

**Molly:** Hey everyone. Before we begin today, we want to thank our newest patrons. Shoutout to Jade, Mo, Kristen, Lottie, and Cristina. If you want to be like these awesome people and get access to exclusive content like our notes, outtakes, bonus episodes, and more, head on over to [patreon.com/podandprejudice](https://patreon.com/podandprejudice). We love making this podcast, but it's a lot of work, and each new patron we get is one step closer to being able to pay ourselves for the time we put in. Plus, we're working on a bunch of new perks to make it worth your while. Truly, your support means the world to us, so thank you.

Also, we are on YouTube now. We're working on getting all the episodes uploaded. For now, we would so appreciate it if you'd subscribe to our channel. Just search Pod and Prejudice on YouTube. Now, enjoy this week's episode covering Part 3 of the 2005 adaptation of *Pride and Prejudice* with our guest Wil Williams.

**Becca:** All I was going to say is that Philly is half hardcore hipsters, Brooklyn wishes they were that cool hipsters. **[00:01:00]**

**Wil:** Oh, yeah.

**Becca:** Half deep level Italian American hardcore flags everywhere, like olive oil.

**Wil:** Oh, yeah. Maybe I should just move to Philly because both of those are me. [laughs]

**Molly:** You'd fit in well.

**Becca:** You were that **[unintelligible 00:01:10]**. [laughs]

**Wil:** Yeah. [laughs] I know a lot of the Philly slam poetry scene, which I think says everything you need to know about me.

**Molly:** Hell yeah!

**Becca:** This is such a tangent, but Philly has a pretty robust Fringe Festival. It's very artist driven, really great. The first Monday of every month, they have something called Scratch Night where the drinks are dirt cheap and the show is free.

**Wil:** Oh, hell yeah!

**Becca:** Anyone can submit to workshop something little. I've seen some really cool stuff there. I've seen some of the weirdest stuff I've ever seen in my life.

**Wil:** Hell yeah!

**Becca:** You basically go, you get a really cheap drink and you go see theater for free.

**Wil:** Hell yeah.

**Becca:** There is a really large range of stuff. I've seen dance pieces that are in workshop. I've seen monologue plays that are in workshop. I did see one, **[00:02:00]** props to this guy because art is about

bravery, where the bit was that he was wearing nothing except a ski mask. He'd taped a live mic to his face under the ski mask, and he had two live mics on wires. He was swinging the mics massive jump rope circles and screaming as he walked around the stage.

**Molly:** That hurts just to think about.

**Becca:** It happened for five minutes straight.

**Wil:** Oh, no.

**Becca:** It ended, and he was on his knees and he took off his mask and everything. I think that really captures what Scratch Night is. It's an extreme version, but it's really anybody who's really trying to figure out what a piece is in front of a very receptive, young, slightly drunk audience.

**Wil:** Fuck yeah!

**Becca:** I think about that sometimes when people are like, "Oh, experimental theater doesn't really speak to me." I'm like, "Well, no, you really have to give it a shot. Just think about the guy [00:03:00] with the live mics." [chuckles]

**Wil:** I've got to say, like, I don't know if that sounds good art or bad art. What I can say is that it sounds like a fucking mood. So, good for him.

**Molly:** Yeah.

**Becca:** Exactly.

**Wil:** I feel like I would just look at that and be like, "Fucking same. Yeah, I feel it."

**Becca:** This was back in 2016 before everything happened.

**Wil:** Oh, no, no. 2016, things were well underway. We had just had some pretty bad occurrences.

**Becca:** This was January of 2016.

**Wil:** [shivers] Oh!

**Becca:** It's possible he was holding the fabric of the universe together.

**Wil:** Oh, my God. It's his fault!

**Molly:** He did this.

**Becca:** He did this.

**Wil:** In another timeline, he kept his clothes on and we had Hillary Clinton as a president instead.

**Molly:** Wow.

**Becca:** Oh, man. Scratch Night Dude, if you're listening to this, I commend your bravery-

**Wil:** Hell, yeah.

**Becca:** -but can you zip the universe back up a little bit, please?

**Wil:** Please, it's [00:04:00] leaking everywhere.

**Molly:** [laughs]

**Becca:** Oh, man. I hope they're still doing Scratch Night. That was a couple years ago. Are we ready to talk about Jane Austen, now that we've covered naked performance?

**Molly:** Yeah, let's talk about Jane Austen.

**Wil:** How about that *Pride and Prejudice*, man?

**Molly:** Yeah, that one, that that piece of art.

[Pod and Prejudice theme]

**Becca:** This is Becca.

**Molly:** This is Molly.

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

**Molly:** We are here specifically to talk about the-- Hmm. Let's call it the middle third of *Pride and Prejudice* directed by Joe Wright. [giggling] We're here today joined with a very special guest. They've been with us for the first half of this movie, Wil Williams. How's it going, Wil?

**Wil:** It's going well. Happy to be back, happy to be discussing this movie. Which I think y'all have solidified for me that, yeah, I might just like *Pride and Prejudice*. [laughs]

**Becca:** Hah! This is such a high compliment.

**Molly:** Gold.

**Becca:** Oh, my goodness.

**Molly:** We did it.

**Wil:** Yeah, [00:05:00] I'm shocked.

**Molly:** It's on the record now.

**Becca:** One last time tell the people what you do.

**Wil:** Yeah. I am a podcast journalist and critic, and I'm also a creator. You can find my work on sites like Polygon, what have you. You can find my podcasts over at Hug House Productions where I am the showrunner of a fiction podcast called Valence. You can find me on Twitter @wilw\_writes and you can find Hug House at *hughouse.productions*.

**Molly:** Awesome. Without further ado, I guess we should just get back into this movie which I rewatched yet again, at least just these scenes today, but I was like, "How many times am I going to watch the 2005 version which I was sworn to hate when I began it?" Now, I'm obsessed with it.

**Becca:** So glad.

**Wil:** I'm so thrilled to hear that. I remember when you first-- I remember the tweets. I was like, "No, I understand, but no." I'm so glad to hear that you like it now.

**Molly:** I really do.

**Becca:** Yeah, I was curious as to what would have happened if we had recorded this podcast [00:06:00] immediately after you watched it? I feel it would have just been me coaxing you on a lot of it. Wil as our guests coaxing you on a lot of it. I'm glad you're more positive about it this time. [crosstalk]

**Wil:** Yeah.

**Molly:** Yeah, I have to say, our listeners know, and my friends all know, I'm not very good at disliking things. So, if my first instinct is to dislike something, I usually do my research and try really hard to like it because I don't like not liking things. For example. I recently guested on a friend's show called Red Team Reviews where they were reviewing the third *Star Wars* movie, and I used to love the *Star Wars* prequels, like love, love, love, like obsession love.

**Wil:** Fascinating.

**Molly:** Then, I took a 10-year break. I went back, watched them again. I was like, "Oh, no, these are bad." Then, didn't watch them for a while. Then, I was asked to do the show. I was like, "Okay, watching the third movie." It was highly enjoyable. I had a great time. [00:07:00]

**Becca:** There's so much joy in watching any *Star Wars* movie that's not Episode Two.

**Wil:** Yeah, big agree.

**Becca:** Two things on this. One for our patrons, they know this, but our sound engineer, Graham, we love him dearly.

**Graham:** Whoa there. [chuckles] Hi, everyone. It's me, Graham, the sound engineer for Pod and Prejudice. Now, what you are about to hear with our illustrious hosts and our distinguished guest say some things that are patently false about *Star Wars: Episode III - Revenge of the Sith*. What I've done

through the magic of editing is amend their comments, so they hold more true to reality. Thanks so much. Hope you enjoy.

**Becca:** In our text chain, had a debate ranking the *Star Wars* movies. Graham ranked *Revenge of the Sith* second.

**Wil:** It's perfect. This is the only film I like.

**Molly:** What Wil said. What a good movie.

**Becca:** Exactly. Shoutout to Graham. He is perfect. That is the first part. The other part [00:08:00] is that Molly watched the film and was like, "Yeah, Anakin is hot." Let's be clear about this.

**Molly:** I understand that he's a fascist.

**Wil:** He is.

**Molly:** I understand that. I'm not stanning fascism, I'm stanning Hayden Christensen as a handsome boy.

**Wil:** Yeah.

**Becca:** Hayden Christensen is a handsome boy who cannot be found handsome in *Star Wars*, because he plays Anakin Skywalker, and this is crucial, is standing next to Ewan McGregor playing Obi-Wan Kenobi.

[laughs]

**Wil:** As we know, Ewan McGregor is the only defined British man. For me, at least.

**Molly:** Yes. we do know this.

**Becca:** Exactly.

**Wil:** All other British men are just British men who aren't Ewan McGregor. Actually, he's not even British. He's Irish, isn't he?

