

Molly: Hello, everyone. Before we begin today, we'd like to give a shout out to our newest patron, Ghenet. Welcome to the team. If you want to be like Janae and get access to our notes, screenshots of our group chat, outtakes, and more, check us out at patreon.com/podandprejudice. We'd also like to remind you that we are selling stickers on our website. They're available in two designs. We have the Jane Austen face from our logo as well as ones that say Pod and Prejudice, both designed by the wonderful Torrence Browne. Those are available at podandprejudice.com/merch. And now, enjoy this week's episode covering the first half 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 here to talk about Episode Five of the 1995 version of *Pride and Prejudice*, starring Colin Firth and Jennifer Ehle. We are **[00:01:00]** here with our good friend of the pod, Zach Cohn, who many of you have heard us talk about a lot because Zach is very, very good with the Jane Austen takes. Zach, how's it going?

Zach: It's going very well, Molly. Thank you for having me on.

Becca: We're so happy you're here. Why don't you tell the people a little bit about yourself?

Zach: Becca, Molly and I all went to the same theatre school. We were in a number of different productions together. We all worked in the theatre industry for a while. Now, we are all in roughly the same geographical area, and we are still very good friends. And these two ladies invited me to have a guest spot on their marvelous podcast of which I am a fan.

Becca: Zach is also encyclopedic in some of his knowledge of the English literary canon.

Molly: It's true.

Becca: So, he has been very helpful. Whenever we yell about something vocabulary related on the podcast, Zach is always kind enough to text me and be like, "This is an answer **[00:02:00]** to your question."

Zach: You know.

Molly: Yeah. One of our favorite emailers.

Becca: Oh, yes, absolutely.

Zach: Oh, for sure.

Becca: So, then Molly and I decided we actually had to get you guys some firsthand Zach knowledge of English literature, or Colin Firth staring directly at women like he either wants to hug them or eat them.

Molly: Eat them!

Zach: God, would that he would stare at me like that? I'm just saying.

Becca: [laughs]

Molly: Yeah, same.

Becca: That's the most relatable mood of watching this movie honestly, is which do you want to have sex with, Darcy Or Lizzie? The answer can be both.

Molly: It's both.

Becca: All right, so before we get into the episode, just a couple questions for the fans. What is your background relationship with Jane Austen's work?

Zach: Sure. Actually, when I first started listening to the podcast, I did not have any Jane Austen experience at all. I knew something of English literature, and I knew something of that era, but I didn't really know Austen. And then of course, once I started listening, I devoured *Pride and Prejudice*, and loved it.

Becca: Oh! [00:03:00]

Molly: Well, that was our entire goal with making this podcast. So, that makes me so happy.

Becca: This is everything we wanted to happen.

Zach: Oh, good. I'm glad. I do intend to read the rest of Austen when I get a minute and I'm not reading 12 other things.

Becca: Well, spoiler alert for the rest of this podcast. You can also read along as we read the rest of the Austen books as well because that is what we intend to do.

Zach: Really? I was aware of that as a matter of fact.

[laughter]

Becca: All right, so next question for you, Zachary. What is your favorite thing thus far in the Austen canon?

Zach: [laughs] Well, the obvious answer would be *Pride and Prejudice* because it is the only Austen novel I have directly read at this point, though I was quite a fan of Bedlam's *Sense & Sensibility*, their theatrical version, which ran several years ago and which was a true--

Becca: Oh my gosh, I was obsessed with that production. I never got to see it because I wasn't living in New York at the time. But listeners for those of you don't know, there's a [00:04:00] wonderful company in New York City that did an adaptation of *Sense & Sensibility* to the stage and it was just adored by critics.

Zach: It was marvelous.

Molly: Very obsession-worthy, maybe we can get *Bedlam* on the show. *Bedlam*, you're welcome to come on the show.

Becca: Yeah, we're going to have to start tweet storming them. That's got to be a thing. All right. I've got two more questions for you. Favorite character so far or character you relate to the most?

