

Molly: Hello, everyone. Before we begin today, we'd like to thank our newest patron, Paula. Welcome to the team. If you want to be like Paula and get access to exclusive content like outtakes, bonus episodes, and more, head on over to patreon.com/podandprejudice. If you're loving the show, but becoming a patron just isn't an option right now, a great way to support us is to share the show with a friend. You can also follow us on social media [@PodandPrejudice](https://twitter.com/PodandPrejudice). And now, enjoy this week's episode covering Part Two of Episode Five of the 1995 BBC version of *Pride and Prejudice* with our guest and friend of the pod, Zach Cohn.

[Pod and Prejudice theme]

Becca: This is Becca.

Molly: This is Molly.

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

Molly: Specifically, we are talking about part two of Episode Five of the 1995 version of *Pride and Prejudice*, starring Colin Firth and Jennifer Ehle.

Becca: If you can say that all in one breath, listeners, you have good lung capacity.

Molly: I was going to say you went to theater school.

Becca: Yep.

Molly: We're here today with our good friend **[00:01:00]** Zach Cohn, who you might remember from the last episode if you listened to that episode.

Becca: Zach, say hello to the people.

Zach: Hello to the people.

Molly: [giggles]

Becca: Tell people a little bit about yourself once again.

Zach: Yes. Molly, Becca, and I, all went to theater school together. We had a marvelous time pretending to be other people and doing increasingly goofy things. Then, we all worked in theater for a while. We are still in the same rough geographical area and are still very good friends. I am very happy to be back.

Molly: Welcome back.

Becca: Welcome back, Zachary.

Molly: We're happy to have you here.

Zach: Happy to be here.

Becca: I mean, a mediocre to have you here.

[chuckles]

Becca: No, I'm kidding.

Zach: Well, see if I return!

Molly: No, we are thrilled. We are thrilled to have Zach here because since the beginning of this podcast, he has texted us offering advice and thoughts and knowledge about things--

Becca: Pearls of wisdom.

Molly: Pearls of wisdom, if you will, about things that we're confused about. We're just really excited to have you here.

Becca: Absolutely. That brings us to scene **[00:02:00]** three of Episode Five of the 1995 version of *Pride and Prejudice* starring Colin Firth and Jennifer Ehle. Bada boom!

Molly: Bada bing, bada boom. Where we just left off was finding out that Lydia and Wickham have run off together. Lizzie is now leaving Derbyshire with the Gardiners, and they're trying to convince her that this is probably a mistake, or it's probably all going to be fine. Mr. Gardiner says, "No man would risk all of everything to do this to a girl who is by no means unprotected or friendless." He doesn't think the temptation is worth it. Lizzie is like, "It's not worth the risk of his own interest, but he would definitely risk everything else." Meaning her whole family, because he's a dick.

Becca: Oh, yeah. He is just a character who has no care for the effects of his actions on others, and that is consistent.

Zach: Yeah.

Molly: Then, we cut to Darcy watching Georgie play the piano.

Becca: One thing I feel I should note, even though my boyfriend thinks she looks like a vampire, they dress her like an actual angel **[00:03:00]** in every scene.

Molly: I think she is an angel. It's like that scene in *Star Wars Episode One* where a little baby Anakin looks up and he's like, "Are you an angel?" Except it's not like that at all because that's gross.

Becca: Are you an angel?

Molly: Are you an angel? Gross. In this moment, Caroline back in the puke dress turns to Darcy and she's like, "You're being really quiet. I hope you're not pining after the loss of Ms. Elizabeth Bennet." And this is my favorite moment of all time. He goes, "What!?" [laughs] It shouldn't be as funny as it is.

Becca: Caroline has no capacity to flirt. But I have to say the interactions between Darcy and Caroline are hilarious because in different ways, they do not know how to human, and it comes out very funnily when they're interacting with each other.

Zach: Yeah. Oh, definitely.

Molly: Absolutely. Especially in this moment. He gets up and leaves after that. We go back to Longbourn, and the baby Gardiners are running to meet their parents who are coming home, and Lizzie gets out of the carriage and she goes straight to Jane. Jane is [00:04:00] stressed. She is on edge. I've never seen Jane on edge before, but she's on edge. Jane brings her up to Mrs. Bennet's room who is in her PJs, with a row of medicines next to her.

Becca: This is the mood to end all moods.

Zach: And she's just screaming!

Molly: Just screaming the whole time.

Becca: Absolutely keening.

Molly: Yeah. She says that she blames the Forsters for all this. She says Lydia is not the kind of girl to do this. When she says that Mr. Gardiner's face is phenomenal.

Zach: Everyone's faces phenomenal. They all just are like, "Have you met your daughter?"

Molly: Lizzie and Jane share a look. Mr. Gardiner squints and raises his eyebrows at the same time, like, "Mm-hmm? Mm-hmm." She says that Mr. Bennet is going to fight Wickham and be killed, and then the Collinses will turn them out of their house. Mr. Gardiner says it's going to be okay. Everything's going to be fine. He's the best.

Becca: Yeah, he's an MVP of this scene in general. You [00:05:00] don't really get to know Mr. Gardiner too well in the book, but the guy that got playing him here is just so likable.

Molly: Yeah, I really like him. I like the Gardiners in general.

Becca: Also, I didn't take down the exact quote here., but Mrs. Bennet describing her physical ailments since Lydia left is sublime, both in terms of line reading and just a general dramatic mood.

Molly: Oh, yeah. She says that there's pains in her sides, flutterings all up and down her body, passing out everywhere. It's great.

Zach: Also, again, to bring up the costume design, I love that she just sort of looks like this screaming mountain of frills.

Becca: Yes.

Molly: In the chair, with the doily on the chair, and then the doily on her body.

Becca: It's just like a ruffle of sadness going down all the way and just the bonnet on top to just cap the screaming woman.

Zach: [laughs] It's so funny.

Molly: So funny. I was dying during this part.

Becca: Oh, yes.