**Molly:** Yeah.

**Becca:** Is he? I thought he was Scottish.

**Wil:** Who knows.

**Molly:** Oh, I don't know. He's a redhead.

**Becca:** This is worth googling.

**Wil:** Listen, I am willing to put him as the only white man whose name I will remember. It's Ewan McGregor and my husband. That's it.

**Becca:** If you had to pick a white man to remember, Ewan McGregor is the choice.

**Wil:** He is a good choice. [00:09:00]

**Becca:** Yeah, like the least realistic part of the prequels including all the space stuff, is that Padmé looking at Anakin and Obi-Wan and chooses Anakin.

**Molly:** It's true, especially because Obi-Wan is probably three or four years older than her and Anakin is nine years younger than her. That's not exact numbers.

**Becca:** [imitating Anakin] "Are you an angel?"

**Molly:** [imitating Anakin] "Are you an angel?" I'm done with this. I'm done with "Are you an angel?"

**Wil:** Yeah.

**Molly:** Segue. I have a graceful segue. Padmé, her handmaiden is played by-

**Molly and Wil:** Keira Knightley

**Molly:** -who is in this movie.

**Becca:** Oh my God. There we go.

**Wil:** There we go.

**Becca:** Perfect.

**Molly:** There we are. Let's talk about it. Where we were listeners when we left off? Jane has just received a letter from Caroline Bingley saying that they have left Netherfield, and Jane is going to London to go be with her aunt and uncle, and that's where we are. We open out on scene 6. This is another one of those moments that could be in a horror film and I did watch some of those videos you sent me, Wil.

**Wil:** Yes, great, [00:10:00] good.

**Becca:** Yeah. They're amazing.

**Molly:** They're so good.

**Wil:** They're so good.

**Molly:** They work. It just works well.

**Wil:** Yeah.

**Becca:** We're going to have to link those to the Instagram the day this premieres.

**Molly:** Absolutely. They'll be in the show notes, so check it out down below. I know we're not a YouTube channel. Lizzie is on a swing. She's swinging in circles. The landscape is sweeping by and then she passes by one more time and there's a person standing in her view.

**Wil:** Absolutely [unintelligible **[00:10:23]**]. [crosstalk]

**Molly:** Terrifying.

**Wil:** Yeah, you're totally right.

**Molly:** I think I shrieked.

**Wil:** Very scary.

**Molly:** Yeah.

**Wil:** That is some ghost shit. Absolutely.

**Becca:** Yeah. Especially because it's so silent and it's just like, "Why is there a swing in the middle of the barn?"

**Molly:** Truly.

**Wil:** I didn't think about that. I will say, they didn't have Twitter.

**Molly:** That's true.

**Wil:** They didn't have Animal Crossing.

**Molly:** That's true.

**Wil:** Those are the only forms of entertainment, right?

[chuckles]

**Becca:** They live near a pond. Why not have the swing near the pond?

**Wil:** Pond's haunted. [chuckles]

**Molly:** Lizzie Bennet's not like other **[00:11:00]** girls.

**Becca:** Exactly. She's a tomboy.

**Wil:** Yeah.

**Molly:** She needs to hang out with the animals. [chuckles] It's Charlotte there to tell her the terrifying news that she is engaged to Mr. Collins. I have to say re this Charlotte's performance, I love it.

**Wil:** Yes. I love it.

**Molly:** At first, I was like, "This isn't how Charlotte is. She's not romantic. She doesn't care." But this Charlotte does care. She's super self-aware and aware of her situation. She's like, "I can't afford to be a romantic." I loved that for her. It was much more relatable than the book Charlotte.

**Becca:** Yeah, it definitely lets her lean into those emotions. I did need to quote this directly because it's just my mood nowadays. "I'm 27 years old. I've no money and no prospects. I'm already a burden on my parents. And I'm frightened."

[laughter]

**Becca:** What a 2020 mood.

**Molly:** I feel incredibly called out.

**Wil:** For real.

**Molly:** Says me in my childhood **[00:12:00]** bedroom closet with my mom downstairs.

**Becca:** I am currently in my parents' closet as well. Yeah.

**Wil:** I am in my own closet, but I am closeted to my parents. Does that count?

**Molly:** That counts. We love a good closet joke on this podcast.

**Wil:** Oh, yeah.

**Becca:** Oh, yeah. Yes.

**Molly:** Then she starts swinging in circles some more. I assumed that this scene was supposed to be time passing, going through the seasons, because every time she turns, it's different weather. That's what's happening. Then, we skip half the book, we end up in the spring. She's on her way to visit Charlotte. There's a letter and in the letter, we recount the half of the book that we missed, which is the militia is going away. I guess that's basically it. Not a lot happens in the middle of the book.

The militia is gone. Wickham is gone. She's going to visit Charlotte by herself. Not with Mariah Lucas, my favorite character in the book. Sad. **[00:13:00]**

**Becca:** RIP.

**Molly:** RIP Maria Lucas and Sir William Lucas as well, I suppose.

**Becca:** Yeah. shoutouts to all the pointless but delightful characters that are in the book and the BBC version and just ruthlessly get killed by Joe Wright in this version.

**Molly:** It's fair.

**Becca:** Yeah. No, this is the worst part of the book that they've cut where everyone's just moping around Longbourn.

**Wil:** Yeah. Nah, man.

**Becca:** We're just waiting for Lizzie to get a little bit more over the Collins thing, the Charlotte thing, for Jane to continue to be in love with Bingley. It's a lot of time to marinate on that.

**Wil:** You know that gift? I guess it comes from probably an episode of the *Kardashian* show. The one where it's like, there are wars in countries.

**Becca:** People are dying. [crosstalk]

**Wil:** Yeah. That is exactly how I feel. Again, I just need to shake them and be like, "Have real problems. Get good, please."

**Molly:** They arrive at Rosings. Well, they're not at Rosings. I guess they're at the parsonage outside [00:14:00] of Rosings. This was really cute. Collins is going on about his house and Lizzie and Charlotte just walk away, and then Collins is still talking. He's talking about how any lady would be really happy to be the mistress of this house, trying to be like, "Hey, Lizzie, look what you missed out on," but she's not there.

**Wil:** Yeah. [laughs]

**Becca:** He has just his garden that Charlotte makes sure he tends to, so he doesn't come in and-

**Molly:** Flirt with her.

**Becca:** -trying to make love to her.

**Wil:** Yeah.

**Molly:** Or that.

**Wil:** Yeah, I love that. They're both just like, "Anyway." [laughs]

**Becca:** Every single time we get to this part in the book and the movie, I come to the realization that Charlotte is finding creative ways to tire him out so she doesn't have to have sex with him.

**Wil:** Yes, yep, absolutely. More power to you girl.

**Molly:** Truly. A queen.

**Becca:** Resourceful.

**Molly:** Something that's missing in this version that was in the 1995 version is Collins' excellent beekeeping hat. I just wish he had it in this.

**Becca:** They're not as heavy-handed with the fact that he gardens in this.

**Molly:** Yeah, but I thought it would be a nice touch. [00:15:00] [chuckles]

**Wil:** It seems like something this movie would do too. It totally seems like the kind of comedy they would throw in here.

**Molly:** Absolutely.

**Wil:** But alas.

**Molly:** He likes potatoes and bees. He's a simple man.

**Becca:** [in a sexy tone] Excellent boiled potatoes.

[laughter]

**Becca:** I don't know where that impression came from. I'm so sorry everyone.

**Wil:** I loved it.

**Molly:** That was a mix of a lot of things. Lady Catherine arrives and this was also a moment that could be in a horror movie. This is just the rest of the podcast is me comparing it to a horror movie.

**Wil:** I'm here for it.

**Molly:** He's like, "Charlotte, come quickly." She's like, "[gasps] What is it? Did the pig escape again?" She runs to the window and he tells her that Lady Catherine has invited them to dine that night at Rosings. They turn around to Lizzie and they're like, "Don't worry about what you're wearing. Just look nice, you'll be humble. It's okay." Such a mean, mean--

**Becca:** Every single adaptation of this book has that line in it where Collins is like, "Don't worry that you didn't bring nice clothes. She likes to feel superior."

**Wil:** Yeah. God.

**Molly:** Lady Catherine is a bitch, [00:16:00] but I can't wait to talk about her. I will say before we get to Rosings, Charlotte in this adaptation seems happy there in a way that I have not seen-- It wasn't in the 1995, she seemed content. But in this one, she actually genuinely seems excited to go see Lady Catherine, which I thought was nice.

**Becca:** Yeah, this one has a lot of interesting takes on-- it basically validates Charlotte's choice in the way that *Pride and Prejudice*, the book, doesn't really give us.

**Wil:** Yeah, it was it's nice to see her agency affirmed and to not have that undermined by something less favorable. She was right. This is probably the best she can do and the fact that she's actually savoring that is very refreshing.