Zach: The character I relate to most? Oh, man, it's honestly probably-- for most of my life I've been a Mary, that sort of like popping out, out of the corner, to say something that's very witty and very nobly attempted, but just not there.

Becca: Oh, no, Zachary, first of all, we stan Mary on this podcast.

Molly: We love Mary in this house.

Becca: Second of all, your hot takes are always welcome.

Zach: Oh, thank you.

Becca: So, the fact that everyone is mean to Mary in this, is not [00:05:00] indicative of how we would feel about you waltzing up to a piano and playing in the middle of a Bingley ball.

Molly: Absolutely. I think that movie Mary, at least in this, well, it is a brilliant take on Mary. That is not the take in my head that I had for Mary--

Becca: She's not gay enough.

Molly: --because Mary much more of like a you type, as like, we love her.

Zach: Oh. Oh, my God. I'm very flattered.

Becca: So, last question. Do you have any hot takes so far about Jane Austen works?

Zach: Hot takes, hot takes. I mean, one of the things actually, and I'm sure you've discussed this before. I guess my hot take is noticing how important the distance and decorousness of the society is to the romance. There's a book called *Eros the Bittersweet* by Anne Carson, who's this classical scholar and wacko writer. She's amazing. And she talks about how in order to have eros or desire, you need three points, the lover, [00:06:00] the beloved, and then something in between them, an obstacle or a space. Only when all three of those elements are present, do you get that electric charge of desire. And

I think Jane Austen is a case study in that, in how that separation, engendered by the society and engendered by the circumstances of the characters creates really powerful romance.

Molly: Hell, yeah.

Becca: That was gorgeous.

Molly: That was really beautiful.

Becca: That is a hot take in like the hottest sense. Not just because it's 97 degrees in Brooklyn right now.

Molly: Yeah, I was going to say Becca's sweating, because that was such a hot take.

[chuckles]

Molly: Also, it is so interesting and I think that's something that we don't do enough on this podcast, but that I'm inspired by that to do is placing Austen in the greater context of scholarship, and as a literary work, how is she doing what she's doing? I think that, yeah, brilliant.

Becca: I think that Zach touches on what has made this book timeless, which is the **[00:07:00]** capacity to breed in so many readers so much emotion and desire when it comes to these two characters, who for an entire book, barely touch. I think that framing it as the society and the repression and the circumstances breeding, that is very key and very wonderful.

Zach: And very sexy. Just saying.

Molly: Yeah.

Becca: And very sexy. Nothing is sexier than standing away from someone and staring at them, as Colin Firth makes abundantly clear in this episode, which I think is a lovely segue--

Molly: It is.

Becca: --into Episode Five.

Molly: Yeah, let's get into it because I'm going to burst into tears any moment now just thinking about him smiling at Lizzie across the room.

Becca: I'm going to burst into flames from the sweat, so the combination is that this is going to be a mishmash of sorts.

Molly: I was going to say, damn. Yikes.

Becca: **[laughs]**

[00:08:00]

Zach: A sort of Austenian swamp, if you will.

Molly: [laughs]

Becca: Yes, exactly. Ooh.

Molly: Speaking of swamps, scene one begins with the sweeping view of the countryside and we get to see that nice rock that is shaped like boobs. I don't know if anyone else noticed that.

Becca: I didn't notice.

Molly: You didn't notice?

Becca: I didn't.

Zach: That was something I had not picked up on.

Molly: Maybe it's just me.

Becca: Well, you know what? First of all, you are the only person here who enjoys boobs on a significant other.

Molly: That's true.

Becca: That might be part of it.

Molly: Boobs on a brain. Yikes.

Becca: Exactly. You got boobs on brain. Second of all, this is I think the sexiest in terms of like, most sexually explicit episode of this miniseries.

Molly: Yeah.

Zach: Oh yeah.

Becca: It could start with boob rocks.

Molly: Boob rocks. Anyway. Then, we get Lizzie arriving back at the inn after a walk. The inn is called the Bull. Hannah, the servant girl there tells her that there are two gentlemen and a lady there to see her, and one is Mr. Darcy. Lizzie gets this little smile on her [00:09:00] face, like, "Ooh, Darcy's here to see me." Ah, they love each other.