Molly: She tells Mr. Gardiner, [00:06:00] he must stop Daddy Bennet from trying to fight Wickham. He must tell Lydia not to think about her wedding clothes until she's seen her because she doesn't know where the best warehouses are.

Zach: Literally, my notes say, "Ms. Bennet, you fool!"

Molly: She's a fool.

Becca: [in a British accent] A fool!

Molly: Then we cut to Darcy in a carriage, going towards London, and I was so excited when this happened because they are switching back and forth, so that we get to see it happening in real-time, so we know who's doing the thing and who found her and who's paying the debts and all of that we know from the get-go because we see him going and we're like, "Oh, he wasn't running away from Lizzie."

Becca: I also will say this Darcy looks constipated for this entire sequence.

Molly: Oh, I don't like it.

Zach: There's a fine line between righteous indignation and constipation.

Molly: It's true.

Becca: Sometimes, that line doesn't exist.

Molly: [in a singing tone] There's a fine, fine line between indignation and constipation. [00:07:00]

Becca: [chuckles]

Zach: I don't think that's making it to Broadway anytime soon, I'm afraid.

Molly: Sadly not, but maybe once quarantine is over, we can--

Becca: That's what he meant. Yes.

Molly: Oh, yeah. Then, we go to dinner at Longbourn, and it's the Gardiners and the daughters, sans Lydia. Mary is just going on about how bad this all is and how it will be much talked of. Everyone's like, "Yes, Mary. Thank you."

Becca: This is the scene where Mike leaned over to me and just went, "Well, Mary has no one who likes her."

Zach: It's true, poor Mary.

Becca: Because Lydia and Kitty are such a unit. Jane and Lizzie are such a unit. And then, there's Mary with her Bibles and her dead bug collection.

Molly: The thing is, I don't think she's aware of it fully. During this scene, she thinks that she's actually being helpful. She keeps going on about how bad Lydia is. Even when people are like, "Mary, this is not helpful." She's like, "I'm going to keep talking." I really liked in the middle of her sentence, Jane goes [00:08:00] pass the potatoes to your aunt," and she looks up and she goes, "I beg your pardon." Then Kitty is like, "Never mind, I'll do it." Kitty passes the potatoes. Then, Mrs. Gardiner says, "Thank you, Kitty." Kitty says, "That's the first nice thing anyone said to me since Lydia ran away, it's not my fault." Oh, Kitty, she gets blamed for all of Lydia's bullshit.

Becca: She really gets the short straw in that situation.

Molly: She does, but Mary keeps going. She talks about how a woman's reputation is brittle.

Becca: Yeah, she basically says they cannot give their time to the undeserving of the other sex, which I agree with.

Molly: Sure.

Zach: Oh, definitely. Nor the undeserving of one's own sex may I add.

Molly: Indeed.

Becca: Yes, I would say that's true.

Molly: I would date Mary though. What!?

Becca: Repeat that, please, for our listeners.

Molly: I don't know if I want to. It came out of my mouth as a joke and then I felt awkward about it.

[laughter]

Becca: This is a lot of like waxing poetic about the Bible and women's need for celibacy, which is not really my vibe as a Jewish [00:09:00] sex-positive woman. But I think there is a kernel of don't waste your time with boys like Wickham in here, and I think that's fair.

Zach: It is, but it's also like, you can tell that what Mary's really doing is channeling some three or four different sermons she read, rather than actually saying something she thought of.

Molly: Yeah. Though, I will say that, in that way, it made me realize how good of a couple she and Collins actually would have been.

Becca: Yeah, they really would have.

Zach: Oh, yeah. They would have been perfectly-- they could have just talked at each other all day.

Molly: Mm-hmm. They would have been a great match, honestly.

Becca: Because neither of them has instincts for things outside, like internally. They always take outside influence and have it impress upon them and make their-- and then they just like have it go through one ear and out their mouths, if that makes sense.

Zach: Oh, yeah.

Becca: Neither of them thinks analytically and creates their own thoughts. Which is why, Zachary, [00:10:00] you are different than Mary.

Molly: Yes.

Zach: Oh, well, thank you.

Molly: Then, we cut to Jane and Lizzie alone. Jane starts talking about how this is all her fault. She thinks that she urged Lizzie not to tell anyone about Wickham's character, which actually, maybe in the book, yeah, but in the film, Lizzie was the first one to say they shouldn't. Jane was like, "I don't think so. Well, what do you think?" Lizzie was like, "Yeah, I agree with you." So, it wasn't really Jane's fault.

Becca: Well, I think at the end, Lizzie says, "It's neither of our faults," which I think is correct because we blame the predator!

Molly: Yes.

Zach: Yes, we do.

Molly: Yes, indeed. Blame Wickham. This is Wickham's fault and no one else's. Then, Jane shows Lizzie the notes that Lydia wrote to Mrs. Forster when she ran away. She pulls it out of a book she has hanging around, and we get to see this note in real-time as well, which I also liked, because it gave kind of a personality to what's happening.

Becca: Yeah. I think, the sexiest moment we've seen so far, which is Lydia running off with Wickham [00:11:00] in what seems to be a boa.

Molly: She's wearing a white feather boa.

Zach: She's another very frilly person.

Molly: But in a different way.

Becca: Then, she and Wickham just go for a make-out in the car that is reminiscent of a drunk Uber ride?

[laughter]

Zach: That's exactly what it is!

Molly: Yes.

Zach: Oh, my God! They get in the car, and instantly, they're just all over each other.

Molly: What I liked especially about this is that we see how excited Lydia is to leave. We see how furtively Wickham is looking around when he's standing outside of the Uber.

Becca: [laughs]

Molly: He's like, "Is she coming? Oh, someone is to see us?" Then, he sees her and he waves, and she waves and she's so excited. He just wants to get the fuck out of there because he doesn't want anyone to see them. It shows how shady this is. Now, Lizzie is happy that at least this means that Lydia thought she was getting married no matter what Wickham afterwards decided. for them. Jane says that lady Lucas has been kind and has been coming over to [00:12:00] console and Lizzie snaps and she's like, "She should just leave us alone." And Jane is like, "Lizzie, that is unkind. She's being very nice." And Lizzie's, like, "Oh, I'm sorry, but can't you see that more things have been ruined than just Lydia's reputation?"

