outside. I really loved this shot. And we hear, I think it's Kitty says, "I wish someone would die and leave me 10,000 pounds, then all the officers would be violently in love with me." And everyone giggles about it. And just **[00:02:00]** let's stop talking about killing off Daddy Bennet because we talk about it too much.

**Mike:** Yeah, too much.

**Molly:** Yeah. And we hear a letter from Jane. And the action of the letter is, again, played out. We hear that Jane is in London. She's been there for quite some time. And in the letter, she talks about how she heard from Caroline Bingley. Caroline had said that both of Jane's letters to her got lost in the mail. She hadn't heard that she was there, which is again, we hate Caroline Bingley. She's a liar. Jane's letters did not get lost in the mail.

**Becca:** Oh, sorry. I'm just seeing this text.

**Molly:** Yeah, I'm just seeing this now. Oh, my God. I didn't know you were here--

**Mike:** Oh, my God. Sorry. Sorry for the delay. It's very *The Notebook*, I lost all the letters.

**Molly:** Yes! I wrote to you every day for three weeks, and you didn't show up?

**Mike:** Oh, well, I didn't see them.

**Molly:** And there's no mom stealing the letters in this movie. So, we know that it's just Caroline being a dick.

**Becca:** Yup. Also, sidenote. Jane's cape in the scene, also amazing. I'm living-- **[crosstalk] [00:03:00]**

**Molly:** Bring back capes 2020, please. So, Lizzie rolls her eyes at that knowing, obviously, the letters did not get lost in the mail. Jane waits for her for three weeks and then finally Caroline comes, and she acts like an asshole and Jane finally realizes that Caroline's an asshole.

**Becca:** And the music in this part is just like this bouncy, like bitch music if you know what I mean?

**[laughter]**

**Mike:** I want that to be an official genre on Spotify. So, at the end of the year when they do your like 2020 rap. It's like, "What are your most popular genres? Bouncy Bitch!"

**[laughter]**

**Becca:** Yeah, please. And it's all music that just goes, "Dun, dun, dun, dun." And that goes into minor key.

**Molly:** Yes, Bouncy Bitch.

**Becca:** Yes, perfect **[unintelligible [00:03:43]]**.

**Molly:** Wow, we should get t-shirts that say Bouncy Bitch, please.

**Becca:** I don't think you can put that over women's chest. Just saying.

**[laughter]**

**Molly:** Now, we need to do it though.

**Becca:** Oh, God. We do.

**Molly:** So, [00:04:00] Caroline also tells Jane that Bingley knows that she's there and doesn't want to see her because he's too busy with Georgie, and that's also a bold-face lie. But that is the end of that scene.

**Becca:** The one thing I have from this part is I don't have study questions. But I was watching this with my boyfriend who doesn't know how *Pride and Prejudice* ends. And he just turned to me and he goes, "Did Caroline tell Bingley that Jane has syphilis?"

**Molly:** Yikes! She might have honestly at that time.

**Becca:** Well, she could have, but we now know that's not what happened.

**Molly:** No, that's not what happened. She didn't tell him anything, Darcy did, but we'll get there. So, Lizzie in scene six is walking along the road. And I've noticed that Lizzie always has like a branch in her hand. Like she always pulls something off a tree and then just like waves it around as she walks.

**Mike:** I did see that, and I wondered if it was something where the directors were like, "Okay, now, make sure you grab something out of the tree." And I wondered if they had to do this scene multiple times but she's grabbed so much out of that branch that they had to find a new tree right to grab stuff out.

**Becca:** [laughs]

**Molly:** Yeah, they just like slowly work their way across the lawn and they're [00:05:00] like, "Okay, this is where we're going to do it." Then, that tree is bare. "We're going over there," but she always has something in her hand which is relatable because if you're hanging out outside. [crosstalk] Yeah, I'm always picking stuff, picking off the ground, picking up a tree and just like playing with it. So, we love Lizzie, we just relate.

**Becca:** We stan a relatable queen.

**Molly:** We do. So, it's not snowing anymore. How many months has been? Where are we? What time is it? Is it still winter?

**Becca:** No, we're getting into March now.

**Molly:** Okay, it's March. So, Jane has been gone for a long time.

**Becca:** Oh, yeah. Jane spends a solid chunk of the year in London.

**Molly:** Cool. So, there it's March. Lizzie is wearing a phenomenal dress in this part. It's like a brown top bit, I don't know what it's called, like a little jacket, and it has this little neck and a fun pattern on it. I just love this dress. I want this dress for myself.

**Becca:** We might need to post a picture to Instagram because this is indeed an audio medium.

**Mike:** Yeah, do it. It's worth it. The dress is worth it. It needs to be seen.

**Molly:** It's a very worthy dress. [00:06:00] Wickham calls on Lizzie at Longbourn, because she is leaving to go visit Charlotte at Kent. Oh, and in my notes, I said, "Oh, I guess it's March." So, we're in March. He says that he wanted to visit her one last time, he could just not let her go without seeing her again, which is grody because he is now engaged to Ms. King according to Lizzie who says here she's to congratulate him. And he says she must hate him, and she is very good-natured about it, like we talked about earlier. She's like, "No, it's okay. I get it."

**Becca:** Well, something they skip over in the books that happens that I think explains why Lizzie is so chill, is that her aunt, Mrs. Gardiner, in the books tells her, "Girl, you know you can't marry that guy. He's so poor. You respect my opinion. I'd get over it."

**Molly:** Right. That's the scene in the book. They're at a theater show, a play. I forgot what the play was called.

**Mike:** A theater show!

**Becca:** It's been a while, hon.

**Molly:** We're out of play. And they're whispering. [00:07:00] This is the whispered scene at the play where they're whispering really loudly and everyone around them is watching this play, and they're just talking about how she can't marry Wickham and how Ms. King has a lot of money and blah, blah, blah, blah. So, anyway, yes, we skipped that.

**Becca:** If you add into her being chill about this, being like a chill girl TM, add in the fact that she knew she couldn't marry Wickham anyway, practically, it makes a little bit more sense that she's not like broken up about it.

**Mike:** Okay, yeah, that makes a lot more sense because I did feel like I know that Lizzie gets over stuff quickly, but it did feel unnaturally quick. It seemed she was way too chill about it.

**Molly:** Yeah. He says, "I want you to know, had things been different." And she's like, "Yes. Had Mr. Darcy never had a son," like meaning had Mr.-- He not wanted to-- Like she doesn't understand what he's saying here.