Becca: They're so stupidly into each other. And I think the Jennifer Ehle and Colin Firth play it very well.

Zach: Oh, definitely.

Molly: She goes inside, and Darcy is there and he like shoots up when she walks into the room, adorable, and we can see Georgie standing behind him peeking out from behind.

Becca: This is a deep cut, but Zach, I think you're with me on this one. Has anyone out there watched the BBC show *Merlin* that premiered maybe 10 years ago.

Zach: Unfortunately, I never actually watched *Merlin*.

Becca: Ah, okay. So, this is just me, but I'm 95% sure that Georgiana plays an evil witch named Morgause on *Merlin*.

Zach: Oh, how fun.

Molly: I think you're right because I googled her because I got really-- I was like she looks so familiar. She is in the David Copperfield from 1998 that the BBC did, with Daniel Radcliffe and the rest of the cast of *Harry Potter*. So [00:10:00] that like-- I got went on whole rabbit hole with that, but she's in that. I think I recall *Merlin* being on the list of things. Her career really skyrocketed.

Becca: I believe she's a BBC darling. I don't remember her name off the top of my head, but I do believe her to be a BBC darling. I'm also outing myself as a huge nerd because only nerds watched *Merlin*. It is the dishiest, dumbest, most fun you will ever have watching a fantasy series about pretty British people who are parts of Arthurian legend.

Molly: Becca, you're not outing yourself as a nerd in this moment. You've literally recorded 25 episodes of a Jane Austen podcast prior to this moment.

Zach: Yeah, I was going to say it's a little too late to be outing yourself as a nerd.

Molly: Yeah.

Becca: Oh my God. I'm being roasted both by the weather in Brooklyn and by my friends over Zoom. This is fun.

[laughter]

Molly: So, he introduces Georgie and she and Lizzie are wearing matching outfits.

Becca: Yes, I noticed that! I had not noticed that before watching this movie. [00:11:00]

Molly: It's like this beautiful teal, whatever the top half of their dress is called. It's like a sweater but it's not a sweater. And then, the white dress. That's definitely an intentional thing by the costume designers to be like, "They're the same! They're going to be best friends!"

Becca: They're going to be sisters!

Molly: Sisters!

Becca: I think that that is an interesting detail. Also, I mean, you could put it out like they're both the important women of Darcy's life.

Molly: Oh, yeah, that too.

Becca: It is a little bit of a weird take to try to make Darcy's love interest look like his sister. But then again, I've just been recently rewatching *Star Wars*, and obviously, we know the line gets blurred there a little bit.

Zach: Do they have similar outfits? Or am I completely misremembering?

Molly: In *Star Wars*?

Zach: Yeah.

Molly: They do wear the white--

Becca: Everyone wears white robes.

Molly: The white robe with the belt. Luke's is kind of a karate uniform and Leia is a dress version of that, but they do match definitely.

Zach: Okay, yeah, that's what I thought.

Molly: Yeah. And then, Darcy tells them that Bingley is also there. He asks if [00:12:00] he can summon him. He was like, "Bingley really begged to come with us. Can I summon him?" And she's like, "Oh, absolutely." And he goes and he summons him, and he bounds into the room. I just loved the phrase "summon Bingley." While he's going to get Bingley, Georgiana is watching Lizzie with these little puppy dog eyes. Lizzie is so sweet to her and Georgie asks her, "I heard you're really good at music," and Georgie's like, "Oh, no, no, no, but I would really like to hear you play and sing. My brother says that you're really good at it." And Lizzie's like, "No, he's exaggerating." And Georgiana is like, "No, no, that cannot be. My brother always tells the absolute truth."

Becca: The sad thing here is that Darcy is so smitten with Lizzie, who is not excellent at the piano, that he's just like, "And she's so good at piano."

Zach: You know, that's love. It makes everything that the person does seem wonderful.

Molly: Exactly. And that was Darcy's whole thing was before he was in love with her, he thought she [00:13:00] was average, but now she's the handsomest woman of his acquaintance.