Becca and Zach: Dun, dun, dun!

Becca: Which now brings us to my next question, which is about the tension built here. In the book, you get this slice of the book where the tension is building and layering, and you do not know what's going to happen to Lydia Bennet, and by proxy, all the other Bennet girls. In the movie version, they're layering this tension, but it's going alongside this sort of weird mystery of what Darcy's doing. If you've read the book, you know what Darcy is doing. If you haven't read the book, you don't know what Darcy's doing.

Molly: Interesting.

Becca: How does that shape this part of the narrative?

Zach: I actually think that it allows this part of the narrative to be sort of equivalent to the one in the book. In a novel, you can have someone do something [00:13:00] off stage, as it were, and only come to it later and it's still compelling. Whereas I think if in a visual medium, like a film, you had Darcy disappear for the narrative for the length of time that he disappears in the book, it would seem jarring, and you might lose track of Dar-- or even worse, confusing, like, "Why did Darcy do that? Didn't he just

reject Lizzie? He acted so weirdly.” So, I think it's a way of saying to the viewer, “Hey, look, Darcy is up to something.” Keeping Darcy in the mind of the viewer, so that they know that he is on some kind of mission and that it potentially branched from his interaction with Lizzie.

Molly: Yes. I wholeheartedly agree with that. I think it centers the narrative around Lizzie and Darcy more than it does around Lydia, which is like this section [00:14:00] of the book is very much like, “What's going to happen to Lydia?” Here it's like, how is this going to affect Lizzie. Also, it keeps us on Lizzie's side because we're seeing that Darcy is doing something, that he didn't just run away. We're like, it's like dramatic irony, is that the right phrase that I'm using, where the audience knows something that the characters don't.

Zach: Yes, that's right.

Molly: Cool. We know that he's doing something, and whereas Lizzie is sitting here being depressed about him not loving her anymore. We're like, “Lizzie, no!” So, it keeps us hooked in that way as well.

Becca: Absolutely.

Molly: Scene four, Lizzie is being sad in her room looking in the mirror later that night. Then she sees Darcy in the mirror, yet another Stanley Kubrick moment.

Becca: Yeah, this is almost a perfect adaptation, but whenever they give you the floating head Darcy, it's just a little bit out of theme.

Molly: I kind of love it. That moment where they were-- in a few episodes back where they were in the carriage and she looks out the window [00:15:00] when she sees Darcy proposing to her again. Then, we jump to underneath the carriage and the horses are gone. [makes galloping sounds] And you're like, “Ah, what's happening? What movie am I watching?”

Zach: It's weird.

Molly: This is kind of like that. it's so weird. This scene #notinthebook. Jane comes in and she's like, “I was just thinking about what you said earlier. I suppose you meant that we don't have a good chance of marrying rich now, because nobody's going to want us now that our sister has disgraced our family name.”

Becca: Lizzie is like, “Yes, that's exactly what I meant.”

Molly: It's very much like, we need to catch you up. This is what's happening in case you didn't get it before. Which, I mean, we knew that because we've read the book and we've talked about the economics of being in Jane Austen many, many times.

Becca: Have we?

Molly: We have, Becca. I bring it up every time. I'm just kidding. Whereas they have not read the book and they need to tell the audience that what's happening.

Becca: Exactly. [00:16:00]

Molly: Lizzie says that she thinks their chances were always pretty bad because they've always been a mess, but now they're nonexistent. She says, "Darcy made it very clear to me." I was like, "Girl, where are you getting that from?" He didn't-- Ugh. I don't know. I feel she's making this up in her head because she's self-conscious and I want her to be a little bit more self-confident.

Becca: Well, I mean, to be fair, we've all made up things going really wrong in our head when we like someone.

Molly: True.

Becca: So, it's like a mood.

Zach: Yeah.

Becca: But I wrote down here, "Babe, he always looks constipated. You're not special."

Zach: Oh, God!

Molly: Ew. Then, Lizzie tells Jane that she told Darcy and that he was very kind, and I noted that she said he was gentlemen like.

Zach: I noticed that as well.

Molly: Yeah. Oh, I just punched my wall.

Becca: [in a British accent] Had you behaved in a more gentleman-like manner?

Zach: Right.

Molly: Because that's the phrase that he had ringing in his ears. What a successful boy.

Becca: Growth.

Molly: Okay. But he made it clear that he wanted nothing more than to be out of her sight, and that he won't be renewing his addresses and Bingley won't be renewing his to Jane either. [00:17:00] Jane's like, "Well, I never expected that, but you surely didn't want Darcy to renew his addresses, right?" Lizzie is like, "Uh, no."

Becca: No. Gross!

Molly: Yeah. Then, we cut to Darcy walking through London.

Becca: Does he just chug a beer in the middle of the street?

Molly: Yes. Yes, he does.

Becca: Why does he do that?

Molly: I mean, he needed fuel to get through the mission that he's on? It was kind of nice that like show-- I don't know if this was common for wealthy people walking among London, but to have people waiting on you while you're in the street, I liked that. It was like a nod to the culture of the time potentially.

Becca: I'm not sure about that. Zach?

Zach: I don't know a lot about this period of London history. But I would imagine there were a lot of different services being offered by people who are just on the street and would accost any rich-looking person who might need that service. I know, for example, that at night, there were workers called link-boys who held lit torches [00:18:00] and would guide people to their houses in the dark because of course, public street lighting wasn't a thing.

Molly: Whoa!

Zach: Yeah, so I'm sure it's something along those lines, where these are just people who are generally available to provide certain services to whoever needs them.

Molly: That's awesome.

Becca: That is incredible.

Molly: Wait, did you call them lit-boys?

Zach: Link. L-I-N-K.

Molly: Link-boys.

Zach: I'm not sure what the etymology of that is, but that's the name for them.