**Becca:** Meaning that if old Mr. Darcy had not died and left his fortune to Mr. Darcy, then Wickham would have gotten his living and then [00:08:00] she could have married Wickham.

**Molly:** Because he would have been rich. Got it. Because she doesn't know that Darcy is in love with her yet.

**Mike:** Nope.

**Molly:** So, that wouldn't have made sense if she was saying that.

**Becca:** No, she's talking about Wickham's poverty.

**Molly:** Got it. So, then she pulls another leaf off of a tree.

**Mike:** Classic.

**Becca:** [laughs] I've honestly never noticed that.

**Molly:** No, she does. And then, she's kind of sad, but she's being a good person. She says she wishes him every happiness in the world. And they decide that they're going to part good friends, which is something that does get glossed over in the book. I remember being like, "Are Lizzie and Wickham really just going to be bros?" I wanted them to get together. I can't believe. And they don't actually talk about how they're going to be friends. It's just like, "Alright, we're friends now." So, I appreciated seeing this moment played out. Then, she's getting ready to leave to go to Kent and Mr. Bennet is watching her, and they're joking about how she has to go hang out with Collins and Lady Catherine, and how is she so excited, and Lizzie's like, "Oh, yeah, I'm so excited."

**Becca:** Oh boy.

**Molly:** I love their relationship here [00:09:00] though. Daddy Bennet and Lizzie.

**Becca:** Oh, yeah. It's really sweet. You see that little snippet of the genuine modern relationship between Daddy Bennet and Lizzie, which is really Daddy Bennet's biggest good quality.

**Molly:** Yeah.

**Becca:** Yeah.

**Molly:** He's really nervous that she's leaving because she is the smart one. And Jane has gone already. So, it's going to be him, Kidia, mom, and Mary, who they leave out of things anyway. So, he's sad that she's going away. And she's going away for a while. They don't actually specify how long she's going to be gone, but she's going to be gone for quite some time. Then, we go to Rosings. Well, first we go to, what's it called, the parsonage?

**Becca:** Yes, we do.

**Molly:** I really like Maria's outfit. It's like a green coat thing with a pink inside. And I'm so excited to get to hang out with Maria that long. I just--

**Mike:** I love how much you love her. This is great.

**Molly:** I really do.

**Becca:** This is big because we kept forgetting she existed in the book. [00:10:00]

**Mike:** It's a big con.

**Molly:** Yeah, they don't ever mention that she's even there. She's there and then she's not.

**Becca:** It'll be like, and then Lizzie was walking with Maria and you're like, "Wait, what?"

**Molly:** Who is Maria?

**Mike:** When did she show up?

**Molly:** Yeah, so I'm really excited that we get to actually meet her and see her. I think I kind of relate to her a little bit. She's very impressionable. I'm not going to say I'm impressionable, but she is impressionable about Lady Catherine and I like that as a clue-in for the audience, because so far the only way we've heard about Lady Catherine is through Collins, and he's obviously blowing her way out of proportion. But seeing Maria taking it all in is really fun for me. So, when we get there, Charlotte has another eyes bugging out of her head moment and she's like, "Lizzie, I'm so glad to see you."

**Becca:** I also clock the little marriage bonnet she's got on her head now. You notice all the ladies who're married wear those little bonnets?

**Molly:** I didn't notice. I mean I noticed the bonnets. I just didn't know that was a married thing.

**Mike:** Yeah, me neither.

**Becca:** Think about it. Mrs. Bennet, Louisa, Charlotte.

**Molly:** Wow.

**Mike:** Okay.

**Molly:** Huh. [00:11:00] Cool. Yeah, I like hers.

**Mike:** The more you know.

**Molly:** The more you know. Collins gives them a tour of the house. And he starts out by talking about how good the staircase is because it's not too shallow nor too steep.

**Mike:** I love conversations back in the day.

**Molly:** Yeah, like we love a good staircase!

**Mike:** Love it.

**Becca:** Okay. Even back in the day, this was a bad conversation.

**Molly:** Yes.

**Mike:** [laughs]

**Molly:** And you can see that Sir William wants to participate because he starts talking about the staircases at-- what's it called the St. James's Court, and Mr. Collins interrupts him and just totally goes

off on another subject about the staircases at Rosings. Then, we get up to the room that Lizzie is going to be staying in, and we have another Cousin Elizabeth moment.

**Mike:** That's always so creepy!

**Molly:** We hate it. He shows her how wonderful her closet is, and he says that Lady Catherine specifically suggested that these shelves be placed in the closet exactly as they are. And Lizzie has a moment where she goes, **[00:12:00]** "Shelves in the closet. A happy thought indeed." And I wanted to know, do people normally fill their closets with shelves in this time? Because I'm in my closet right now recording as one want to do, and I do have shelves, but mostly it's for hanging things. Is that different?

**Becca:** I have absolutely no idea. That would be a listener question.

**Molly:** Listeners, if you know why they have shelves in the closet and if this is weird for Lizzie, let us know.

**Mike:** For all of our 250-year-old listeners out there, just let us know if you had shelves growing up, and if that was a high symbol of status.

**Molly:** Yeah.

**Becca:** Listen, we have some, bless their heart nerdy listeners, who know quite a bit about different historical specifics of the Austen era and when I cannot be nerdy enough, they do the best job filling in the blanks and we love them.

**Mike:** No, we appreciate that. We all do love that.

**Becca:** But Charlotte's face in this moment is like-- it almost melts. You see a part of **[00:13:00]** her die.

**Molly:** Yeah. That's her whole thing during this, is not saying much but showing it all on her face. And trying not to, for Collins, but we see it. Then, we get to hear a little bit about Charlotte's life there because Mr. Collins brings Maria and Sir William out to the gardens, and Charlotte tells Lizzie that Collins gardens every day, and she encourages him very much. Lizzie is like, "Oh, that must be very beneficial exercise." And Charlotte's like, "Yes. I also encourage him to walk to Rosings every day." Lizzie is like, "Is that necessary?" And Charlotte's like, "Probably not." And Lizzie is like, "Walking is very beneficial exercise."

**Becca:** Two things here. One, she wants him out of the house so she doesn't have to talk to him. And two, she's definitely tiring him out so he's too tired to have sex with her at night.

**Molly:** Yeah.

**Mike:** Wowie, big yikes moment!

**Molly:** Yeah. We really like Charlotte. We think that she's done well for herself on this podcast, because she gets a really nice house, she gets a good living, and **[00:14:00]** she mostly spends her time alone reading, which is what she likes, but it's sad. It's a little sad.