**Molly:** Absolutely. Then, we get to Rosings. My notes, just say, "It's motherfucking Dame Judi Dench!"

**Wil:** Hell, yeah, it is.

**Becca:** [in a British accent] Playing Catherine de Bourgh.

**Molly:** [in a British accent] Catherine de Bourgh. She has entered the **[00:17:00]** building.

**Becca:** Oh, yes.

**Wil:** Let me tell you the last time I saw Dame Judi Dench in anything, it was *Cats* 2019.

**Molly and Becca:** [gasps]

**Becca:** Oh.

**Wil:** I don't know if this is something that you want to put on your podcast. I certainly don't care. I had taken an edible halfway through the film.

**Becca:** Totally fine. [chuckles]

**Wil:** Cool.

**Becca:** Wait, halfway through?

**Wil:** Yes.

**Becca:** Oh, no.

**Wil:** I waited until I could no longer bear the film. Actually, it was not halfway through. It was when they were like-- I want to say they were in a graveyard, but that certainly can't be right.

**Molly:** It was probably a graveyard. It's about death, right?

**Becca:** Yeah. It's about sacrificing one of the cats to their god.

**Molly:** I was in Cats The Musical when I was in eighth grade. I know what it's about.

**Wil:** Oh, yeah. Yeah. It looks like a graveyard in my head. It doesn't matter.

**Becca:** That was like 10 minutes in.

**Wil:** That was like 10 minutes in? I guess I took the edible 10 minutes in, but it did hit the hardest right when Dame Judi Dench looked me directly in the eye. My soul felt shaken from my bones. I don't know how to explain. [00:18:00] It wasn't just dissociation. It was like I was astral projecting, but I was trapped in my body and she just kept looking at me and saying shit about how dogs are not cats. I was like, I think I have died. I think I've been dead actually.

**Becca:** That's the last scene of the movie.

**Wil:** I'm so glad that my edible hit at the last scene of the movie.

**Becca:** Oh man, you came in in the clutch. Here's another conundrum with the *Cats* movie. Molly, I don't know if you've seen it, but this is important.

**Molly:** I haven't seen it yet.

**Wil:** Oh, you must. Simply.

**Molly:** Should my mom and I get drunk and watch it this week?

**Wil:** Yes.

**Becca:** Yes. Get drunk first.

**Wil:** Get very drunk.

**Molly:** Okay, cool.

**Becca:** I was going to say like an edible is a choice to see *Cats*. I was a little drunk when I saw it. I don't think I could have handled it in any other form. Here's the thing that that really got to my brain about *Cats*. A lot of them wear fur coats.

**Wil:** Yeah, they sure do.

**Becca:** The way that the anatomy of the cats works in film, [00:19:00] it's not clear how the fur coats are part of their anatomy.

**Wil:** Nope.

**Becca:** Also, they're small. These are small fur coats. It's not clear if they're wearing coats that are human fur coats shrunk down to cat size.

**Molly:** No, they're cannibals.

**Becca:** Whether they have slayed each other and wear the coats of their enemies as trophies.

**Molly:** That's the one.

**Becca:** Or, if this is somehow integral to their actual like fundamental anatomy.

**Wil:** I would argue that that is the case given we do see Jennyanydots, the Gumbie cat, zip off her own body to reveal her own body underneath it, but with a different outfit.

**Becca:** That one was wearing a bedazzled bikini. There's also a moment in the film where Jennyanydots, Rebel Wilson, if you will, has something she's using as a microphone. It's just not clear if it's a bald tail, a CGI snafu, a very long penis. [00:20:00] really one of the most obvious errors I've ever seen in a movie.

**Wil:** You know how the McElroys every year watch *Paul Blart Mall Cop* with some New Zealanders? Hug House the final day of November 2021 will be launching a podcast called You Are Not The Jellicle Choice, where we do this every year with *Cats* 2019. [laughs]

**Becca:** Wow. You will find so many new beautiful things in that film.

**Wil:** Yeah.

**Becca:** Beautiful is the wrong adjective, but-

**Wil:** It is.

**Becca:** -I'm excited for that.

**Wil:** All of this is to say when we got to the scene and we get that pan on to the side of Dame Judi Dench's face, I had a moment of visceral horror where I was convinced she was going to look at me again and I could not fucking handle it. Talk about horror movie moments, I was scared out of my skin. I like jumped back and then she didn't look at [00:21:00] me because it was a normal film. Then I felt okay. [chuckles]

**Molly:** Wow. You know what we need our listeners to do for us, is a video and you don't have to watch the video, Wil, but slow pan [crosstalk] on Dame Judi Dench's face and then she's a cat in this movie.

**Wil:** [laughs] No. Nightmare!

**Molly:** Just in her full cat costume, but with the hair normal and everything, but face is cat, body, cat.

**Becca:** Will the ears be there?

**Molly:** The ears can be there, yeah.

**Becca:** Because the ears were part of her hair.

**Wil:** They've got to be there.

**Molly:** Yeah, okay, the ears are there.

**Becca:** It's a whole thing. The one thing I want to point to back to Jane Austen, how weirdly ornate Rosings is.

**Molly:** The frescoes.

**Becca:** There's gold painted everywhere.

**Wil:** I absolutely hate these sets. I think that they are hideous.

**Becca:** I agree.

**Wil:** Maybe this is the point. I really can't tell if the set designer [00:22:00] was trying to make it look actually opulent and glamorous, or if they're trying to make it look obviously like trying too hard. It looks like somebody who just learned what their Rococo era is, decorated their house, and had a budget of \$10,000.

**Becca:** Yeah.

**Wil:** They were like, "Cool. I'm going to go to Home Goods and get some gold spray paint. I'm just going to get a million picture frames." It's just like there's so much shit going on and not in a way that actually feels authentic to anything, anything to anything.

**Becca:** Hardcore agree.

**Molly:** It felt like I was entering a fun home.

**Wil:** Yes.

**Molly:** The musical funhouse, with mirrors everywhere, but naked people in the mirrors? It's everywhere. It was not cute.

**Becca:** It's like you enter a funhouse naked.

**Molly:** [laughs]

**Wil:** With just a ski mask.

**Molly:** Now, I'm going to nightmare!

**Becca:** I love that you brought up opulence because I think one of the things that bothers me about the scene-- [00:23:00] Two things. One, it's not clear if the garish level of grandeur is supposed to point out how over the top rich Lady Catherine de Bourgh is in a gross way because Pemberley is also like this. This is going forward, but Pemberley is also way over the top.

**Wil:** Yes.

**Molly:** Pemberley makes no sense to me in this film, but we'll get there when we get there.

**Becca:** Oh, it makes no sense. The other thing is that, very defining of the English upper class is the notion of opulence being something that higher classes shy away from because it lets the peasants know what they're missing, so there's something very garish about showing off your wealth. It screams new money and that is the exact opposite of Catherine de Bourgh as a character.

**Wil:** Right. That's why this choice felt so strange to me. It's also like, because it's so a Rococo style, it is categorically not English. It is categorically French, which I think [00:24:00] is very historically confusing. I don't think that this old money, English family, whatever, dabbled in French iconography. It was a choice. Between this and that weird-ass ribbon store, I've got questions. I got questions.

**Molly:** So many questions.

**Wil:** All of the scenes that are shot outside, stunning, beautiful, flawless, perfect. Everything inside, you okay?

**Molly:** Yep.

**Wil:** Y'all okay?

**Becca:** I give some-- Well, actually, I take it back. I'm not going to give exception to Longbourn because Longbourn has that pig nut scene.

**Wil:** Yeah. [laughs]

**Molly:** Pig nuts are so uncomfortable. And Longbourn from the outside, it's so big. Then the inside the paint is peeling everywhere, I'm just confused by it. We talked about how they've been spending their money on keeping servants as opposed to upkeeping the house, I'm like, "That makes sense." This is interesting, you brought up the French style because they literally nodded to that already when Caroline was like, "Whats-Her-Face is redecorating the French style, how unpatriotic," and it's like Lady Catherine's not unpatriotic. [00:25:00] I don't think.

**Becca:** Well, she's halfway between French, Italian, and Las Vegas casino.

**Wil:** Yes. Oh my God. Yes.

**Becca:** It's unbelievable. Anyway, Darcy's there.

**Molly:** Yes, Darcy's there at Rosings. Iconic. This shot was so funny. Collins leans into Lizzie to tell her how expensive something costs, like, "This alone is upwards of £300." When he moves away, Darcy's face is there. I loved it. She goes, "Mr. Darcy!" Colonel Fitzwilliam is also there. This Colonel Fitzwilliam is how he is described in the book, which I appreciated. Though he isn't very much of a character in the movie, he is there.