Molly: Well, then the name of the people carrying the beers is the lit-boys.

Zach: The lit-boys! [laughs] Yes, it is.

Becca: Indeed.

Molly: Then we cut back to Longbourn and Kitty is playing that game in the yard where you have a cup on a stick and then the ball hanging from a string and you have to catch the ball in the cup. She's playing that. And then, she sees a carriage approaching and it's Mr. Collins, and--

Becca: She just straight up runs away, which is incredible. That's such a flex.

Molly: She's like, "I wouldn't sit with him for anything." She just sprints off in the other direction.
[00:19:00] Now, I wanted to note, this moment in the book was a letter. He did not come there in the book.

Becca: This is an excuse to put David Bamber, I think is his name, who plays Mr. Collins back in the narrative because his performance is so deliciously disgusting.

Zach: Oh, spot on.

Becca: I mean, it was said before, I'll say it again, the human manifestation of sweat.

Molly: Yes.

Zach: Yeah, my notes say, "What a greasy boy."

Molly: A greasy, greasy boy.

Becca: He is a greasy boy.

Molly: He comes inside, and he's sitting with Jane, Lizzie, and Mary. He says that he was hoping to talk to their parents. And they are like, "Well, this is what you get." Mary says, "It is said that a friend in need is a friend indeed." And he just smiles awkwardly at her and I really liked that moment because she is just so thirsty for him.

Zach: There's an unwritten Jane Austen novel about the hidden longing between Collins and Mary.

Molly: Oh, there's definitely fanfiction about that. And if there's not, then I need some of our listeners to write some. **[00:20:00]**

Becca: Yes, this is an open request, guys. We will hate-read this for you.

Zach: The driest, most intellectual sex imaginable.

Molly: Yes.

Becca: But the least intellectual-intellectual sex because the thing is they're both very academic but neither is intelligent.

Zach: Sorry, when I said intellectual, what I really meant was priggish.

Molly: Yes. [chuckles]

Becca: [giggles]

Molly: Absolutely. They have a Bible in each hand and they like prayed on themselves before they went to do it and then afterwards, they're like, "Alright--"

Becca: And then somehow, it's still floppy and gross.

Molly: Yeah.

Zach: Oh, God!

Molly: Ew, I really hated that. He starts talking about how bad their situation is, and how much he pities them. He says the death of their sister would have been better. At this, I died. Lizzie and Jane both look shocked, and Mary nods like, "Yeah."

Becca: I actually got a screenshot of that moment.

Molly: Oh, phenomenal. I'll post that on our Instagram for our listeners, but their faces during all of this is really, really good. Mary is just so serenely listening to him and thinking that he's the [00:21:00] best thing since sliced bread, which may not have even existed at this point.

Zach: It did not.

Molly: Nice! Then, Lizzie and Jane are upset.

Becca: Jane is holding Lizzie back.

Molly: Oh, yeah, she is. He says that Lydia is very bad, how Charlotte told him that that's probably a result of her breeding. And I was like, "How dare he bring Charlotte into this? You know Charlotte didn't say that."

Becca: Yeah, no, Charlotte definitely was like, "Yes, whenever you say, babe." Just not really paying attention.

Molly: At one point, Kitty peeks in through the window from behind Mary's shoulder to see if he's still there.

Becca: An incredible moment. Again, I was watching this with Mike, and he just goes, "Fucking Kitty," as soon as she popped into the frame.

Molly: I love her. I think she might be my favorite Bennet sister.

Zach: Kitty?

Becca: What!?

Molly: I don't know. I really liked her in this movie.

Becca: That is such a hot take. I can't even handle it.

Zach: That is a scalding take.

Molly: Listen, I think Kitty has been unfairly treated. Yes, she's not my favorite Bennet sister. That was an exaggeration. But Lydia is annoying. Mary kind of sucks. **[00:22:00]** Well, Jane is Jane, and Lizzie is Lizzie. They're like-- I'm going to count them separately.

Becca: Okay. That is fair. Of the three younger Bennet sisters, Kitty being your favorite is fair.

Molly: Thank you.

Zach: Yeah.

Molly: Oh, I also noted that Mary's bangs are bad and that was a nod to the costume person.

Becca: This is more evidence that she was meant to live in Williamsburg as an introvert in the 21st century because she has those damn Amelie bangs that are everywhere in Brooklyn.

Molly: Mm-hmm. But hers are like lightly curled. They're not-- It's like you can tell that everyone else put effort into their bang curls because that's like the style at this time. Mary's are just like saggy and they match Collins's greasy hair.

Zach: Colin's hair is very-- there's something very 2009 about it.

Molly: Yes, he could be in Green Day or something. It's like coming forward and it's like hot.

Zach: No, he could not. Mr. Collins could not be in Green Day!

Molly: Listeners., I'm hiding my face behind my hands.

Becca: He could watch a Green Day concert.

Molly: Yes. He's a wannabe Green Day fan. **[00:23:00]** He doesn't even listen to Green Day, but he's like, "Ooh, I want my hair to do that," and he tried to push it forward in that way, but it just ended up being stringy and straggly and not good. Is that fair?

Zach: I still don't think Collins-- if anything, Collins would be a Christian rock fan.

Becca: Oh, my God!

Molly: Switchfoot.

Becca: Oh, yeah.

Molly: I went to a Switchfoot concert once, fun fact about me.

Becca: Did they dare you to move?

Molly: They dared me to move.

Becca: I don't want to pay for that song, so we won't go any further.

Molly: All right, listeners. I'm not a Green Day person. So, I might be totally mistaken in all of that. And let's trust Becca and Zachary on this one. His hair is not good, that's what we can say about that. Then, he says who will connect themselves with such a family? He's just being so rude that I truly feel like it's unforgivable, and I can't even think of him as the bumbling idiot that I once saw him as. He's just cruel in this moment. When he says who will connect themselves to such a family, he goes to sit down and then Lizzie stands up, so then he stands up. I really liked this. **[00:24:00]** I wrote in my notes, the shitty-downy-standy-uppy thing that they have going on, because it's like they have to be standing at the same time.