**Mike:** Yeah, it's sad, but it's like, given the situation of, oh my gosh, she's 27. Her life is over. She's basically a widower. I think that it's like a best-case scenario, worst-case scenario, like, "Oh, no, this is terrible." But you look at the silver lining of nice house, books, husband that you can just kick out of the house a lot. It works.

**Molly:** Yeah, he's like a puppy.

**Mike:** [chuckles]

**Becca:** Don't insult puppies like that!

**Molly:** [laughs] You're right. Then Charlotte goes out. She's somewhere and Lizzie is hanging out by herself. And Maria comes running in and she just bursts through the door and she says, "Lizzie, come quick! There's such a sight to be seen!" She does a full spin and then runs out of the room. So, Lizzie follows her. And we look out the window and there's a carriage there with Anne de Bourgh and Mrs. Jenkinson, her caretaker. [00:15:00] And Lizzie comments on how good a wife she will make for someone, she doesn't say who, because she looks sickly and irritable and annoying. She doesn't like Anne de Bourgh and she's really glad that she's going to marry Darcy.

**Becca:** Also, did they [unintelligible [00:15:17] Anne de Bourgh with shock in this episode?

**Molly:** Yes. She looks like Edward Cullen in *Twilight*.

**Becca:** She looks like she's powdered all over like-- Anne de Bourgh's only real defining characteristic in the book is that she's sickly.

**Mike:** Not great. Not great.

**Molly:** No, we hate it.

**Becca:** Except that everybody in the book uses that as a way to talk about how bad she is and it's not her fault.

**Mike:** Yeah, that's wild.

**Molly:** Yeah, it sucks. I don't like it as a defining characteristic, but Lizzie loves it because that means that Darcy is going to be unhappy in marriage, and she hates Darcy. But I don't like this aspect of the book, in any event.

**Becca:** We don't love making fun of a woman because she is sick.

**Molly:** Right. So, then, it's time [00:16:00] for our first dinner at Rosings. And my notes say, "Okay, Rosings is hot." That's a hot house. It has some great bushes outside. They're very quaffed, it's got nice ass windows.

**Mike:** Quaffed ass bushes, heck, yeah, what a turn of phrase!



**[laughter]**

**Molly:** You can tell that they are, they're tended to. And I don't know, it's really--

**Mike:** No, very apt description, quaffed ass bushes.

**Molly:** Yeah.

**Becca:** Oh, yes, they are quaffed ass bushes.

**Molly:** And they're walking up. And Maria and Sir William are like shaking in their boots, like-- ooh, when they're going to the Emerald City in *The Wizard of Oz*. And the lion and the scarecrow are like, **[scary impression]** that's what's happening here. But Lizzie is chill. Lizzie is chill AF, and Collins is telling her, "Don't worry about your outfit. Lady Catherine doesn't mind if people are dressed not as nice as her. She likes to have the distinction of rank preserved." Lizzie doesn't care about the dig that he takes at her there.

**Becca:** That is almost an exact quote from the book. But it's like the rudest thing to **[00:17:00]** say to anybody before they're about to enter a room.

**Molly:** Yeah, Collins sucks so much.

**Mike:** Yeah. What's the exact line again?

**Becca:** Oh, my God. Okay.

**Molly:** Oh, I have my book.

**Becca:** Oh, yeah. Read the line.

**Molly:** Okay. This is the exact quote, "Do not make yourself uneasy, my dear cousin, about your apparel. Lady Catherine is far from requiring that elegance of dress in us, which becomes herself and her daughter. I would advise you merely to put on whatever of your clothes is superior to the rest. There is no occasion for anything more. Lady Catherine will not think the worst of you for being simply dressed. She likes to have the distinction of rank preserved."

**Mike:** That is the 1800s version of, "I just love that you can wear anything."

**Molly:** Yeah. And you make it look good.

**Becca:** You're a real risk-taker in a fashion. Don't worry. No one's noticing.

**Molly:** Exactly.

**Becca:** Also, that brings us to Lady **[in British accent]** Catherine de Bourgh!

**Molly:** Yes, it does.

**[blowing trumpets]**

**Molly:** Sorry, I lost my spot again.

**Becca:** **[00:18:00]** We're talking about how Lady Catherine has lemur energy at this point.

**Molly:** Yeah, her eyes are huge. They're bugging out of her face. And she's talking about Lizzie like she isn't even there. She's telling Charlotte that Lizzie seems like a very pretty sort of girl. And then, she turns to Lizzie and she asks about her sisters and if they're out. And Lizzie says, "Yes, all of them are out." And then, we get this giant, dramatic zoom onto lady Catherine's face. This is probably my favorite part of the episode. And she goes, "What!?" And then, it zooms in on her face. And she's like, "All of them out at once!?" And it's like so horror film, like someone's just seen something like a ghost and it zooms in on their face. And they're like **[gasps]** that's what's happening here.

**Mike:** Yeah. This camera work was so intense that I had to pause it and ask Kelly like, "Why is this such a big deal?" And then, she had to explain the whole, usually, you let someone out and then they get married and the other person **[00:19:00]** you go out, but the Bennets are different and all that. But it was, yeah, the camera thing, it was so distinct that it was like, "Okay, I'm missing something, but what am I missing here?" **[chuckles]**

**Becca:** It really tells how horrified she is in the moment.

**Mike:** **[laughs]** Yeah.

**Molly:** But also, it's not in the style of the rest of the film at all.

**Mike:** No. It's so out of place. Like Stanley Kubrick or Alfred Hitchcock, one of those like horror directors stepped in and was like, "Guys, hold on. I got this."

**[laughter]**

**Becca:** Honestly, that works for Catherine de Bourgh to be a Hitchcock character, the only character that's a Hitchcock character because it needs to capture that not only is she a mean old lady, but she's also extremely dramatic.

**Molly:** Yes, she is one for the high drama. And Lizzie talks back to her at this point and she says, "Well, I don't think it would be fair to deny the younger sisters their share of society just because the older sisters aren't married or aren't inclined to get married." Speaking of herself because she doesn't want to get married until she falls in love. And **[00:20:00]** Maria stressed, like zooms in on her face and she is sitting there like, "Oh no, oh no, what's happening?" and then it zooms in on Collins, and Collins is shocked that she is speaking like this to Lady Catherine. And Charlotte is pretty much the same as she has been like, "Oh, dear, what's happening? What am I gotten myself into?"