Becca: The opposite of bitch cracker syndrome, if you will.

Molly: Yes.

Zach: I was just going to say that but I didn't.

Becca: You affirmed me on it, Zachary. So, that's all that matters.

Zach: Good. I'm glad.

Molly: Georgiana tells Lizzie that Darcy said that he has rarely heard anything that has given him more pleasure than hearing Lizzie play and sing. Lizzie blushes and it's really freakin' cute. There's so many moments in this where she's like she's in love with him.

Zach: And he's in love with her.

Molly: And he's in love with her.

Becca: Oh, yes, but she has the little smiles and the blushes and the significant looks, and Colin Firth has mastered the art of just using his eyes to say everything.

Molly: Mm-hmm. Becca, I'm seeing that you have a Mike take here.

Becca: Well, first, I have my take here. I love this scene and they use Georgianna here because what they capture here is Georgiana's sort of adoration of her brother, her reverence for him, her idealization here so well. They pack a lot into the character of Georgiana with very little screen time. **[00:14:00]** And Mike's take is that she looks like a vampire and if this were a movie starring vampires, then she would be a vampire, which I thought was fair.

Zach: Well, I mean, she's supposed to be a little sickly though, right? Like she's supposed to be wan and--

Becca: Waifish, for sure.

Zach: --fragile.

Becca: Yeah. Zach, I don't know if you went back and watched the entirety of the miniseries as well, but the way they style Anne de Bourgh, it looks like they just coated her in white chalk, she's sickly.

Molly: Yeah, and for Georgie, it's more of a wide-eyed thin, "I'm shy and I'm baby."

Becca: I am baby.

Molly: **[laughs]** Lizzie says that she makes Darcy seem like a really good brother and she's jealous because she would have liked to have a brother and Georgiana's like, "I would have liked to have a sister." And then, Lizzie kind of stares at her like--

Becca: Sister. **[with a British accent]**

Molly: Sister. **[with a British accent]** Then Bingley enters like a golden retriever. He's just so happy. What a sweet boy. **[00:15:00]**

Becca: They just cast him so well.

Molly: So well.

Zach: Even for the little I saw of him in this episode, this Bingley is so perfect.

Molly: He's so good. His sweet, sweet smile and his wide eyes. So, he comes in, and he's like, "I cannot tell you how happy I was to hear that you were here. How is your family?" And Lizzie's like, "They're well," and he's like, "Are all of your sisters still at Longbourn?" And she says, "All, but one," and you see him get really nervous for a second. And she's like, "Oh, my youngest sister's at Brighton." And then he goes, "Ah," what a sweet boy. He was just so nervous that Jane doesn't love him anymore. So then, Lizzie says, "It's been a long time since we've seen you." And he's like, Well, it's been eight months because I saw you on November 26." Then this was the moment in the book that was like so cute to me. And it was so cute in the movie.

Becca: Yeah, because they did just translate it directly but they did give Bingley this little moment where he's like, "Oh, no, I've been counting down the days since I last saw Jane Bennet."

Molly: Yeah. And he says the [00:16:00] time that he spent there was the happiest time of his life. And Lizzie is loving it. She is so happy to have this validation that he still loves Jane. Well, then Darcy interrupts and he says that Georgie has a question. And then, Georgie comes over and she's so nervous. I loved this. She was like, "My b-b-b-brother and I would be so honored if you would come to dinner at Pemberley." And Lizzie accepts.

Becca: To which I just say, "What a little chicken nugget!"

[chuckles]

Molly: She is a little chicken nugget.

Becca: She's like a chicken nugget, you know what I mean, Zachary?

Zach: I can't say I entirely understand, but I get the energy.

Becca: She's just like bite-sized and so cute.

Zach: And apparently made of reconstituted chicken parts.

Molly: Yeah, exactly.

Becca: All the cutest things are.

Molly: She's a vegan nugget.

Zach: Okay.

Becca: A little vegan nugget. I just want to make her into a dinosaur shape.