Anyway, Lizzie stands up and so he stands up and she says, "Who indeed? In view of that consideration, you may feel that it would be unwise for you to stay any longer now." I really just wanted to scream, "Yes, girl!"

Becca: It's the satisfactory-- like putting Collins in his place, you never really get in the book.

Molly: Yes, because this wasn't in the book. It was a letter.

Becca: It was a letter.

Molly: Right. She says she believes that a clergyman can't be too careful, especially one who has the condescension and patronage of Lady Catherine de Bourgh.

Becca: [with a British accent] Catherine de Bourgh!

Molly: And he's like, "Oh, you're right, dear cousin. I should leave." So, then he leaves and he thinks it was his idea and it's great.

Zach: It's brilliant. It's brilliant on Lizzie's part.

Becca: Oh, yes.

Molly: Lizzie's pissed.

Becca: And Jane's like, "I think he means well," and she's like, "You think wrongly, Jane!"

Molly: [giggles] So good. Mary's like, "Well, I think it was very kind of him to come."

Becca: Which is why no one likes Mary.

Molly: **[00:25:00]** And then, Kitty pops out from behind a wall, and she's like, "Is he gone?" And they're like, "Yeah." And then, Mrs. Phillips arrives. This was one moment that in the book, I remember thinking about a lot, but this was in passing. She was like, "I got to go talk to your mom lest the servants here, the better." They only have really one servant that we get to know, but in the book, I remember that was a big thing where I was like, "Why don't the servants want to hear?"

Becca: Oh, it's because the servants gossip with other servants.

Molly: But there is only Mrs. Hill. But in any event, Mrs. Phillips arrives, she goes to talk to Mama Bennet. This is when Mrs. Phillips tells Mrs. Bennet that Wickham has debts and also that he's slept with everyone's daughter in town. This moment was brilliantly done because in the book, it was everyone's wives, but they were like, "No, we're going to drive home the fact that he's a pedophile."

Becca: Yeah, they're not pulling punches with the whole sexual predator thing.

Molly: No.

Zach: I also love the dynamic between Mrs. Bennet and Mrs. Phillips. **[00:26:00]** I was in a park on Long Island a few days ago, and there were these two older ladies who were having a very animated conversation as they were playing mahjong. That's very much the vibe.

Molly: Yes!

Becca: That is exactly the vibe. And you know what adds to the vibe?

Zach: What?

Becca: Mrs. Bennet has upped her morning ruffles to include a shawl to make it even more of a mood.

Molly: Absolutely.

Zach: Oh, my God! Yes!

Molly: One moment in this that I really loved was when they were like, "I never trusted him to begin with. No, I warned them. I did." But it's like, "Mrs. Bennet, you know you did not."

Becca: Oh, my God. Yeah. That is a selective memory if I've ever seen one. We already knew that Mrs. Bennet had that.

Molly: Yes.

Becca: That brings us to my next question, which is more of a discussion. There are a lot more explicit about the consequences of Lydia's actions here. We've read the book, but when we read the book, I also gave you a mini-lecture on why Lydia's mistake was so significant. **[00:27:00]** Why do you think they changed it from the TV movie, miniseries shebang, as it's commonly known?

Molly: Why they were more explicit about what's happening?

Becca: Exactly. They really were explicitly like this is what's going to happen to each daughter.

Zach: I mean, I think it does-- in light of the mini-lecture that you gave Molly, Becca, I think it does take a little bit of a hammering home to a modern audience how serious this is because we hear stories, and well, maybe not know people, but elopements do happen in our time. They occur, but they're not

something that can ruin the fortunes of an entire family. I think the makers of the film knew that they had to get that part of it across.

Molly: Yeah, because if it's not super clear, like to me when I first read the book how it wasn't super clear, I was like, "I don't see why this is a big deal." Then the stakes of the whole thing are just like, [00:28:00] really low.

Becca: You guys hit the nail on the head. I think it's that in Austen's time, the stakes of the situation were self-evident to the audience that she was catering to. But for us, as readers of *Pride and Prejudice*, no matter how universal the themes are, the gravity of her behavior and Wickham's disgusting nature is not as severe as it would be in that time period. So, we need to be able to as an audience understand what's at stake.

Zach: I think that's part of why they play up the predatoriness of Wickham as well because-- I mean, it's certainly an issue in the Austen, but the main issue is Lydia, is Lydia's being reckless. Whereas in this we get a little more of a sense of, it's also a problem of this incredibly loathsome man who is taking advantage of someone, and that reads to a modern audience.

Molly: Yeah, it's definitely more relatable for us to hate someone because they [00:29:00] are a pedophile than hating them because they're poor.

Becca: Yeah, I've said it before, and I'll say it again, the part of *Pride and Prejudice* that aged the poorest is the treatment of Lydia because as modern-day-- we're all modern-day feminists, we don't approve of blaming a 15-year-old girl for making a few mistakes and getting targeted by a 30-year-old guy and having her whole life ruined, that doesn't compute with how we think like, "Oh, she got her just desserts." So, this plays more like Wickham is the absolute worst than Lydia's the absolute worst.

Molly: I think that I got a bit of a wake-up call of my treatment of Lydia in having read the book. In this next scene, which is a great segue because we jump to Lydia and Wickham in London. Lydia is looking out the window and she's asking when they can go to Hertfordshire. Wickham is just like, "Get away from the window." We see that she is just a kid who thought that she was in [00:30:00] love and was going to marry this man, and he couldn't care less about her really. She's just an accessory to him and we get to see her being miserable, but she doesn't know she's miserable yet.

Becca: Also, it is so clearly a sex den.

Molly: Oh, yeah.

Zach: Oh yeah.

Becca: The way they play it out. The way that she's toying around the bed, the way he's got his shirt unbuttoned. They're subtle about it, but they're much more explicit about it here than they are in the books that this is-- they have just been having sex in this room.

Zach: It's a Regency Motel.

Becca: Yes.