**Mike:** It is so strange to think of the things that Elizabeth-- and I guess Jane Austen was trying to use this book to fight against the stigma and what was normal and acceptable in cultural at the time, is wild

to think that that's kind of the shit that needed to be fought for is like, "Oh." It's so hard to look back and see the thing she's fighting for and everyone's freaking out about. It's like this is such a normal-- this is the lowest bar possible that she is asking for. The 1800s sound atrocious.

**Becca:** Oh, yeah. It's really fun to be a rich white dude in the 1800s.

**Molly:** Sucks for every else.

**Becca:** But even then, you have to repress everything. **[00:21:00]** And so, high society was oppressive to the people who had to be in it all the time. And Jane Austen clearly was oppressed by the society, and you can feel it in the words she wrote because she's making fun of it with every fiber of her being.

**Molly:** Right.

**Mike:** Yeah.

**Molly:** The best part about the 1800s are those dresses, which I hated at the beginning but at this point, I'm so down for it. I love the little jackets that they have. I love all of it. I thought that they were not flattering. Now, I'm like, "You know what? It makes everyone look tall. I'm here for it."

**Mike:** They do make everyone look tall!

**Molly:** Everyone's probably like not as tall as I think they are. But they all look so tall.

**Becca:** Also, they're supposed to give women-- First of all, they're supposed to highlight the boobs.

**Molly:** Which they do well.

**Becca:** Second of all, they're supposed to give women a look of a flowy Renaissance painting sort of thing.

**Mike:** Yeah, the 1800s were not really built for butt people, which as a butt person, I feel personally offended that the 1800s were not **[00:22:00]** designed for us.

**Becca:** Not your time to shine.

**[laughter]**

**Molly:** So, then we get into Lizzie's age. Lady Catherine's like, "You give your opinions very freely for some--" Well, I've watched this episode four times. Yikes.

**Becca:** You started imitating her honestly.

**Molly:** Yeah. "You give your opinions very freely for someone who's so young. How old are you?" Lizzie is like, "I'm not going to tell you that!" And Lady Catherine is like, "What?" And she's like, "Okay, I'm 20." Lizzie's 20. And Lady Catherine then does this huge one eyebrow lift at Lizzie being 20 and being so pushy about saying words. I don't know, speaking your mind, I guess.

**Mike:** How dare you!

**Molly:** And then Lady Catherine goes on to change the subject. And as soon as she looks back at Lizzie, we zoom in on her face again and her face is like good-natured, good-natured, and then all of a sudden cut to her glaring at Lizzie. I want to post this clip on our social media because it is so iconic.

**Becca:** Honestly, it would make an amazing GIF [00:23:00] as well.

**Molly:** Yes. Cut to Lizzie, Charlotte, and Maria walking along a trail. I think Lizzie might have another branch in her hand. Maria is picking flowers, so there's that. And Collins comes sprinting towards them, like doing puppy dog feet, like jumping up and down saying, "You've got to come quick. Mr. Darcy is coming." And this is the point in the book where I was like, I guessed something right. I think this is the first time, but I was like, there's no way she's going and not going to see him. So, I was really happy about that.

And Maria immediately sprints off after him and Lizzie and Charlotte go to walk at a leisurely pace. And this is where we get our first hint that Charlotte thinks that Darcy likes Lizzie because she says he wouldn't have come if she wasn't here. Then, we get back to the house and we meet Colonel Fitzwilliam! My favorite! So, in the book, Colonel Fitzwilliam is described as being the homely best friend.

**Becca:** But super charming.

**Molly:** Super charming, [00:24:00] but this guy is hot.

**Mike:** Yes, dudes, an attractive boy.

**Molly:** He actually rocks the mutton chops.

**Mike:** One of the few.

**Molly:** Yeah, the only, I would say.

**Becca:** Oh, yeah, I mean, he's disturbingly good looking, was distracting for a solid chunk of this episode.

**Molly:** Yeah. I mean, how could Lizzie not fall in love with Fitzwilliam and it's never even a thing.

**Mike:** I don't know. He's so great. He seems so wonderful.

**Molly:** He's great.

**Becca:** Well, they discuss in the book-- again, this is cut from the movie version that Fitzwilliam, because he's not the oldest in his family, needs to marry a woman of a certain class. And so, Lizzie is sort of out of the picture for that, but they're bros. And that's not really touched upon here. So, you just

have a very charming, good-looking dude hanging out with Lizzie. And Darcy sitting in the corner, stewing in his own discomfort and sexual desire. And you're like, "Yeah, she goes for that guy."

**Molly:** Yeah, the framing in this part was really good. [00:25:00] It was a little bit like everyone was in a window, it was staged perfectly.

**Becca:** Oh, it was a Renaissance painting.

**Molly:** Yeah, it was like, "Oh, we're hanging out in a room, but you can see everybody." Fitzy-- Oh, we call him Fitzy, by the way, Mike.

**Mike:** Good.

**Molly:** Yeah. Oh, did you know that Fitzy is his last name and Darcy's first name?

**Mike:** Wait, what? Darcy's name is Fitzwilliam Darcy?

**Molly and Becca:** Yes.

**Mike:** Whoa!

**Molly:** And this guy's name is like something Fitzwilliam, which is just crazy to me.

**Becca:** Darcy is named for his mother's maiden name.

**Molly:** Oh. We've talked about this. Every time, it just blows my mind.

**Becca:** Yeah, I was saying it's like those people who have two last names as a name, and you have a friend who has a last name as a first name.

**Molly:** I do. We've talked about her before. And every time I'm like, "Oh, right. Okay, Fitzwilliam Darcy got it." But this guy, Colonel Fitzwilliam, and Lizzie are talking and they're talking about Darcy. They're talking about how Fitzy has heard nothing but good about Lizzie, all praise, [00:26:00] and Lizzie's, like, "That's a little weird. Darcy is my harshest critic." And Darcy comes over. He's staring at her and Lizzie's like, "Why is he staring at me?" And then he comes over, and his face is like, glaring. And then, he does the one subtle eyebrow tilt. And he's like, "I hope your family is well," and his whole face is softened, and he loves her. But she can't tell yet.

**Becca:** Oh, yeah. And you just know he planned out saying those words so carefully in his head while he was staring at her.