Molly: Then, we cut to Lizzie playing and singing and they're at dinner the next [00:17:00] day at Pemberley. Lizzie is singing. She's a soprano. Actually, I think she's probably an alto that was singing a soprano song. I don't know how y'all felt about that, but I thought she had a nice voice.

Becca: Yeah, Jennifer Ehle really did capture sweetness there.

Zach: Yeah.

Molly: Yeah. And everyone's watching her and Darcy is looking at her with these eyes. And they're like misty and he's really mastered the art of smizing. He might have even invented it in this moment. Just like a slight curl of his lip, but his eyes are grinning so hard while he's listening to her.

Zach: In my notes, I put Darcy's look of rapture at Lizzie, and then three exclamation points.

Molly: Yep.

Becca: Yes, that is exactly what it is to me. It's wild because he spends so much of this movie just staring at her, but you can get the emotion that he is portraying in every single moment. Colin Firth is very good. It's not surprising that this was such a career-maker [00:18:00] for him and also that he became a sex symbol based on this.

Zach: Oh, yeah. Oh, yeah.

Molly: Yes. While this is happening, we see Caroline and Louisa being bored. Mr. Hurst is drunk in the corner.

Zach: [giggles] I just love how for the entire scene, he is literally passed out on the couch, and no one acknowledges it.

Molly: No one's concerned about his behavior. I think that somebody needs to help him.

Becca: Yeah, I think that it's one of those things that it's implied in the books, but never explicitly said because he's just always asleep in the room. When I read the book, I was like, "Yeah, he's asleep in the room." And then, someone connected the dots for me to the movie adaptation and the book that he's always just passed out and no one does anything about it. But Mr. Hurst has a drinking problem.

Molly: Yeah, I noticed actually, not necessarily in this scene, but in this episode, I was thinking like Louisa and Mr. Hurst [00:19:00] are married. She's clearly a lot younger than him and she also seems like she might be the younger sister of the two. In the book, I always pictured her being older than Caroline, but she looks younger. I wonder that her having married someone who's probably wealthy, but mostly a dud, but she's married, makes Caroline feel more pressure to get Darcy.

Becca: Oh, yeah. I think Caroline seeing her sister-- you could paint it as Caroline seeing her sister in sort of this super unhappy marriage with this older, not very appealing drunk, would make her want to secure a charming, responsible, smart, handsome man. She might want those things otherwise, but also you could see her being more driven by that.

Zach: And it also parallels Lizzie and the Collins' marriage a bit, you know?

Molly: Yeah, seeing her friend and that--

Becca: Oh, definitely.

Molly: --relationship, yeah.

Zach: We can believe we're humanizing Caroline, are we? [00:20:00]

Molly: I know. Wait one more question about Caroline is, how does she think she has a chance with Darcy? She knows that he's engaged to Anne de Bourgh, too.

Becca: I think that the engaged to Anne de Bourgh is more wishful thinking and rumor than it is actually true. Maybe she sees Darcy act in the world and understands that he doesn't see himself tied that way and thinks she has a shot because she's a beautiful, rich, young socialite.

Zach: Caroline is nothing, if not-- oh, shit, I forgot the word.

Becca: Needlessly confident?

Zach: I was going to say ambitious. Yes, I mean, she's ambitious, but also not very perceptive about how her ambition scales with who she is as a person.

Becca: Which makes her very bad at flirting.

Zach: Which makes her very bad at flirting.

Molly: She is the worst at flirting.

Zach: She's the worst at flirting and her tactics are all awful.

Molly: Her tactics are so bad. Also, while Lizzie's playing, we see Mr. Gardiner glance at Darcy staring at Lizzie and kind of nod [00:21:00] an approval, which was a very nice touch.

Becca: Because the Gardiners are the us of the book.

Molly: Yeah, they know. When Lizzie finishes playing, Georgie compliments her and Lizzie is like, "Oh, no. I fudged my way through the difficult part, so it wasn't that good," blah, blah, blah. And then, she says it's a really nice piano. Georgie tells her it was a gift from Darcy and that he's too good to her, she doesn't deserve it. And Lizzie's, like, "I'm sure you do, after all your brother thinks you do. And as you know, he is never wrong."