Molly: Yeah, and he says that they can go to Hertfordshire after he settles his “business affairs,” and that’s obviously his debts. She says she wants to go out and see, please, and she’s like running your hands through his hair. He’s just drinking wine and ignoring her and saying, “It’s all going to happen eventually.” I just feel really bad for her because she thought that she was going to get this dream experience. It’s not what she [00:31:00] had hoped for. In my notes I wrote, “I actually...feel bad for Lydia.” And then, Becca wrote, “You should, she is 15.” That was my wake-up call, like, “I should have been nicer to Lydia throughout the book.”

Becca: No, it’s not totally your fault. Austen writes the books so Lydia’s unbelievably annoying. But I have always been a defender of Lydia, even when she is at her most annoying as not deserving the fate she gets.

Zach: Oh, yeah. Making it explicit in this way also made me think a little bit ahead because obviously, having read the book, we know where this is going, to Lydia being married to this guy who is stuck with her now and can’t do anything about it, and clearly has no patience for her, it’s a really sad situation.

Molly: Yeah.

Becca: It’s absolutely a tragedy for the both of them, but particularly for Lydia.

Molly: If this were to happen, rewritten for today, what I would hope to have happen with her is that she gets [00:32:00] to leave him, come home, her family accepts her back, and she gets to live the rest of her childhood and then get married when she’s actually ready to, and Wickham goes to jail for being a pedophile.

Becca: Without giving anything away, I think there is particularly one adaptation of *Pride and Prejudice* that gets this storyline correct in the modern era. I’m not going to say which it is.

Molly: Ooh!

Zach: Interesting.

Becca: But when we get to it, you’ll know and we’ll have a long talk about it.

Molly: Cool. Then, we cut back to Longbourn, and Jane has received a letter from her uncle saying that Daddy Bennet is coming back, and they haven’t found Lydia yet, which makes Mrs. Bennet very, very stressed. She’s like, “Oh, no, who’s going to find Wickham?” And she asks for her smelling salts and then Jane holds her smelling salts out to her, and she snorts them. It was so funny. I have never heard of smelling salts before. I was like, “What the fuck is going on?” And she sniffed them.

Becca: She’s about to faint, and it’s keeping her conscious.

Molly: Well, it [00:33:00] was phenomenal, whatever it was.

Becca: Sublime as a performance, is amazing.

Molly: Then Daddy Bennet comes home in the rain.

Becca: In an iconic cape.

Zach: Yes.

Molly: Oh, yeah, velvet at the top.

Becca: [unintelligible [00:33:11].

Molly: He's very sad, and it's raining. Then we cut back. There's a lot of cuts in this episode. It's like boom, boom, boom.

Becca: Again, because we're running parallel to that Darcy plot.

Molly: Yeah. So, we cut back to Darcy, and he's in London, and he pays this girl on the street. This is what you're talking about earlier, Zach. He pays this girl on the street for information, I guess, and she points him in the right direction of where he's trying to go. I know what he was asking her, but the audience doesn't know. He goes, and he knocks on a door, and then the door opens. And it's Mrs. Young, and she just looks so caught in the act. She's like, "[gasps]"

Becca: She just knows. Which means you've done something wrong, if you open a door and you're like, "Oh, shit."

Molly: Yes. Then we cut back to the Bennet girls sitting together. Lizzie is going to go get some food for her dad and Jane is going to go get tea for her mom. But then, Daddy Bennet comes out of his office [00:34:00] and he says that he blames himself for all of this. Lizzie says he's being too severe on himself. And he says, "For once in my life, let me feel how much I am to blame."

Becca: And this part is a little heartbreaking. I think it really speaks to Daddy Bennet understanding his own shortcomings.

Molly: It does, and then immediately though, he does say, "I don't think I'm going to be sad for too long. I'm going to get over it." Still peak Daddy Bennet. Kitty says that Lydia always wanted to go to London and he says that she's going to be happy there, and she'll be there for quite some time. Then, he tells Lizzie that he isn't upset with her that she was right back in whenever she had that conversation with him about Lydia needing to calm down, and he thinks that it shows greatness of mind. And then, Jane gets up to go bring tea to her mom and he starts making fun of Mrs. Bennet saying that next-- like he should put on his nightcap and sit in his library and wail about everything. Or maybe he'll save it for when Kitty runs away. Kitty's like, [00:35:00] "I'm not going to run away. If I go to Brighton, I'll be much better behaved than Lydia." And then, we get Daddy Bennet raining down.

Becca: "You will never go to Brighton!"

Molly: "You will not leave this house for 10 years!"

Zach: "If you're good for the 10 years, I'll take you to review at the end."

Becca: Again, poor Kitty suffering for the mistakes of her sister.

Molly: Yeah. I do think that he was a bit harsh in this scene. I didn't picture him being quite so mean.

Becca: I did a little bit but I just have to respect the sass game when he's also upset. He's still quipping.

Molly: He is quipping, which is the end of that scene.

Becca: Which brings us to a very important observation you made at the beginning of the next scene.

Molly: Oh, God, I wasn't sure if I should say this or not, but I guess I have to.

Becca: We can cut this if you decide against this, but I feel we need Zachary to weigh in as well.

Zach: All right.

Molly: You're right. We cut to Darcy in London, and he's wearing these pants, and my question was, did they stuff his pants? Or is his ween just that big?

Becca: No, no, we discovered watching this closely that Colin Firth must just have a huge penis. [00:36:00] I watched this like three times back to make absolutely sure, but you see the full explicit outline of his junk in those very tight pants.

Molly: Yeah, I can't not look at it.

Zach: I'm speechless!

[laughter]

Zach: I feel like I'm on an episode of an entirely different podcast.

[laughter]

Molly: That brings us to scene six. We see Darcy in London, walking down the street. Then, we cut to inside Lydia's inn and she is again begging Wickham, can they please go out tonight, and he's straight up not saying anything in response and ignoring her. And then, she looks out the window and she starts joking around. She's like, "Lord, what is he doing here?" And Wickham panics. He's like, "What!? Who!?" And Lydia's like, "Oh, you'll never guess." And he's like, [in a high-pitched tone] "Who is it!?" I just surprised myself a little there. [laughs]

Becca: [imitating Christian Bale's Batman] Where's Rachel Dawes?