**Molly:** Definitely. He was thinking about it. And she's like, "They're pretty well," and she asks him if he had seen Jane in London because they're both in London. And he's like, "No, I have not had that pleasure of seeing Jane," which-- it's true, but he knows that she's there, and he's keeping it. But we don't know that yet as the audience. Then, he walks away and he's looking out the window because he doesn't know how to hold on a conversation for longer than like two lines. And Fitzy and Lizzie are talking about how Darcy and [00:27:00] her aren't very good friends. But Fitzy says that surprises him

very much and Lizzie says, "Well, Darcy's good opinion, once lost, is lost forever," which is something that Darcy said to her while they were dancing that first time. And Darcy looks at her and he's like, "She remembered?" And it's really cute, but also so sad for him. I love him so much.

That brings us to scene seven, which starts out with Lizzie walking in the woods. Rosings is a really beautiful park. We get to see that in this which we haven't really gotten to see before or like-- here it's huge.

**Becca:** This gives you an idea of why they all go on big walks to the big house in town because the big house has the **[unintelligible [00:27:43]** rounded and there's just sheep and pretty landscape. And so, all they have to do with their time is walk around it.

**Molly:** Yeah. Which is nice. And Lizzie is walking in the woods. She runs into Darcy. He's on a horse and he stops, and he stares at her and she stares at him, and he looks around uncomfortable.

**Mike:** Flirting! **[00:28:00]**

**Molly:** Flirting! that's what flirting in this time period was except she's not aware that it's happening.

**Becca:** Which also happens nowadays.

**Molly:** Yes, it does. He turns and rides away because he's done with his flirting for the day.

**Becca:** Also, his hat in this scene is like the size of his face.

**Molly:** Oh, yeah. And he's wearing that hat later too.

**Becca:** Oh, yes.

**Mike:** It's quite, quite large.

**Molly:** Yeah, it's a very good hat. Then, we jump to Lizzie playing at the pianoforte with Fitzwilliam and everyone else in the other room watching them through the doorway, which was a hilarious shot. It was like them at the piano, pans over to the doorway, and everyone's like twisted around their seats to watch. And she's not even playing something that's very exciting. So, I just loved this. Lady Catherine yells from the other room that she's never going to play really well unless she practices, which is a very Lady Catherine thing to say. Plus, she hates Lizzie at this point.

**Becca:** Yeah, question here. Do you think that Lady Catherine, when she is being this mean, is negging people because she feels bad about herself? Or **[00:29:00]** do you think that Lady Catherine is genuinely trying to help and has no social skills? Or both?

**Mike:** I vote negging.

**Molly:** Yeah, same.

**Becca:** Vicious woman. Okay.

**Molly:** She also hates Lizzie. So, she's going to just be mean to her for fun.

**Mike:** Right.

**Becca:** My favorite part of the scene is when she says something along the lines of, "Yes, learning the art of the piano is very important, especially-- better than Lizzie has done it. If I ever learned, I would have been amazing."

**Molly:** But we know that she doesn't do it herself.

**Mike:** They've also very much the hair and makeup department have decided, "How do we give her the most evil haircut?" With the little curls by her face.

**Becca:** Those are the like curls of doom right at her temples.

**Molly:** Then, Darcy gets up and walks into the room with the piano and stands in front of Lizzie, and Lizzie is like, "Are you trying to scare me by standing there?" And she says that her courage always rises with every attempt to intimidate her, which I thought was chef's kiss, and he is loving it. You can see this little smile [00:30:00] at the corners of his lips when she insults him because that's his brand.

**Becca:** Call it for the so masterful here because simultaneously you see how uncomfortable he is, but also how much he is enjoying the repartee at the same time. It's like very complicated on his face, but it's all there.

**Molly:** Yeah, we love him. She and Fitzy are joking and making fun of him in front of him. And he says in this voice that really reminds me, Mike, I don't know if you're a *Star Wars* person, but I'm a *Star Wars* person. And he says, "I am not afraid of you," in a voice that sounds just like Ewan McGregor as Obi Wan Kenobi. That does not--

**Mike:** I could see it. Yeah, I could see it.

**Molly:** Yeah.

**Becca:** I take so many notes of the costumes here because I think the visuals are so interesting for how they tell the story here. And Lizzie is like-- June is busting out all over. Lizzie is busting out all over, not physically. I'm going to take that down a peg. So, this is the scene where Lizzie is like getting to be the most charming person in the room. She's getting to be the belle of [00:31:00] the ball because she's Charlotte's pretty friend, who's come to visit and so, all these men are paying all this attention. And also, she's really like shining personality-wise and having a ball just entertaining people. And you see her in this floaty, light green material that's very different than the dresses she was wearing at Longbourn. You see her more dressed up, a little bit more centering herself as the pretty one. It's nice.

**Molly:** It is. I mean, that makes a lot of sense because something we talked about when we were at this point in the book, is how we are getting to see her as something separate from her family in this section. She's always very overshadowed by the extraneous of her family in the other parts.

**Becca:** I don't know what you could possibly be talking about, Mrs. Bennet's a wallflower?

**Molly:** [chuckles] So then, she starts gossiping with Fitzy about how Darcy didn't dance with anyone at that first ball, and how he didn't talk to anyone. And Darcy says that he is not [00:32:00] qualified to recommend himself to strangers. And Lizzie turns to Fitzy, and she's like, "Well, should we ask him why?" And I remember this part in the book. It's like very cute that she's talking to him through Fitzwilliam. And Darcy, in this moment, just goes, "Um," which I thought was so cute, because he never gets to really do that in the book. He's like, "Um, uh, well, I don't have that talent, which others possess for conversing easily with strangers." And Lizzie says, she doesn't play piano well, but it's her own fault because she doesn't practice.

**Mike:** It's a great retort.

**Molly:** It is. And then, he says that neither of them perform for strangers. And Lady Catherine then goes, "What are you talking about?" And then, Darcy has this brilliant eye roll, where you can just see the years of him having to put up with Lady Catherine because she is his aunt, and he's just like, "Ugh." Then, we get Lizzie writing to Jane about how there's no love between Darcy and Anne de Bourgh. But she sees that Lady Catherine's determined to [00:33:00] have them married and she will not be opposed.

**Becca:** These are all different little observations. This, again, is Jane as the sounding board for the things that we need to know Lizzie's thinking because Lizzie just thinks all this to herself in the books.

**Molly:** This is something actually, Mike, in relation to *Harry Potter* yet again, I was thinking there's a lot of narrator in Jane Austen. And this is something that's come up on your podcast a lot, which is that when it's turned into a movie, all of the narrator is lost and you need to find other ways to say it.