**Wil:** He's around.

**Molly:** He doesn't really explain who he is.

**Wil:** Yeah.

**Becca:** Yeah, I missed some of the Lizzie-Fitzgerald friendship they have going on.

**Molly:** Yeah, we get it briefly in the next scene. They go to dinner and more opulence. They've got a servant at every chair, waiting to push the chairs in. It's also very dark. **[00:26:00]** It's so weird.

**Wil:** It's so weird.

**Becca:** I actually enjoyed the dinner scene a little bit more because it's the right lighting for the time period at least.

**Wil:** The lighting is lovely. I like that it looks those old still-life paintings of fruit on a very dark background.

**Molly:** Ooh, yeah, it does look like that.

**Wil:** I liked that. I just don't get why their interior shots are doing consistently the most. This was certainly better than the scene that preceded it in set design, for sure.

**Molly:** Yeah. I have a note on lighting in the next scene, which I'm sure we all do, because it's also weird. But in this scene, I really liked Lady Catherine yelling at Collins not to sit next to his wife, so then he has to switch with Lizzie and then Lizzie's sitting next to Darcy so they can talk. This scene was actually pretty much what it was in the book. I felt like the plot was moving right along. Dame Judi Dench is slaying as Lady Catherine de Bourgh. She's exactly what Catherine de Bourgh--

**Becca:** Perfect casting.

**Molly:** Phenomenal.

**Becca:** Not Tilda Swinton.

**Molly:** She's not, and after seeing **[00:27:00]** her, I can see that they look quite different. Wil, I got them confused at first, I thought--

**Becca:** No, no, no. This is the third time this is coming up on this podcast. This needs to be very crystal clear. She said she pictured Gwyneth Paltrow playing Lady Catherine de Bourgh. I said, "Huh, weird young choice." I get the regality, the hoity-toity, whatever. Then, she was like, "By the way, I didn't mean Gwyneth Paltrow, I meant Dame Judi Dench." I said, "Oh, Dame Judi Dench plays Lady Catherine de Bourgh. But how did you get those two confused?" She said, "They look alike," which I said, "No, they don't." Then, she texted me later saying, "Actually, I meant Tilda Swinton."

**Molly:** I was picturing the White Witch.

**Wil:** My dude, what? [laughs]

**Molly:** Well, I was picturing *The Lion, the Witch, and the Wardrobe*. I was picturing Tilda Swinton being with her big crown and being like--

**Wil:** Okay, you keep [00:28:00] talking about that specific role, and I need to tell you that in that specific role, she still doesn't look like Dame Judi Dench even a little.

**Molly:** No, she doesn't.

[laughter]

**Molly:** But if we take that specific role and we give that specific role these lines, it would be another take on Catherine de Bourgh.

**Wil:** Yes, it would be different. You're right.

**Molly:** It would be different.

**Wil:** Ooh. Oh, my God!

[chuckles]

**Becca:** Oh, man, we've talked about *Pride and Prejudice* for like 20% of this-- [crosstalk]

[laughter]

**Molly:** I love Dame Judi Dench and with all due respect to her, she doesn't look like either of those women, and good for her. Honestly, she's killing it.

**Becca:** She's perfect.

**Wil:** She's perfect.

**Molly:** This scene is basically Lady Catherine berating how Lizzie grew up, asking about her sisters, asking why they're all out at once. Lizzie being very sassy back being like, "Well, I don't know. We're happy. [00:29:00] I'm not going to tell you how old I am," etc. That's basically the whole scene. Then, we move to after dinner. This scene, I had some problems with the lighting, mainly being that it looked like a college theater production that I was in with the blue light coming from one direction and the orange light coming from the other direction. It is nighttime.

**Wil:** Yes.

**Molly:** We get it.

**Wil:** Yeah, they were really trying for something here.

**Molly:** They were.

**Becca:** Oh, yes.

**Molly:** I'm not going to say it didn't work, because it did, but I noticed it, so that was my only problem.

**Wil:** They all look very fake tanned in it, I think, is the main issue.

**Molly:** They do.

**Wil:** I know that the lighting is supposed to be, yes, nighttime and candles, but I would say it actually looks pretty unconvincing, pretty unnatural, the light sources are very confusing, and because of that, they just look very orange.

**Molly:** Yes. It's like super orange. When Darcy is facing one way, he has blue light on half his face and orange on the other half, and I was like, "Is this [00:30:00] a symbol for something? I can't tell. I don't think it is."

**Wil:** I don't think it is. [laughs]

**Molly:** He looks pretty. That's for sure.

**Becca:** He is pretty.

**Wil:** He's a beautiful man.

**Molly:** He's pretty. Aside from the lighting, other things that were confusing would be the parrot, or it's a bird. There's a bird in a cage and Lizzie's examining it because she is also a caged bird.

**Wil:** Oh, yes.

**Becca:** Yep, that's the metaphor.

**Wil:** That's it. Big, bang, boom.

**Molly:** Yep. They ask her to play the piano. She says, "I'm not good at piano." They're like, "You have to play the piano." Everyone is sitting like they're in a painting. Darcy and Fitzy are standing matching poses with their hands on their hips and Collins has his knees bent, and he's like, a little puppy dog. We've got the girls over here, and Lady Catherine over here, and they're like, "You must play the piano." She's like, "Really-- Okay, I'm not good." She plays the piano and she's fine. Then Darcy comes over, and he flirts with her a little bit. I thought he did a really good job.

**Wil:** For Darcy.

**Becca:** So proud.

**Wil:** For Darcy, he did great.

**Molly:** Yeah. He did great.

**Becca:** They also have that little bit about [00:31:00] how he can't speak well to people, which is so funny in this movie, because we know, already.

**Wil:** Yeah.

**Molly:** Yeah, it's true. It's not like a big revelation like it was in the book. It's like we've seen you blurt out every statement that you've ever made. You're like holding it back, and then you're like, ugh.

**Wil:** It'd be great if her response was just like, "Uh-huh. Oh, okay. Yeah. Okay. Yeah, yeah. I feel you."

**Molly:** Yeah.

**Becca:** I love that they kept in the bit about her saying, like, "If I practice a piano, I'll be good," as a way to say like, "If you practice talking to people, you'll get better at it." But they modernize the line a little bit.

**Molly:** Yeah. She was like, "Well, maybe you should take your aunt's advice and practice."

**Wil:** Right.

**Becca:** I thought that was great, that they delivered that scene with all the chemistry in the world.

**Wil:** Mm-hmm.

**Molly:** Yeah, I will say a lot of the lines that Lizzie says feel modernized to the point that some of the lines that aren't modernized feel forced when she says them.

**Wil:** Absolutely.

**Molly:** I think that has to do with both [00:32:00] Keira Knightley and her take on the character and the script, obviously, but she says everything--[crosstalk]

**Wil:** The direction, too.

**Molly:** Yeah.

**Wil:** I feel the direction was a little bit conflicted in whether it wanted to go, like, we were talking about before, like, more naturalistic or sticking closer to the book. Sometimes, when it gets closer to the book, it definitely stumbles.

**Becca:** I think the actor who really like perfects the balance between those two things is Dame Judi Dench. I think she does a perfect job.

**Molly and Wil:** Absolutely.

**Wil:** She's flawless. She's Dame for a reason. She's phenomenal.

**Molly:** The first time I watched this, I was like she's speaking so fast, that's not how Catherine de Bourgh speaks. I was like, "On my high horse," etc. Second time I watched it, I was like, "Oh, I get what she's saying, and she's not being over the top. She's just being Catherine de Bourgh, and she's fucking rocking it." She's great.

**Becca:** She's fucking terrifying in it.

**Wil:** That's the thing is, I really like the cadence and the clip that she speaks with, because it's so confident. [00:33:00] It is so much an assertion of intellectual and sociological superiority that comes with being old, old, old money. Of course, she speaks this quickly. She has in her eyes no time for dumbasses, and I loved it. I love it.

**Molly:** Absolutely. She's so good. Oh, so then if Fitzwilliam comes over, and he and Lizzie gossip about how Darcy is the worst. Basically, she's like, "He didn't dance with anyone." But they don't really get to have the banter because then immediately Catherine de Bourgh's like, "Fitzwilliam, I need you!" He goes, "All right," and then he runs away. That's when Darcy says the thing about not being good at talking to people, and that's the end of the scene.

**Becca:** That would bring me to my study question. My study question at the end of this scene was about the design of Rosings.

**Wil:** Well. [laughs]

**Molly:** We did it.

**Becca:** I think we covered it.

**Molly:** Look at us, we aced that. Okay. [00:34:00] Moving on to the next scene. Potentially, my favorite collection of moments to happen in modern cinema.

**Wil:** This is hands down my favorite scene of this film. Hands down. This is as hot to me as that hand flex, but it's also heartbreakingly beautiful, which makes it even more hot.