Molly: What? [laughs]

Becca: That's from Batman.

Molly: Oh.

Becca: It's from *The Dark Knight*.

Molly: Sorry, I'm a [00:37:00] little loopy right now.

Becca: Ooh. I'm slowly melting like a popsicle here. So, I'm with you.

Molly: She goes, "It's Mr. Darcy." Da, da, da!

Becca: That is a perfect dramatic payoff, though, in this episode, because you have the building tension of what's going to happen to Lydia, and are they going to find Lydia and you have this building tension of this weird task that Darcy is doing. Then that lines up perfectly in that moment where she just says, "Mr. Darcy."

Molly: Totally. Then we cut to with dramatic music. A messenger arriving at Longbourn and giving a message to Mrs. Hill who then gives it to Mr. Bennet, and then Mrs. Hill walking around to the side of the house, and she sees Lizzie and Jane," and I wanted to make a note about the music here. It's the theme song in a minor key.

Becca: Yes.

Zach: Ah-ha!

Molly: Ah-ha! Mrs. Hill tells Lizzie and Jane that an express came from Mr. Bennet from Mr. Gardiner, and Lizzie and Jane just drop their baskets of flowers and sprint out to the garden. They go, [00:38:00] they find Daddy Bennet and they're panting, and Lizzie gets there. She like stumbles over her lines because she's out of breath. And she's like, "What the-th- uh-the news came from Mr. Gardiner?" She can't say it. Then, Jane runs up next to her, and he gives them the letter and asks Lizzie to read it aloud.

We get the letter. We get Lizzie reading the letter really fast, which I thought was great. She's like, "Oh, he's found them." Jane goes, "Oh, it's as I always hoped. They are married." Lizzie goes, "They're not married." Jane says [unintelligible [00:38:34], which was beautiful.

Becca: Yes.

Molly: The letter says they're not married, but if Mr. Bennet agrees to the sum of money that Mr. Gardiner has made Wickham agreed to, then they will be married. Lizzie is surprised that it's only £100 per annum. Mr. Bennet is like, "Yeah, read on." I really liked this was a theme throughout the scene. Every time Lizzie read [00:39:00] a sentence and looked up expectantly, he was like, "Read on, read on, read on, read on." He was great in this scene.

Becca: Oh, yeah, absolutely. The one thing I would say is that he's wearing this straw hat and I find it extremely distracting for the entire season.

Zach: Yeah, straw hat's fun. It's jaunty.

Molly: Yeah, I liked it.

Becca: It is, but this isn't a jaunty scene.

Molly: It's a nice juxtaposition there with the jaunty hat and the nice setting, but the confusion of what's happening. The second part of the letter says that there might be even some money left over after they're married to give to Lydia. Lizzie is like, "That's not possible with all those debts." He's like, "Uh-uh. Read on, read on." Jane says that she thinks that he must actually be in love with her. Wickham must be in love with Lydia. And Daddy Bennet, I loved this part, said, "Think that if you will, if it makes you feel better," and Jane like smiles very contentedly, like, "Okay, I will continue to think that." Very Jane.

Becca: Yeah, and I also I think [00:40:00] one of the things they also do here is they make the Daddy Bennet stress over how big a deal this is much more explicit as well, like the burden on him of having had somebody pay this much money to save his daughter.

Molly: Yeah, he says at the end, "I have two questions. One, how much money did Mr. Gardiner lay down to make this happen? Two, how will I ever repay him?" That's like, *the* thing.

Becca and Zach: The thing.

Molly: It is very explicit. Whereas in the book, I was like, that seems like a good thing. I was like where Jane is, at this point, like, "Okay, good. He's going to marry her for not so much money and it's going to be okay." Then, we get Jane and Lizzie alone later, and Lizzie is stressing about how she told Darcy, and how he must be congratulating himself on his escape, how he must despise me now. Jane is like, "Why do you care?" Lizzie says she doesn't know why, but--

Becca: Okay, Lizzie. At this point in time, I'm like just go search your feelings, [00:41:00] because again, we've been watching a lot of *Star Wars*.

Zach: Of course.

Molly: Yeah, well, I saw that note, and this entire episode, I was getting really big Alec Guinness as Obi-Wan Kenobi vibes from Daddy Bennet.

Becca: I could see that. The grave fallen master.

Molly: Mm-hmm. Lizzie says, the last line is, "I don't know, but I cannot bear to think that he is alive in the world and thinking ill of me." Then, she sees him standing, staring at-- I mean, in her mind, she sees him standing, staring at something, and that's the end of the episode. Woo, what will happen next?

Becca: That brings us to Becca's final ending study questions. Hoo, we had a lot of ground to cover today.

Molly: We did.

Becca: First question. Favorite line delivery?

Zach: Honestly, can I say just Mrs. Bennet in general.

Molly: Yes.

Zach: Her whole-- I know she's just shrieking the whole time, [00:42:00] but it's perfect. It's just perfect.

Becca: It's absolutely perfect. It really captures, like you want to feel bad for her because her stress is earned, but her methods of conveying such stress are so funny.

Molly: Yeah, mine was tied between two. I think I know which one wins, but I want to give an honorable mention to Lizzie standing up to Collins and saying, "Who indeed? In view of that consideration, you may feel that it would be unwise for you to stay any longer now." And then making him leave, but the one that actually wins is when Caroline tries to ask Darcy, like, "I hope you're not pining over the loss of Ms. Eliza Bennet?" And then, he goes, "What!?" Because it's so short and so much frustration and exasperation and just overall doneness with Caroline's shit, comes out in that one moment, and I loved it.

Becca: Awesome. My favorite is actually Lydia as she sees Mr. Darcy out the window and says, "Mr. Darcy!"

Molly: Yes!