**Mike:** Yeah, I think in *Harry Potter*, it's harder because there's more action going on. Whereas like, when you look at *Pride and Prejudice*, the only real action besides from garbage dancing and playing with the wooden hoop with a stick or whatever back in 1800s, the only action is people having conversations and talking about drama and stuff. So, I think it fits into these film, TV adaptations for *Pride and Prejudice* more smoothly, because, like you're saying, if there is something that Lizzie thinks or [00:34:00] the narrator says, it's much easier to adapt it into a conversation since this whole book is conversations.

**Molly:** Yeah. Or like letters, like write a letter about it.

**Mike:** Right. Yeah, exactly. There's a lot of ways to intersplice the narrator where it would have been into it. Whereas in *Harry Potter*, it's harder to do it because there's so much action that you have to show in the movie.

**Molly:** Right. Which is why the *Harry Potter* movies are bad, but that's-- [crosstalk]

**Becca:** Oh, they're very bad.

**Mike:** They're bad.



**Becca:** But I also think it's a matter of centering as well because not to give anything away, but there are other adaptations of *Pride and Prejudice* that choose to convey these things slightly differently than this one. But this one has the gift of time because there's-- like is often talked about on Potterless how *Harry Potter* is a movie when it should be a 10-part episode series. This is a six-part series. So, you have all this time to break down this book. And they actually get to show these introspective moments as well.

**Molly:** Yeah, I'm a little bit worried for the 2005 version starring Keira Knightley. I don't think I'm going to like it very much. But that's just [00:35:00] me prediction.

**Mike:** Not as good. It is not as good.

**Becca:** I'm withholding my own judgments until we get there because when I do it, its own piece and not have it totally just be overshadowed by this really excellent Colin Firth one.

**Molly:** Yes. Fair. Anyway, we're getting into the meat and potatoes here because the doorbell rings, and it's Darcy and he runs in. And I wonder if at this moment, he was thinking that he might propose to her. I don't think that's how it was in the book. But I think the movie or the show, tried to show him being like, maybe I'm going to do it. He knows that they're gone. I'm sure he does, that everyone else has gone and that Lizzie is alone, I mean, and he comes in, and then he loses all of his reserve that he had had to do that. And he sits down, and they sit in silence for a long time together in the parlor.

She asks him about Bingley returning to Netherfield and Darcy says he's probably not coming back, he wouldn't be surprised if [00:36:00] he sells the house. And then he says that this is a nice house, Lady Catherine did a lot to it. They joke a little bit for the first time about Collins and Charlotte and how that's a very fortunate match. Darcy says that it's very convenient, but Charlotte has settled so near her family. And Lizzie says that's not close. It's 50 miles. And Darcy says it's 50 miles of good road. And Lizzie says, "Well, it's possible for a woman to be settled too near her family." And Darcy lights up and he says, "Yes, you would, I assume, not wish to be settled too near to Longbourn." And I always thought-- reading this in the book, I thought that he was trying to flirt with her and say you would want to live in Pemberley. And I was like, "That's weird. He's not even in love with her yet. What's going on?" But what he's saying is, "You wouldn't want to be too close to your family because you're different from them." And she's like, "What?"

**Becca:** That takes her back a little bit. Also, the way that they're set up in the scene, it's just like, three [00:37:00] apart from each other just sitting and staring.

**Molly:** This is what all of my socially distant hangs have looked like since quarantine started.

**Becca:** This is just a coronavirus thing.

**Molly:** Yeah.

**Becca:** Jane Austen knew all the way back in the day that one could flirt without being in the six-foot vicinity of another person.

**Molly:** Yes, she did a good job. And then Darcy gets up and leaves because he, again, doesn't know how to hold a conversation for longer than that. And that brings us to scene eight, which in my notes, has a million exclamation points after it because this is proposal get-in.

**Mike:** [unintelligible [00:37:33]]

**Becca:** Although one of our listeners wants us to switch to propocalypse. So, shout to propocalypse as a counterpoint to proposal get-in. Either way, he doesn't do a good job here.

**Molly:** He does not. So, Lizzie is walking by herself along Elaine and Fitzy runs into her and he's lovely. And he asks if she wants to walk with him. So, they walk together for a time. And they start discussing Mr. Bingley. And it comes up that Darcy [00:38:00] lately saved Bingley from a very disadvantageous marriage. And Lizzie is like, "What?" And Fitzy doesn't know what is going on. He doesn't know that it was Lizzie's sister. And Lizzie is pissed. She thinks correctly that this means that Darcy has stopped Bingley from wanting to marry Jane, though Bingley still wants to marry Jane, but he stopped the marriage from happening.

She stops walking. She says she has a headache, which is very of the time, I think. And Fitzy walks her home. But he doesn't understand why she's being sad.

**Becca:** Honestly, the guy who plays Fitzy is just so hot that he's actually distracting in this scene.

**Molly:** I almost thought one way that the same could be read with Lizzie got pissed because the marriage was supposed to be with her and then he was like, "Wait, I thought we had a thing going," but that's obviously not what's happening. But I thought maybe that could be what he thought was happening.

**Becca:** Well, I think he's also just like, "Oh, ladies and their sensitivities. She is ill now, she has taken ill, I will take her home. She will lie down."

**Molly:** Yes. So, Lizzie is going to stay home while everyone else goes to dinner at [00:39:00] Rosings. And Collins is like, "Oh no, oh no, I hope Lady Catherine is not mad," in classic Collins fashion, but they leave. Lizzie's by herself, reading letters when the doorbell rings and Darcy again rushes into the room. He's like, "I beg your pardon. I hope you're feeling better."

**Mike:** The way the man enters rooms, urgent is the perfect word. He enters the room, he's like, "I have something to achieve in this room!"

**Molly:** Because he's playing it out.

**Becca:** I mean, he's just silent because he gets there and he's like, "Fuck."

**Mike:** "Oh, now what do I do?"

**Molly:** Yeah. Guys, I counted how many seconds and I paused it when he came in the room and I paused it again when he started talking. And he was silent, pacing for 49 seconds.

**Becca:** Oh my God!

**Mike:** Whoa!

**Molly:** That's a long time!

**Becca:** That is a long time!

**Mike:** Really long.

**Becca:** As we can tell, there's three extroverts on this podcast. Mike, I don't know you super well, but I can say for at least me and Molly, we fill all that dead air with conversation.