**Molly:** Oh, yeah.

**Becca:** It's also in a mean way, a little hilarious.

**Wil:** Yes.

**Molly:** Oh, absolutely.

**Wil:** Absolutely.

**Molly:** I laughed my butt off. This first part is the funniest scene in the entire movie. It's Darcy, he doesn't knock, he doesn't do anything, he just bursts in the room. He's like, "I'm here on a mission," and he comes in and Lizzie's like, "Oh my God. Hello, would you sit down?" He just stands there.

**Wil:** Petrified.

**Molly:** He cannot believe that he has done this. A lot of the lines that he says in this movie, he blurts them out and then immediately is like, "Oop."

**Wil:** Like, "Oh, God. Oh, no." Like he wants to swallow them back up. [laughs] **[00:35:00]**

**Molly:** He wants to do nothing more than run in the other direction as soon as he walks into this room and Lizzie's being nice to him, and he is just like, "Huh," and she offers him tea and he goes, [nervously] "No, thank you."

[laughter]

**Wil:** It's so good.

**Molly:** I've watched it over five times now and it never gets old.

**Wil:** So good.

**Becca:** He's just 6'3", he's staring at her in blatant horror, in the middle of a parish house.

**Wil:** I also love this because he can't make himself not. He knows this is a disaster. It is an undeniable, unmitigated disaster. Every moment of this is a failure. He has no choice because he is so in love with her. It's so clear. It is a painful, it is seeping off of him like an aura. I love that. I'm so convinced **[00:36:00]** by it, I buy it entirely, the painful adoration he has for her in this scene that is keeping him from doing anything well. Or, doing anything self-serving. I love it. I absolutely love it.

**Becca:** Yeah. I think the other thing about this in less capable directorial hands, it would be ridiculous for Lizzie to not be surprised when he proposes later.

**Wil:** Yes. Honestly, I don't think this scene would have worked for most other directors. This is such a tight rope that they walk in this scene. It could have been way camp.

**Molly:** Mm-hmm.

**Becca:** I think to credit Keira Knightley's performance, there is a real sense of denial about what's happening with her in the scene. It's not as much like Darcy is painfully aware of how he feels and he's trying to repress it and push it down, but also literally he can't help himself. Lizzie, it **[00:37:00]** should be so obvious how he feels in a way it's not in other adaptations, because she's so wrapped up in sort of denying how she feels about him, she completely skims over it, like her brain won't let her feel it.

**Wil:** Yeah, it is a forced denial. Absolutely. She is willing herself to not comprehend what is so obvious, which also hurts, love it.

**Molly:** Mm-hmm. That's interesting. That's changing my mind a little bit because I was viewing her-- comparing her and the 1995 version. I was like, "This Lizzie is laughing at him and making fun of him. That Lizzie is hating him, despising him with all her heart." I thought that in this Lizzie's making fun of him, I was like, "How is she not seeing this," but I hadn't thought of it as her denying her own feelings on the situation. So, that is [00:38:00] interesting. I guess when I watch it a sixth time, [crosstalk] with another layer.

**Wil:** Well, we've come off the tail of being told he is really bad at talking to people. He's really bad at it, which is not news to us. It's a good plant and pay off for plausible deniability basically, of her saying-- she is kind of laughing at him. She is just laughing with him because in what she is making her perception, it's like, "Oh, yeah, he's just super awkward. Nothing else is happening. He is just awkward. This is normal. Just awkward."

**Molly:** Yeah. she does try in this moment. She's like, "Oh, Lady Catherine did a great deal to it." He's like, "Uh-huh." She's like, "She could not have bestowed her kindness upon a more grateful person." Darcy just doesn't. He's just like, "Mm-hmm. I'm going to wring my gloves out a little more. They might be wet. I need to wring him out."

**Wil:** [laughs]

**Molly:** Aw. Sweet, sweet boy. Then Charlotte returns and Darcy just bolts. He's like, "Alright, gotta go. Bye, it's been a pleasure." [00:39:00]

**Wil:** He just bails. [laughs]

**Becca:** Oh, man, just like 6'3" of pure disaster and chaos.

**Molly:** Charlotte's like, "Oh, my God, what did you do to him?" Lizzie's like, "I don't know." It was perfect. What a good meeting.

**Wil:** So good.

**Molly:** Then they go to church, and I wanted to ask about the layout of this church. I don't know if either of you go to church, I do not go to church. I was like, why is the-- what's he called, pastor? Why is Collins facing one direction and then on either side-- there's people behind him facing sideways and people behind them facing sideways the other, I was just so confused.

**Wil:** Non-Euclidean pastor, just everywhere.

**Molly:** Yeah.

**Becca:** I used to work in what was built as an Anglican Church back in the day, and this doesn't make any sense.

**Molly:** I'm glad it wasn't just me wonder. I was like, "Oh man, I should know this."

**Becca:** To the point where [00:40:00] I thought the cinematographer might have made some weird choice to fade over to a different part of the church or something because it doesn't make sense that he's in the middle, the pulpit's not in the middle of the scene.

**Wil:** It's so weird.

**Becca:** If I'm wrong about this, listeners, again, I come at this from a historical and academic perspective, so if you have some religious reasonings behind this that I don't understand, sure, but it didn't make sense to me.

**Molly:** I think the point was so that Lizzie could look across and look at Darcy and that's it.

**Wil:** Yeah, pretty much. Yeah, it felt very weird. Even if this can be a thing in modern churches, it certainly was not a thing back in the olden days. This is not [**unintelligible** [00:40:38]].

**Molly:** This is Lady Catherine's personal church, as far as I know. What are all these people doing there? Anyway. It starts out with Collins giving his sermon and he talks about something being obtained by intercourse and then everyone goes, "Hmm?"

**Becca:** Two things, I should clarify. It's not lady Catherine's personal church. She's just the most important person in town.

**Molly:** Oh.

**Wil:** I mean, [00:41:00] it's her personal church in as much as she owns this place. She's big fancy.

**Becca:** Everyone goes to church there.

**Molly:** Yeah, in my mind, Lady Catherine. [laughs]

**Wil:** Oh, did you mean very literally?

**Molly:** No, but in my mind when I was reading the book, I didn't really picture this is a real town. I pictured, it was like, Lady Catherine is the mayor of Lady Catherine's Ville.

**Wil:** Yeah, I'm with you.

**Molly:** This is her church.

**Wil:** Yeah, and I think that's how she thinks of herself, for sure.

**Molly:** Yeah. She has her house and then there's the parsonage where her personal church man lives and then there's a church.

[laughter]

**Becca:** Church man? [laughs]

**Molly:** I didn't want to call him a pastor again, because I don't know if that's correct.

**Becca:** Rector.

**Molly:** Rector. Oh, right. "My rectory abuts her estate."

**Wil:** Personal church man! [laughs]

**Molly:** Listen, Happy Hanukkah to me.

**Becca:** Yeah, I was going to say shalom from the Jews.

[laughter]

**Molly:** Wow. We're in [00:42:00] the church. Lizzie is talking with Fitzwilliam about Darcy. They're joking, and Lizzie's joking about how whatever lady Darcy marries is going to be, sucks for her. Fitzy is like, "No, no, she'll be very lucky. He's very loyal." He tells her that, "Recently, Darcy saved a friend of his from a disadvantageous marriage," and Lizzie's like, "What?" Again, horror movie, she looks at Darcy and then she keeps looking at him across the church. Then when she finds out that it was Jane, and that the objection was to her family, Darcy looks back at her and Lizzie's like [gasps] and then the music goes [imitating sound effect]

**Becca:** Very dramatic. Then she just runs.

**Wil:** Yeah. The blocking of this scene is wild. That camera is just right up on some of those faces. Those faces are also right upon other faces. It's just a lot going on. [00:43:00] I wanted to-- and maybe this as a side effect of quarantine, but I just wanted to be like, "I need personal space, please. Excuse me, excuse me."

**Becca:** "Six feet, please."

**Molly:** Yeah, because this church was not crowded. Why were so many of them sitting so close to each other?

**Wil:** So close.

**Becca:** [unintelligible [00:43:21]] shot at church, I don't know, this is going back a little bit, but I just wanted to give a shout out to Charlotte's face while Collins was talking, which is the only despair that they give us for Charlotte.

**Wil:** Yes.

**Molly:** Well, also, we talked about this earlier or in a previous episode, which is the thunder sound effects, which come in very, very obviously at various moments. When he says intercourse, it's like, boom.

**Wil:** Yeah, it is so ridiculous.

**Becca:** That doesn't happen when you say intercourse.

[thunder sound]

**Molly:** Not for me.

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

**Wil:** That's God's version of saying, "Nice," when the number 69 comes up. Yeah, someone says intercourse, [thunder sound] that was like-- [chuckles] **[00:44:00]**

**Molly:** 420, heyyy!. Thunderclap. Zeus, you up there?

[laughter]

**Becca:** He's certainly having some intercourse. [thunder sound]

**Wil:** Oh, yeah.

**Molly:** Oh, yeah. He said heyy.

**Becca:** Boom indeed.

**Molly:** Lizzie is running and it is raining. I want to, for all of our listeners, who have been with us from the beginning, they'll remember--

**Becca:** We've been waiting for this a long time.

**Molly:** We've been waiting for this a long time because in our first episode, when Becca asked me what I know about *Pride and Prejudice*, I said, "I know there's a scene with Colin Firth in the rain." She laughed at me because I could not discern these two white men. I couldn't do it.