Becca: And then, Darcy looks up as if-- he is like, "Oh my God. Are they talking about me?"

Molly: He's a nervous boy. Then, this was one of my favorite moments, she tells Georgie it's her turn to play, and Georgie says, "In front of all these people? Well, okay, I'll play, but don't make me sing."

Zach: Oh no, I didn't make that connection.

Molly: [laughs] It's like that SNL skit.

Zach: Don't make me sing.

Molly: Don't make me sing.

Becca: I don't get the reference. This is new for me.

Zach: There's an SNL skit where it's the 1920s for some reason, and Kristen Wiig [00:22:00] keeps disclaiming that she does not want to sing, "Don't make her sing." She won't sing.

Molly: Don't make me sing.

Zach: Don't make me sing. And then, of course, at every opportunity, she tries to sing accompanied by Jon Hamm on the piano, but of course, she never knows when to enter. And so, she's constantly saying, "Don't make me sing," but then she can actually sing.

Becca: Incredible.

Molly: And then when it's over, she's like, "Ah, you made me sing," and it's like, "You didn't sing."

[laughter]

Molly: Anyway, so Georgie says, "Don't make me sing," and then she plays the piano. Lizzie goes over to Caroline and Caroline says-- this is this moment where she's like, "Your family must be suffering from the lack of the militia," blah, blah, blah, blah, and Lizzie's all innocent, like, "I'm sure I don't know what you mean." And then, Caroline says loudly that she was pretty sure that her family had some sort of connection with Mr. Wickham. Georgie like plunks on the piano keys and looks up and Darcy jumps out of his chair. And then Lizzie runs over to Georgie and she's like, "How can you play without someone [00:23:00] turning the pages. Let me help you." And she saves her from this embarrassment.

Becca: This moment is added from the books and I think it is a lovely and wonderful and important moment that Lizzie has this moment of saving Georgie and her reputation and her composure in this moment as like a sister would do, and you see it like translate on Darcy's face. In the books, she just answers Caroline partly and politely and it's over.

Zach: I don't think in the book Caroline actually mentions Wickham by name.

Molly: I actually have my book.

Zach: Yeah, I think she just said--

Becca: I think Zach's right.

Molly: You just see because I know that there was this moment-- Oh, here it is. Zach, you are right, I just looked it up in the book and it says, "Pray, Miss Eliza, are not the militia removed from Meryton. They must be a great loss to your family. In Darcy's presence, she dared not mention Wickham's name, but Elizabeth instantly comprehended that he was uppermost in her thoughts and the various recollections connected with him gave her a moment's distress."

Becca: So yeah, that you're totally right. But I think I love this moment. **[crosstalk] [00:24:00]**

Molly: I love it. Yeah.

Becca: -TV show. I think it really captures a gentleness of Lizzie's, a bond between Lizzie and Georgie. Also, shows that the sort of yin and yang of Darcy and Lizzie protecting each other's families.

Zach: Yeah.

Molly: And it gives us the opportunity to have Lizzie look up from the pages that she's turning for Georgie, see Darcy, Darcy give her the sweetest smile with his little eyes and she smiles back and they're just smiling back and forth. And they're so in love, and it gives us that as well.

Becca: I also wanted to mention really quickly, I tracked the dogs in this episode, because you had at one point mentioned there were not dogs in Jane Austen, and I said, "Oh, there are dogs everywhere." I counted, I think, four dogs in this episode. So, there was a dog chilling in the room during this entire exchange.

Molly: Hell yeah. Dogs are important.

Zach: Extremely.

Molly: Then, Lizzie leaves and Caroline tries to shit talk Lizzie-- Oh, this is the moment that you were talking about where she's trying to flirt.

Zach: Yeah.

Molly: Lizzie leaves and Caroline's starts to **[00:25:00]** tear Lizzie's appearance apart. She says that she's gotten all coarse and brown, which made me wonder if Jane Austen was a racist.