**Mike:** Oh, yes.

**Becca:** 49 seconds [00:40:00] is a long time.

**Mike:** 4.9 seconds is too long.

**Molly:** Yeah.

**Becca:** Exactly.

**Molly:** So, then he launches into a proposal get-in or propocalypse. He says it cannot be helped. He has tried for too long not to be in love with her. But he must tell her now how ardently he admires and loves her. And she's like, "What?"

**Becca:** I have to say they're both great here. But Jennifer Ehle's performance in this scene is perfect.

**Molly:** She is.

**Mike:** A plus, A plus. I remember when we got to this part in the book in high school. This was when like me and now all of my gossip group of boys, we all came back, and we're like, "What a shitty proposal from Darcy! That was so bad!"

**[laughter]**

**Mike:** We were all mortified.

**Molly:** Listen, I tell you what not to do.

**Mike:** Yeah.

**Becca:** This is a really big what not to do.

**Molly:** Yeah. Lizzie actually looks genuinely hurt by what he's saying because he launches into how any connection between them must be considered reprehensible. [00:41:00] Reprehensible. That's a big word.

**Mike:** Awful.

**Becca:** It's shocking that he doesn't even clock how insulting this is that he's basically just like, "Oh, yeah, I mean, it's crazy that I like you. I mean, I can't believe it. No one in society will believe it, but I can't help it. So, yeah, you're my wife now."

**Mike:** "It's the worst thing, I hate that I like you so much. I've tried so hard to not like you. It goes against my better judgment. I really think this is a horrible idea. But I've tried so hard to fight it, and I can't conquer it. Hey, do you want to get married?"

**Becca:** Exactly!

**Molly:** End quote, Fitzwilliam Darcy. She says that in cases such as these, normally she would express an obligation, but she cannot. She says that she doesn't want his good opinion. She never has, and she is sure that he'll get over it. He first looks like he might actually cry. He's a little bit hurt like, "Oh, she's not saying yes?" And then he gets angry. And he's like, "How are you denying me so easily?"

**Mike:** [00:42:00] I appreciate how direct he was. I respect the fact that he was like, "Okay, I want direct feedback now."

**Molly:** Yeah.

**Becca:** That is true. He's like, "Okay, what went wrong?"

**Molly:** Yeah. Things about Darcy's proposal that actually are kind of self-aware, he says after she tells him that she has every reason to think ill of him, she knows that he ruined Jane's happiness and she knows that he ruined Wickham's happiness, Darcy says that he would not hide anything about him. He says disguise of every kind is my abhorrence. He would not put up any front. He's going to be upfront with her. He's wealthier than her. He's honest. That's the one thing about this that is actually respectable, is that he is honest with her. He's not lying to her like Wickham is.

**Becca:** Oh, yeah, absolutely.

**Mike:** Right. Incredibly straightforward.

**Molly:** Yeah.

**Becca:** That's the crux of what's good about Mr. Darcy. And what's bad about Mr. Darcy is that his flaws of character [00:43:00] are not things he's hiding right now. That's why this proposal sucks.

**Molly:** It sucks. And he says that his offenses might have been overlooked had her pride not been hurt by his honest confession of how he feels and how he has tried not to feel. And this part hit me in the face because the entire book I was like, "Oh, Darcy's proud and Lizzie's prejudiced against him for that

first thing that he said about her being tolerable, but not handsome enough to tempt him.” Lizzie is proud and Darcy's prejudiced against her because she's poor, and she has too much pride to let go of that.

**Becca:** Oh, yeah.

**Molly:** Double meanings.

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

**Molly:** I know. It is in the title. So, then she says the thing that we now know who just finished reading the book for the first time that she says, “Had you behaved in a more gentleman-like manner, I still never would have accepted you.” And he like takes that in, he's going to remember that line. And she says it in a way **[00:44:00]** that he'll remember it-- actually. Okay, this is the part. So, I posted on Instagram that I was finally watching this episode, and one of our listeners sent me a video where--

**Becca:** I know what you're talking about.

**Molly:** It's Lizzie's rejection of his proposal set to like EDM, and it's like, “Boom.”

**Becca:** No, it's like, “Turn down for what?” And then it just like drops the bass.

**Mike:** Oh, amazing.

**Molly:** It's phenomenal. We'll post it. It's so good. And she's like saying it all in perfect time to, it is the dis to end all disses.

**Mike:** Please email me this when we finish the recording.

**Molly:** Absolutely.

**Mike:** Please, please, please.

**Becca:** It's Incredible. I think someone also did it with Harry and Malfoy the handshake. I think I could tell the wrong stuff for myself, thanks. And then it just goes, “Turn down for what?”

**Molly:** Then he turns bright red and he's like, “Okay, I get it.” Actually, “I perfectly comprehend your feelings and now have only to be ashamed of what my own have been.” I think that **[00:45:00]** here he's saying he's ashamed of how he felt about her family and all of this. He's understanding almost immediately what he's done wrong.

**Mike:** Yeah, I appreciated that he knows, he can take a hint. He knows exactly like, “Well, this conversation has run its course. There's nothing else to be said. I'm just going to get the fuck out of here.” He just leaves.

**Molly:** He just leaves, and this is something that he knows about himself is that he's much better on paper. He writes really well, and he is going to go, and I don't think even a day passes before he gives her the letter that explains everything, right?

**Becca:** Oh, yeah, that's in the next episode. Mike, if you haven't finished this series in a while, I highly recommend finishing it because things get spicy.

**Mike:** Oh, yeah. I would imagine that Kelly and I will be watching all of these together. Yeah.

**Molly:** Great. Excellent. Keep us posted on your thoughts because it's so good so far. So, that's the end of that scene. I started crying, he walked away, Lizzie looks like the wind just got knocked out of her. And we know from the book that she immediately burst into **[00:46:00]** tears and cries for like two hours straight and gets her headache back and all of the emotions happen here. So, that's the end of that episode.

**Becca:** Whoo!

**Molly:** Whoo! Proposal get-in, and we did it, fam.

**Becca:** This has been quite an emotional roller coaster. So much gets covered in this episode. But that brings us to a couple study questions, our standbys for the TV series. So, first one is best line delivery.

**Molly:** Ooh. I have so many options for this, but I think we all got a vibe that I was really loving Maria Lucas in this episode, and I think that my favorite has to be, "Come into the dining room for there's such a sight to be seen! Make haste!" And she like does a little twirl.