**Wil:** That's so fair.

**Molly:** I didn't know. Here we are. I made it through Colin Firth's version, and I was like, "Where's the rain?"

**Becca:** Here's the rain.

**Molly:** Here's the rain. Lizzie's running through the rain. I'm not even looking at my notes. I just watched this and I'm recounting it in my brain. Let me pull them up. Lizzie is running through the rain and she's crying. She looked like **[00:45:00]** she was going to cry in the church too. She runs to this place with columns.

**Wil:** Yeah.

**Becca:** Marble gazebo of sorts.

**Wil:** Yes.

**Molly:** Yeah. It's like in the middle of nowhere over a bridge through the woods to grandmother's house we go and it's covered in moss and rust and it's very pretty. It looks over this gorgeous, sweeping countryside. It's gorgeous, but what is it? She's got this marble gazebo of types, and the cinematography here sneaks up on her. We know that it's Darcy.

**Becca:** Another horror movie moment.

**Molly:** It's another horror movie moment. He steps into the frame. She turns and she gasps like, [gasps] "What are you doing here!?" Here he goes.

**Wil:** Here he goes.

**Becca:** He wrote it down and he memorized it.

**Molly:** He memorized it. He says it so fast.

**Wil:** Uh-huh. This poor boy practiced in front of a mirror like a sim.

**Becca:** [laughs]

**Molly:** He really did. He says that he came to Rosings to see her. He had to [00:46:00] see her. I liked how he said that he was like, "I was here at Rosings to see you. I had to see you." At first, when I watched this, I didn't like this proposal. I was laughing the whole time. I was like, "This is insane. This doesn't make any sense with how the book is written." But it makes sense with this movie because he planned out the whole proposal. He says it all upfront. The way that he does it is just so completely earnest and awkward. It's not even-- in the 1995, it felt malicious when he said all of those things and in the book, it felt malicious. In this one, it feels like he genuinely thinks that she understands that.

**Wil:** Absolutely. Yes. This was pivotal for me. Again, the reason this is the only Darcy I like. Like you said, he's so earnest. He thinks that what he's saying could not be construed as harmful. He is just unaware, he doesn't get it. He thinks that [00:47:00] they're on the same page, even though they've consistently not been on the same page. I love the way that he blurts it all out. I love the fact that it's rehearsed. I love that it's absolutely fucking unhinged. She has inadvertently mostly destroyed this man. He is so captivated, again he cannot help himself. He vomits out this monologue and then looks like he desperately wishes to just set that back in. It's great. I will say that I think that this outside gazebo thing is so fucking distracting. It's so weird.

**Molly:** It's so weird.

**Wil:** It's so weird because when I think gazebo, smaller, it's so open and there's not really-- I can't like tell a structure to it. The whole time, I was like, "What is fucking columns doing here?" Just so that they

can lean on shit and look dreamy? I'm okay with it. I'm okay. I like a column. We talked about how my family's from New Jersey. I like a column.

[laughter]

**Wil:** But what were they doing there? **[00:48:00]**

**Becca:** The columns make no sense. I love this scene. I think you guys are totally right in everything you've said about this. I think this in all of the stuff we have covered as a podcast so far is the most sweepingly romantic of the moments that we've had. Now, the book and the 1985 are deeply romantic. It's rom-com--

**Molly:** But not this part. It's romantic later in the book in the 1995. It's not romantic here.

**Becca:** Oh, this is proposalgeddon in our-- [crosstalk]

**Molly:** Yeah.

**Wil:** Yes.

**Becca:** That is because, like, and this is something Wil really articulated well is, Darcy's misread everything. He has no reason to think that she would say yes to him. Here, it's like he can't help himself, he has to say it. Also, to be fair to him, there has been a softness and a banter and a deep sexual tension to the way they've interacted. He's not crazy.

**Molly:** Ooh, the hand flex.

**Wil:** Yeah.

**Becca:** I think this **[00:49:00]** is important. This is also my last study question, but I guess we'll tackle here, which is like the way the dialogue is in the scene is just a little different at first than it is in the book and I pulled up the quote where he opens up his proposal to her, he says, "In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you." This is an iconic line. "Ardently I admire and love you." Here, she's speaking, and he just goes, "I love you." Then he says, deeply, almost crying as he looks at her, "Most ardently." It is sexy. It is different than this scene in the book, by a long shot. When he says that, we all fall a little in love with him.

**Wil:** Right. Also, you don't need him to say the rest of that shit. That struggle is **[00:50:00]** conveyed. We don't need all the extra words. I love the fact that he just speaks that out.

**Molly:** Yeah. Well, when he opens out and he's like, blurting out all this stuff about love, he's been suffering and he came to Rosings to see her, and she's like, "I don't understand what you're talking about." He goes, "Ooh, I love you." Then he like, covers his mouth, almost. He's like--

**Wil:** Oh, dear. Poor thing.

**Molly:** I was like, okay, I don't even know, he had been planning to say, "I love you." He was like, "I'm going to ask her to marry me, that's for sure." He was so in the moment there. Again, at first was upset that he didn't say all this stuff. The second time, I was like, "Ooh, this is hot." When she says-- after he says all of this stuff about how the connections and the blabbity blah, about how she's not good enough, but he loves her so much, please marry him, and he does ask. I noted that. That's not something that happens in the original. He's like, "Please do me the honor of accepting my hand and becoming my wife," or something. The main point I'm trying to make is he does ask here and he says, [00:51:00] "Please do me the honor." It's like, "Oh, okay." Then, she denies him and he's like, "Why would you tell me you like me against your own will?" He says, "Wait, no, I didn't mean." Then she like, keeps barreling over him. He's trying to say, "Wait, I didn't mean it like that. That's not what I meant to say."

**Becca:** What happens in the book is she's so shocked that he's in love with her that she doesn't say anything. What he says is-- well, he doesn't say exactly what he says, but it says this, "He concluded with representing to her the strength of that attachment, which, in spite of all his endeavors, he had found impossible to conquer, and expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favorable answer." Very different.

**Molly:** Well, I was thinking is, in the book, a lot of the proposal is not via dialogue. It's written about what has happened aside from that first line, then he talked about all of the inferiority of [00:52:00] her connections, and blah, blah, blah. I think that there's, for me, at least going into this there was such an expectation that it was going to be the same as the 1995 that I was just so surprised. I was like actually, the book never said that stuff, either. This movie had every right to do what it did and it did it in a really freakin' hot and sexy way.

**Becca:** Oh, my God, it's so hot.

**Molly:** They're like fighting. Wil, you brought up the dialogue direction before. They're like talking over each other-

**Wil:** Yes, oh, my God.

**Molly:** -and he's like, "Well, if your pride hadn't moved." She's like, "My pride?" He keeps talking. They're just like, going at it head for head. Then she brings up Jane, and he's like, "Well, I thought she didn't like him." She's like, "My sister hardly shows her true feelings to me." Then he freezes. He's like, [imitates freezing]

**Wil:** He's like, "Oh, shit. Oh, no, I really fucked up." Yeah.

**Molly:** Yeah.

**Becca:** It's one of those things because in the book, he has to write it down, because he's like, "I'm never going to be able to purvey these thoughts perfectly." Here, they're actually having the head-to-head about it there in person. It's interesting, because that actually gets [00:53:00] you more on Darcy's side, because then the letter is just purely-- like he's the hero.

**Molly:** Yes.

**Wil:** Yes.

**Molly:** Yes. The letter was such a thing. When we talked about it with Eric, he was like, "I don't understand why he's opening with all of this terrible shit," start with the good stuff, or it was either or-- he was like, "Why are you dissing her entire family in this letter? What do you think that's going to do?" I'm like, "Yeah, that was a dumb thing to do." I like that she brings it up right away, and he turns right back on her, he's like, "Well, I didn't think that I was doing anything wrong." He's so earnest about it. Again, Darcy is an earnest puppy.

**Wil:** I want to talk about emotional trust, because that is another thing that makes this so hot to me, is the amount of trust they give to each other in this scene. Darcy obviously comes with a lot of vulnerability, a lot. But then, Lizzie is also doing the vulnerability of talking about her family and challenging him, because [00:54:00] this is so contrasted with a scene later on that I think we'll get into in other episodes, but she has that conflict with Lady Catherine, where Lady Catherine is trying to get these answers out of her and badgering her. Instead of offering anything up, she just continually dismisses her because there isn't that trust. She knows she's not going to actually make a difference here. She knows that she's not going to be respected and listened to. I think that she would really only engage this much with someone who she knew she could emotionally trust with it. Which I think is more romantic than almost anything else about this. is the fact that they are willing to go head-to-head not just because they are both good at it. It's not a competition. They are going head-to-head because ultimately, they want to understand [00:55:00] each other, and they feel secure actually having these discussions. That's good shit.