Zach: Yes. [00:43:00]

Becca: That line delivery because it ties together the whole episode and the tension of the episode so perfectly.

Zach: Oh, it's brilliant.

Becca: So good. All right. Next one, noticeable changes between book and movie. We touched on a few of these, but share your thoughts.

Molly: Well, there is the seeing Darcy in London while it's happening in real-time aspect of the film that just adds a different level of tension than the one we had in the book, which was, "Where the fuck did Darcy go? Who's paying this money?" Whereas here we get that dramatic irony that we talked about before, like knowing that Darcy is out there doing a thing while we're at Longbourn, they don't know what's happening yet.

Becca: Yeah.

Zach: The most notable one to me was, aside from the whole Darcy parallel thing, was the one I mentioned before about leaving out the sort of hints in the scene with Darcy and Lizzie at the inn that he might be tempted to do something about it or is genuinely sympathetic. It really sets up [00:44:00] that Lizzie feels that it's completely over, that there's nothing that can be done to salvage her

relationship with Darcy at this point. I think that leads very satisfyingly into the high when she realizes what he's actually doing.

Becca: Absolutely. I echo both of the things you just said. I would add on to that my own comical one, which was Collins coming in person.

Molly: Oh, yeah.

Becca: To bring his good tidings, smugly to them.

Molly: Yeah, that was grody.

Becca: Yes. And just also because that performance is so good.

Molly: It's so bad, but it's so good.

Becca: It's so bad it's so good. Favorite and least favorite parts of the episode.

Zach: My least favorite part of the episode was that last scene with Lydia and Wickham, not because it was badly done, but because it was so deeply unpleasant and wrenching to watch. You see Wickham sloshing wine into his mouth looking grim. **[00:45:00]** You see Lydia's hope waning as she realizes the situation she's in. It's horrible.

Becca: I agree.

Zach: My favorite part of the episode was, I've got to say Mrs. Bennet again, there is something so wonderfully compelling about this screaming, beruffled woman panicking about all the wrong things.

Molly: Yes, completely. I think my least favorite part is the Collins thing because I was so angry at him the whole time. I know that he's a great performer and that's all great and good, and how funny, but how fucking gross can a human be? But also, it gave some really great moments, like Kitty peeking in through the window.

Becca: Oh, yeah.

Molly: Lizzie standing up to him. All good things. He, bad. Him, no good. My favorite part might be Bingley coming in all excited and being like, "Are all your sisters still at Longbourn?" **[00:46:00]**

Zach: Oh!

Molly: Yeah. He's so sweet and precious. Also, after Lizzie sings and everyone's clapping, he turns and he goes, "Truly remarkable," or something like that, and it's adorable. I love him so much.

Becca: Ah, such an injection of sunshine into an otherwise dark episode. I think my least favorite part for me is the continued use of the Stanley Kubrick moments where people just float in voice wise or head wise for a second. It just feels out of touch with the rest of the style that we're-- otherwise, totally enclosed in.

My favorite thing in this episode is actually Zach's least favorite. I think that the Lydia and Wickham scenes in the hotel in London, or the inn in London are very, very smart in this adaptation because I've been on a rampage for years trying to defend Lydia in this book because even though she's annoying, she doesn't really deserve her fate, and I think you really get a sense of the actual hardship she will go through. It really, I think, [00:47:00] humanizes her more than the books do. In my own way, even though they're hard to watch, those are my favorite parts of this episode.

Molly: Yeah, and those are also a nice notable addition.

Becca: Absolutely. Then last category, who wins the episode?

Zach: I mean, the obvious answer for me is Darcy just because of his decisiveness and the fact that he instantly springs into action, finds out where Wickham is, and resolves the situation over the course of the episode.

Molly: This is true. This is a logical answer. But I think that, for me, as much as I love my sweet, sweet boy Darcy and I think that he does the important work in this, I might have to say Mama Bennet, just because she sticks in my brain so much after this episode. Some iconic moments from her in this, so I might have to say her.

Zach: Funny thing, I really only said Darcy because I couldn't say Mrs. Bennet again, because I've said Mrs. Bennet for three of these.

Becca: Because she's so great.

Molly: Well, I'm glad that I got to say it. I was like, "I bet [00:48:00] Zach's going to say mama Bennet." And then you said Darcy, and I was like, "That is the right answer, but someone has to say Mama Bennet."

Becca: I'm actually going to put a weird throw in there, but I think the composer wins this episode.

Molly and Zach: Ooh.

Becca: Because I think that the tension in this episode is so heightened by the really smart pacing and rhythm of the music to everything that's happening.

Molly: Yes. And so many variations on the theme, we love a variation.

Becca: We love a variation.

Zach: We do.

Molly: [imitating variation theme]

Becca: So, I'm going to give it to all three of the people that we mentioned. They're all great.

Molly: They are. And Georgiana.

Becca: Oh, little baby chicken nugget Georgiana.

Molly: Yeah.

Zach: The veggie nugget.

Molly: The veggie nugget.

Becca: Yeah, the vegan nugget.

Molly: Yeah.

Becca: All right, listeners, that concludes this episode of Pod and Prejudice. Zach, thank you so much for joining us. This was absolutely delightful.

Zach: Thank you for having me. It was an absolute pleasure.

Becca: Ah, of course. You bring so much intelligence, thought, and humor to the discussion. We love it.

Molly: You truly do.

Becca: Do you want to tell the people where they can find you? [00:49:00]

Zach: If you'd like to find me, I am on Instagram @zachary.cohn, C-O-H-N.

Becca: Awesome.

Molly: Well, thank you again so much for coming. Listeners, that is the end of this episode of Pod and Prejudice. Until next time, stay proper--

Becca: --and find yourself a not Wickham.

Molly: A not Wickham.

[Pod and Prejudice theme]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cooke. 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. To keep up with the show, you can follow us on Twitter, Instagram, and Facebook @PodandPrejudice. If you like what you hear, check out our Patreon at patreon.com/podandprejudice to see how you can support us, or just drop us a rating and review wherever you listen to podcasts. Thanks for listening.