**Mike:** Yeah, the make haste line.

**Molly:** She did jazz hands when she said it, so I just loved that part.

**Becca:** I was going to go for, "I had not known you a month before I decided you were the last man on earth I could ever be prevailed upon to marry because it's searing."

**Molly:** Yeah, though, she doesn't say be prevailed upon in the movie. **[00:47:00]**

**Becca:** Oh, yes!

**Molly:** It doesn't feel right.

**Becca:** Oh, she just says that in the book.

**Molly:** She says it in the book. It doesn't feel right in the movie. It was like one beat of the rap was missing.

**Becca:** But I think that actually I have to go with, "What!? All five out at once!?" **[crosstalk]**

**[laughter]**

**Molly:** Yeah, that was my second choice.

**Mike:** I think I'm going to say all tied for first places anytime someone said Mr. Darcy. All the different iterations-- and Elizabeth has a really good one in this when he opens the door and she surprises, "Mr. Darcy!" They're all just phenomenal.

**Molly:** Yeah. We're going to have to find a compilation video of all of the times or one of our listeners has to make one.

**Mike:** Just someone please, supercut of any time anyone says "Mr. Darcy?"

**Molly:** Yes.

**Becca:** Oh, excellent. I would actually dedicate like 10 minutes of my life to just watching people say, "Mr. Darcy!"

**Mike:** [with accent] Mr. Darcy!

**Becca:** All right. Any notable additions to the story via this movie and not the book that can be visual cues, that can be lines added, anything that speaks to you?

**Molly:** Well, I loved getting [00:48:00] to know Maria Lucas a little more. And Collins' beekeeping hat. He was wearing a beekeeping thing in the garden. That was really good.

**Becca:** I think that seeing the scene where Jane is in London and Caroline Bingley's a bitch to her is poetic cinema.

**Molly:** Yes, that was really good.

**Mike:** For me, just all of the-- the fact that you can see people's facial expressions and the looks that they shoot at each other, I feel the fact that you can see the corresponding scowls to insults and the raised eyebrows when people are surprised and shocked. I feel just corresponding and combining Jane Austen's writing with some really solid facial reaction acting is fantastic.

**Becca:** All right. Best and worst aspects of this hourlong stint of television?

**Molly:** Okay, worst is Cousin Elizabeth. 100%.

**Becca:** Yes. [00:49:00]

**Mike:** Good choice.

**Becca:** I'm going to go with worst being Mrs. Bennet's bows during the Christmastime scene. 100%.

**Molly:** They were good. They're bad.

**Becca:** They were bad.

**Molly:** Yeah.

**[chuckles]**

**Mike:** Worst, I would say is a tie between the dancing and the mutton chops. It's a really neck-and-neck battle between the two. And then best, I think especially for me-- I didn't realize especially since I was just watching this episode, that it wasn't going to be until halfway through the episode that I got my first taste is Mr. Darcy and I had been waiting for it. And the fact that like, whoever says the line like "Mr. Darcy is here," I sat up on my chair, and I was like, "Yes!" I felt the same excitement as everyone else in the room when they said it. So, I think for me, it was just such a good moment to be like, "God, it's been 30 fucking minutes and I haven't seen Colin Firth as Mr. Darcy." And it's like, "Here we go, baby!"

**Becca:** Yeah, that he's there.

**Molly:** Yes. I had that same moment because I was like, "Mike loves Mr. Darcy. Where is he? Where is Mr. Darcy?" **[00:50:00]** But he was there.

**Mike:** It was worth the wait.

**Becca:** Of course. For me, the best moment, the cinematography around Catherine de Bourgh in the scene with Lizzie meeting Catherine de Bourgh is the funniest cinematography that is done in this entire series.

**Molly:** Yes, I think the best part for me was getting to see Lizzie and Fitzy just palling out and being bros, guys being guys, dudes being dudes. I love them together, I love them as friends, and I loved that Fitzy was hot.

**Becca:** Ah, yes.

**Molly:** Yeah.

**Mike:** Very good energy. I do think Fitzy, I'd have to double-check the game, but I think as Elizabeth-- if you play as Elizabeth *In Marrying Mr. Darcy*, your most points is if you get Darcy, but I think your second-most points is if you end up with Fitzy.

**Molly:** Oh, hell yeah!

**Becca:** Oh my gosh, the board game makers canonically know that that would be an excellent marriage of two people enjoy each other's company.

**Molly:** Yes.

**Mike:** Exactly.

**Molly:** That'd be really fun. We've got to play that game.



**Becca:** Oh, we're 100% playing that game. The last question we have [00:51:00] is who wins the episode? I'm going to give my win to Jennifer Ehle because her ability in this last scene to capture both anger and hurt with the amount of vulnerability and strength that she has, and that's iconic.

**Molly:** Yep.

**Mike:** Yeah. If you look at all the things that Elizabeth does in this episode, it's like she gets to express disapproval of Charlotte's marriage situation and the fact that like not marrying for love. She gets to tell off Mr. Darcy for being a dingus. She gets to have good bro moments with Fitzy. She gets to not be that bothered by Wickham being rude to her. She has so many different moments that show that she's great, and it's a full display of all of her talents in one episode.

**Molly:** Yeah, eyebrow acting for the win. I definitely give this to Jennifer Ehle. I'll give everything-- all of the wins to Jennifer Ehle. I think that she's the perfect Elizabeth Bennet.

**Becca:** All right, guys, that concludes this episode of [00:52:00] Pod and Prejudice. Mike, thank you so much for joining us. This has been an absolute delight.

**Mike:** Thanks for having me! This is great!

**Molly:** Yeah, this was so awesome. Do you want to tell our listeners where they can find you on the internet if they're not already following you?

**Mike:** Sure. So, if you want to follow my stuff on social media, my personal stuff, I'm at @Schubes17. S-C-H-U-B-E-S 17. And then, if you want to listen to my podcasts, you can just search for Potterless or Horse or Meddling Adults, or all three on Spotify or Apple or wherever you get your podcasts. If you search for it, it should show up.

**Molly:** Nice.

**Becca:** Thank you so much for joining us. Listeners, that concludes this discussion. But until next time, stay proper--

**Molly:** --and find yourself a Jennifer Ehle, for sure.

**Becca:** Oh, yes.

**Molly:** We love her.

**Becca:** Absolutely.

**Mike:** [chuckles]

[Pod and Prejudice theme]

**Molly:** Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our beautiful show art is designed by Torrence Browne.

To learn more about our show and our team, you can check out our website at [podandprejudice.com](http://podandprejudice.com).  
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