**Becca:** Oh, yeah. It's some real hot shit.

**Molly:** That's interesting, because also later on in the book-- I think this is very true of these characters, not just in this adaptation, but in general. Later on in the book when Darcy finds out-- well, when Lizzie finds out that Lydia has run off with Wickham and Darcy is there, Lizzie goes back and she's like, Darcy knows, but she trusts with her entire heart that he's not going to tell anyone.

**Wil:** Absolutely.

**Molly:** Then of course, he does the ultimate and goes and gets Lydia back and also gets them married.

**Becca:** As we know, yes.

**Molly:** Yeah. The trust that's there already from the beginning, like when you know, you know.

**Wil:** Yeah.

**Becca:** I will say that there's-- when this scene comes up in the book, and I think you can really hear it when you hear Molly read this passage for the first time. It is delicious to hear Lizzie rip him to shit.

**Wil:** Oh, it's so [00:56:00] good. I love that. We've talked about how he's earnest and he genuinely believes these things, and we understand why he's saying them. But I think it's more powerful to have

him be earnest and not be malicious, and still show how wrong he is. Just because you're sweet, doesn't mean that you can get out of saying awful shit.

**Becca:** Exactly.

**Wil:** Ignorance does not matter. You fucked up, buddy.

**Molly:** Right. This is something that wasn't in the book. Lizzie asks if he thought that Jane was only after Bingley for his money, and Darcy's like, "No, I wouldn't say that about Jane. Of course, it was implied." Then she's like, "What? What was applied?" He's like, "Well, your mother implied that it would be most advantageous marriage." Lizzie is like, so mad. Then he's like, "No, no, it wasn't just her. It was your whole family." Then, Lizzie is glaring at him. He's like, "Oh my God, forgive me." I don't know. He knows that he's fucking up. He's stepping on his own feet the [00:57:00] entire time.

**Wil:** I will say this is the moment in the interaction where the scene goes from beautiful and captivating and super-hot to an absolute joke to me. It is because he says your family, and then we get a big thunderclap. It is so fucking funny, I couldn't handle it. I was laughing so hard.

**Becca:** No one even said intercourse. [thunder sound]

**Wil:** Right. It's literally as if-- it's like two steps away from going dun, dun, dun! Huge thunderclap, and it's signaled in the subtitles. Then, we have the discussion about Wickham, which I'm sure we'll get to in a second. That's when he steps so close to her and has all the sexual tension. It's the combination of those two things, first, I couldn't take it seriously. Now he's like, "Wickham, huh?" Yeah, talk more about that. Mm-hmm."

**Molly:** He said, "Wickham?"

**Wil:** That's so weird. [laughs]

**Becca:** On the Wickham thing, it's just true that the Wickham story [00:58:00] carries less water in this adaptation by a lot. But it does lead to this big buildup because now, Darcy has this righteous anger as opposed to a panic. He stops stuttering around her and they're yelling at each other. Then, she has that moment where it's a take down in the book where she says, "You're the last man on earth I could ever be prevailed upon to marry." What's the exact line here?

**Molly:** That's it.

**Becca:** I mean, yeah, obviously, but it's longer and they use the whole one.

**Molly:** They do. I did one of those memes where I did the hand washing thing, but I used this quote, so you can go on our Instagram and find it.

**Becca:** No, I got it. "From the very beginning, from the first moment I may almost say of my acquaintance with you, your manners impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others were such as to form that groundwork of disapprobation on which succeeding events have built so [00:59:00] immovable a dislike, and I had not

known you a month before I felt that you were the last man in the world whom I could ever be prevailed upon to marry."

**Molly:** Yes.

**Wil:** Lizzie, you damn hypocrite.

**Becca:** When she says it in the book, it is like a blistering stinging takedown. In this movie, it is said in the heat of passion.

**Wil:** Yes.

**Molly:** Yeah. My question is at what point in this proposal did it switch from the really just a disaster train going down to in your face about to make out.

**Becca:** I think it's when Wickham comes--[crosstalk]

**Molly:** No, it is.

**Wil:** It is. I tracked it immediately when Wickham comes up, which does make me think like, "Darcy, you have a little crush. A little crush."

**Molly:** Oh, just a little gay. Our head canon is that everyone in this movie is gay, in the book.

**Wil:** Oh, yeah.

**Becca:** Everyone in the story is gay for sure.

**Wil:** Yeah. It's just very strange timing. This is another instance where the community [01:00:00] dancing together scene where Lizzie has these long trains of thoughts, actually how Darcy reverses things, where she'll take a while to not actually listen to the other person. Instead formulate what she's saying, and then get it out. She's like a Lady Catherine in training but I think that this knocks her down and makes it so that she doesn't get there. Also, we could talk about how she couldn't get there because of blah, blah, blah. The way that I read the scene is definitely that she brings up Wickham, she thinks that she's hit a homerun, and she tunes the fuck out for the rest of it, because she is just prepping this long takedown of him. That is so-- girl is projecting.

**Molly:** Oh, yeah.

**Becca:** Oh, yeah.

**Wil:** So much about herself. She really just thinks that she has won, and there is no other information to be gained for her from this interaction.

**Molly:** Yeah. Thinking back on the entirety of the movie until this point, [01:01:00] this Lizzie does not hate Darcy that much. She doesn't like him, but mostly she's amused by him and annoyed by him. The sexual tension is there from the beginning. She just doesn't hate him enough to say all of those things.

**Becca:** Well, I think that's what this movie does. The movie leverages finding out about Jane, to make her say those things in the heat of the passion. It's not something that's been building since the moment she met him in the same way.

**Molly:** Right. Then why didn't they change the line, to not say from the very beginning, nay from the first moment of our acquaintance, because--

**Becca:** Because she's trying to hit and she's projecting.

**Wil:** Yeah, she is projecting and she is trying to make him feel bad. I really think that it's her being lashing out and being defensive. He has insulted her family. I think specifically at one point, her father.

**Molly:** Yes, the father was the one that he was like, "Oh, forgive me."

**Wil:** Yeah. I think that's when the thunder happened too, he says, "Your father," and it's kaboom. That's [01:02:00] the stinger for her. At that point, it has become personal, in a way where like it had been before, but he has touched a very sore spot for her. I think that from that moment, again, she brings up Wickham because she knows it's going to hurt him the same way. Then I really think that she just withdraws and declares herself the winner and says, the most unkind thing she could think of.

Now that I'm thinking about it, the way that he has put together because now it's an act of righteousness, interpreting it through that lens that Wickham is brought up, there is this righteousness, there is an urgency, that's probably why he gets close. Then he feels confident, but then he realizes that he's close, and then it gets sexy. [laughs]

**Molly:** Yes. I think you're right, because what she says should not turn him on in movies. She's yelling at him and she's angry too. Then you see this moment, it felt like I was watching a modern rom-com, [01:03:00] like a TV show, like a sitcom even. They're like, "Oh, no, our faces are next to each other." You see both of them soften and then he leans in.

**Becca:** Leans in.

**Wil:** Uh-huh.

**Becca:** Ah.

**Molly:** His lips start to go like he's going to kiss her. Then her eyes do the thing where they go down to his lips and up to his eyes, like, [gasps] "What's happening?"

**Becca:** Oh, my God, it's, ah. The thing is that it's after she says, "You are the last man on earth I could ever be prevailed upon to marry."

**Molly:** He's like, "Yes, walk all over me."

**Becca:** Well, I see that moment as she's shocked by what he said. He's gutted by what she said.

**Molly:** They want somebody to hold them.

**Becca:** They're both shocked. They're both standing there like they both can't believe she just said that. Then, in the moment of shock, they realize they are within inches of each other's mouth.

**Molly:** And they want to make out. They want it.

**Wil:** They want to make out so bad.

**Becca:** They are breathing heavily. The chemistry is crackling between them. He leans in and the [01:04:00] way his mouth is about to form the words, "Forgive me."

**Wil:** Yes. Oh, my God!

**Becca:** He looks like he's going in kiss her. That is so delicate and intentional, biting. Ah!

**Molly:** See, I read it. I didn't even think about like why he's about to say. Even though I've seen it four times now, I know what he's about to say, I'm still like, he's going to kiss her and then he stops himself. Yes, you're right.