Zach: Well, sort of. In this time period as with other time periods in English history, paleness was in fact associated with beauty, which is why fair means both beautiful and light skinned. So, in that sense, the beauty standards of the time were very much against people with darker skin. I can't speak to her beliefs on actual people of color, though.

Becca: Yeah, I think the answer is that obviously, the systems in place in England in the time were extremely problematic. Jane Austen has touched on race in other books that we will get to. And they count her leanings as critical of British imperialism., but she's quite understated in speaking of it generally, but we'll talk about it when we get there.

Molly: Yeah. [00:26:00] I also wouldn't want to hold her to like today's standards-- like today's, specifically American standards, because I know it's different in every country. I'm not going to hate on Jane Austen for being a racist when she is gone, but I think it's important to like--

Becca: Yeah, it's like Shakespeare.

Molly: Yeah, exactly. I think it's important to hold it to a critical eye in today's context, but also know that I'm not going to be like, "Jane Austen is canceled."

[chuckles]

Becca: Also, on a side note about this, Zach is correct, also that there is a fashion element to this and a class element. So, there's racism and classism embedded in the statement because part of the "fairness" thing is that you didn't have to go out and work in the fields. It's kind of how being plump used to mean that you were more attractive because it meant that you could eat a lot.

Molly: Yeah. Also, hell yeah! Love that standard for us.

Becca: Well, being pale and pudgy is also the Luke for 2020 because we're in quarantine.

Molly: [laughs]

Zach: Would that Reubens were alive today.

Becca: Indeed. [00:27:00]

Molly: So then, Caroline tries to bring up when Darcy was shit-talking Lizzie at the beginning of the movie, which was when he said, "She a beauty? I should as soon call her mother a wit," which is something that in the book we didn't actually get to hear about until this moment. But in the film version, we got to see it happen. And then Darcy turns back and he's like, "Yeah, that was only when I first knew her. Now, I think she's one of the handsomest women of my acquaintance." Caroline looks a little sad. I wrote in my notes, "Do I feel bad for Caroline?"

Zach: No.

Becca: You do not.

Molly: Th- th- the thing is, because when she turns to him, and she's like, "I even thought you thought she was pretty at one point," she like looks hopeful. Anyway, you're right. I don't feel bad for her.

Becca: We do not have to like the people we pity.

Zach: That's true.

Molly: I do pity her.

Zach: Also, I just love her costume design for this scene, just that orange dress with the gold on it, so [00:28:00] ostentatious, so obnoxious compared to everyone else.

Becca: So Austen.

Zach: Wah, hey!.

Becca: Am I right?

Molly: [laughs] Well, we should get t-shirts that say Austentatious.

Becca: Oh, boy, yes.

Molly: Yeah. And then later, she's wearing the puke dress again, which is my favorite item of hers.

Becca: I feel Caroline was necessarily always put in burnt orange and puke green.

Molly: Yeah, exactly.

Zach: You've got to.

Molly: So, then we jumped to Darcy walking around the house with his two dogs and a candle. I think this honestly was wholly unnecessary, but whatever. I liked it because the more Darcy staring off into the distance longingly. Was this like, late night or early morning? It was a light blue light coming through.

Becca: Honestly, I don't remember. I just wrote down more Stanley Kubrick camera angles.

Molly: Very much. It's like we're looking up at him from below and he's got the candle on the windowsill, and he's like, staring off into the distance and then we see Lizzie standing there. And then it jumps back to him. And he's like, "Hmm, [00:29:00] she's on my brain." And that is the end of that scene.

Becca: Which means, we have a study question. I wanted to talk about how the movie captures the Georgie and Lizzie relationship and how it differs from the book. We touched on it a little bit. Discuss.

Zach: Sorry, I'm just trying to think because I can't quite remember how the Georgie and Lizzie relationship is in the book with great accuracy, but I think it's more fleshed out in the movie.

Molly: Yeah, I was going to say similarly that this gives them a relationship because in the book, it was like we knew that Georgie wanted to meet Lizzie, we knew that Lizzie wanted to meet Georgie, we knew Georgia was great, but we didn't actually get to see them interact. So, I really liked just seeing Lizzie smile so big when she first met her and seeing them matching their outfits already like best friends. I don't know, just seeing them care about each other, and seeing Georgie look up to Lizzie.