**Wil:** I think both are true.

**Molly:** Yes. They both are true. Both is good.

**Becca:** It's a yes situation.

**Wil:** Yes.

**Molly:** Yes.

**Wil:** Oh, yeah. I need to go just lay on the floor for a while. [laughs]

**Becca:** Oh my God, I'm going to have a glass of wine after this.

**Molly:** The thing is that makes this so relatable is that they want in this moment what's bad for them. They're both being so mean to each other, and I don't know about y'all but if someone's mean to me, I don't know-- My fanfiction heart was thump-thumping in this part, I was like, "Yes. Oh my God, enemies. Kiss! Kiss! Kiss! Kiss! You're going to regret this [01:05:00] so hard in the morning, but just do it." It was perfect. Then, he said, "Forgive me," and he turned and walked away. "Sorry, forgive me, madam for taking up so much of your time."

**Wil:** Which is also devastating.

**Becca:** She just in the rain by the marble gazebo.

**Wil:** Love it.

**Becca:** Oof!

**Wil:** Oof!

**Becca:** That brings us finally, to the end of this section of this movie.

**Molly:** The pivotal moment, really. I could keep talking about it for another hour, but I know our listeners don't want to hear me talk about four seconds of video.

**Becca:** Frankly, it's going to get a little bit uncomfortable for us all because we're just going to get all very turned on if we keep talking about it. [laughs]

**Molly:** [laughs]

**Wil:** Pod and Prejudice: After Dark.

**Becca:** Oh, Pod and Prejudice: After Hours.

**Molly:** Yeah, it's back, y'all.

**Becca:** Hmm. This brings us to Becca's study questions. This is the portion of the episode where we [01:06:00] are going to ask a couple of our standby questions that we have for every film episode, starting with what is your favorite line delivery in this section?

**Molly:** This is hard, because first of all, we recorded three episodes on this section and there was just so much to unpack, and I forgot to think about it until the end because I was just so into it, but it's okay, because all of the best moments were in this last five minutes. For me, I may have to give it to., "I love you." [gasps]

**Becca:** Most ardently.

**Molly:** The "most ardently" was good, but the I love you, "Oh my god, what did I just say?" It was really good.

**Wil:** Oh, it's the combination for me. It's half one and half two. It's so good.

**Becca:** I have to agree with Wil on this. It's the, "I love you," because that's so spontaneous. But then, there's the choice to say--

**Wil:** The choice. Yes.

**Becca:** Most ardently right after, it's beautiful.

**Wil:** He commits to it. He's like, "It's done. I might as well actually put my heart on my [01:07:00] sleeve." Oh, he's so good.

**Molly:** Oh, he's on the roller coaster and he is just going down.

**Becca:** Ah. He's like, "Well, shit, I'm in it now."

**Wil:** Yep, might as well.

**Becca:** A couple of honorable mentions, because I think we can all agree that that is the best line delivery in this part. Got to give it up to "Excellent boiled potatoes."

**Wil:** Oh, yes. Yes. Yes. Yes. Yes.

**Molly:** Honorable mention for me would also be after Darcy asks Lizzie to dance in the beginning. Then, she turns to Charlotte, she's like, "Did I just agree to dance with Mr. Darcy? What?" It's a good moment.

**Wil:** Everything Dame Judi Dench says. Everything that comes out of her mouth, perfect.

**Becca:** It's perfect.

**Molly:** Chef's kiss.

**Becca:** I was going to say the one for Keira Knightley, again, just to defend a performance that I think we all have some criticisms of, is when she says, "Dancing, even if one's partner is barely tolerable."

**Wil:** Yeah. That's a good one.

**Molly:** Good.

**Wil:** She wins that one.

**Becca:** So good. All right.

**Molly:** Oh, one more honorable mention. [01:08:00] Bingley going [imitating Bingley]

[laughter]

**Becca:** So good. It's so good.

**Wil:** Yes.

**Becca:** Great choice. Then, next one is noticeable differences between film and book. That is too many. Let's all go for one really hefty difference between the film that you like or dislike.

**Wil:** Biggest difference for me, I enjoyed the film.

[laughter]

**Becca:** That's fair. We'll take it.

**Molly:** Yes. Very good. My biggest difference would have to be the removal of so many characters, but mainly the one that shocked me the most was Louisa, and it shocked me, is a loose term, because I was like, shocked, and then I was like, "Oh. Alright, that makes sense."

**Becca:** I think the biggest notable difference is subtle, but it would be the dynamics between the Bennet family. It's just a happier family in this film.

**Wil:** Yeah.

**Molly:** Totally.

**Becca:** Favorite and least favorite parts. Let's start with least favorite.

**Molly:** Pig balls. [01:09:00]

**Becca:** Favorite part for me, honestly.

**Wil:** Ribbon store. I hate that scene so much.

**Molly:** It's so deeply uncomfortable.

**Wil:** I hate it more than more I think about it. The Wickham is bad, the ribbon store is bad. It's all very weird and I like it.

**Becca:** My least favorite thing in this is just across the board the Wickham. It's just poorly written, poorly directed. The actor does a fine job, but he has nothing to work with.

**Molly:** Yeah.

**Wil:** I don't think I would defend his performance. He was deeply uncharismatic.

**Molly:** I wouldn't either. It's forced.

**Becca:** I'm reluctant to blame him though, because I think that he was so underrated.

**Molly:** The script was forced.

**Wil:** That's fair.

**Becca:** I think that is to me the only big change from this portion of the story that really bugs me. Favorite part.

**Wil:** Mine is that scene where Darcy fucks up over and over and over and over and over and over and over. Love it.

**Molly:** Yeah.

**Becca:** Good choice.

**Molly:** My favorite part has to be Dame Judi Dench just absolutely slaying from [01:10:00] the first moment we see her. I wanted more of her. Which is funny because in the 1995 version and in the book, the entire time we were in Rosings, I was bored. When we finished the book, I was like my least favorite part was Rosings because nothing happened and in this I was like, "I can stay here."

**Becca:** She's perfect.

**Wil:** She sells it so well. Yeah, she's incredible.

**Becca:** I would say my favorite part, I'm going to give it to the proposal scene because it is not proposalgeddon, but it is in its own right in this adaptation, iconic, most amazing. I would say of all the sort of histrionic, melodramatic changes made to modernize this, that one is the most effective. Last but not least, who wins the film? I'm going to say Dr. Joe Wright. I think he had a really hard job. I think the choice to make this not the 1995, to make this not the book was so smart, because I think this movie is just lovely on its own.

**Wil:** I think I'm going to say that the winner of the film is water [01:11:00] and moisture. It's a very wet movie, everyone is drippy.

**Becca:** The audience too at the end of it.

**Wil:** That's so true. Cannot deny it. There's like ponds. There's all this grass. Everything's like misty. It's a very drippy movie, and someone who is from a desert, I don't usually love that, it makes me feel very claustrophobic. Don't like humidity. But here, it works.

**Molly:** Hell, yeah. I'm going to give my win to the opening title with the music coming in, and sunrises in general. I think the music really paints this early morning thing that alludes to the end of the film, which, obviously we'll get to, but the music of this film is just so gorgeous.

**Wil:** Incredible.

**Molly:** Even though there are moments where I'm like, "What are you doing?" When Lizzie is like, [gasps] and then it goes [imitating sound effect] I was like, "Okay," but [01:12:00] every other moment the music was really beautiful. That opening slide with the title coming in with the sunrise was just stunning. I was so excited going into it and I was like, "I'm ready for this." I'm going to give it to the music and sunrises.

**Wil:** Hell, yeah.

**Molly:** Yeah.

**Becca:** Excellent. All right, that concludes this episode of Pod and Prejudice, which for the three of us has been a four-hour recording session. Wil, thank you so much for joining us. You want to tell the people where they can find you?

**Wil:** Yeah, you can find me on Twitter @wilw\_writes. Please, please tweet to me about how great this film is. If you don't think that this film is good-- [pause]

**Becca:** Tweet Molly instead. [chuckles]

**Wil:** Yeah, that'll work.

**Molly:** [laughs]

**Wil:** You can also find my podcast production company including the fiction podcast, I am the showrunner for Valence. You can find that over at hughouse.productions.

**Molly:** Awesome. Well, thank you so much **[01:13:00]** for coming. This has truly been a delight, just such a fun conversation.

**Wil:** Thank you for having me. I have very deeply enjoyed this. Made me even more passionate about this film that I already thought absolutely ruled. [laughs]

**Molly:** So glad.

**Becca:** Yeah. All right. Well, thank you so much for listening, listeners. Until next time-

**Molly:** -stay proper-

**Becca:** -and find yourself 6'3" of pure disaster.

**Wil:** Hell, yeah.

[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). To keep up with the show, you can follow us on Twitter, Instagram, and Facebook at Pod and Prejudice. If you like what you hear, check out our Patreon at [patreon.com/podandprejudice](http://patreon.com/podandprejudice) to see how you can support us or just drop us a rating and review wherever you listen to podcasts. Thanks for listening.