Becca: Yeah, it says at the end of the book that Lizzie and Georgie really do become sisters. [00:30:00] And I think you see the seeds planted here in that. It's not just that she loves Darcy. She really connects with his sister. They bond in a way that Lizzie bonds with Jane, but not necessarily with

her other sisters. I think that's actually an important element to the falling in love between Lizzie and Darcy that's happening.

Molly: Yeah, because Darcy really cares about his sister.

Zach: We stan.

Becca: All right, onto scene two.

Molly: Yes, this is one of my other favorite moments. It's Darcy getting dressed in the morning. And his servant brings over his jacket and he's like, "No, no, the green one." I like to think that the green jacket is his lucky jacket.

Zach: Oh.

Becca: I love that headcanon.

Molly: Yeah.

Zach: That's very sweet.

Molly: Because isn't that the jacket that he-- Well, I suppose that wouldn't make it lucky, but he did the proposalgeddon in his green jacket. So maybe he was like, "I need to give it another shot. Let me wear the green jacket and just do it over."

Zach: So, the green jacket is his proposal jacket.

Molly: It's his proposal jacket, because he goes to Lizzie with some purpose right now. He gets on that horse and he is like, "Boom. Let me go." And the music here, what did I say about the music? **[00:31:00]** I just wrote it's so good. **[laughs]** But I think throughout this episode, there's variations on the theme song that **[hums theme song]** which I liked in different keys and different speeds.

Becca: Yep. I think you're totally right. I didn't even pick up on the music and how smart it is until the end of the episode, which we'll get to.

Molly: Yes, we'll get to. Also, in the scene just before this the music, as he was walking through the halls with his dog, the music was the song that Lizzie had been singing earlier that day, which I forgot to mention, but.

Zach: Woo.

Molly: Yes.

Becca: Swoony.

Molly: Yeah. Darcy rides off. Then, we cut to Lizzie receiving two letters from Jane. She is like, "Can you guys go on without me?" Her aunt and uncle leave so she can read her letters from Jane. And I like

what they do with the letters in general in this adaptation, which is we get to see the action play out in real time. So, this is the letter where everything falls apart. Let's get into it.

Becca: I actually did note down that the music under the letter [00:32:00] is great because it builds a sense of ominous tidings.

Molly: It is very high drama. The letter starts out very calm. Then, an express arrived in the middle of the night. And we see the messenger arriving and when he's banging on the door, we hear Mrs. Bennet scream, "Are we ought to be murdered in our beds?" And the letter is saying that Lydia has run off with Wickham.

Becca: Which, I was watching this with my boyfriend who has not read the whole book, and he just gasped and went, "Oh, no!"

Zach: Yes, that is the proper reaction to that.

Becca: Exactly. Sexually predatory behaviors deserve a gasp and an, "Oh no!"

Molly: We don't love it.

Becca: We don't stand.

Molly: So, everybody is shocked except for Kitty. And I like this middle of the night look because everyone's hair is ruffled, but Kitty's is just stick straight and I was impressed that she curls it every morning like that. I mean I guess they all do but--

Becca: That's straight up my hair in quarantine just like tied back in a low ponytail, [00:33:00] like--

Molly: Yeah, but the strings coming forward.

Becca: --like no highlights, no styling.

Molly: Yeah, I also wanted to make note of Mr. Bennet's nightcap, his little hat with the little bobble at the end and it's just---

Becca: It does speak for itself. The thing speaks for itself.

Molly: It does, it has a mouth. It is the sorting hat.

Zach: I once had a nightcap like that.

Molly: Really? Did you sleep in it?

Becca: Where? When? What?

Zach: I didn't sleep in it. It was like this plaid, fuzzy thing. I don't think it had a bobble. I think it had like little tassels at the end. I'll send you, guys. I think there is a video of me reciting poetry in that hat somewhere.

Molly: [whispering] Yes!

Zach: And if I find it, I will send it to you.

Becca: That's all I want in life, really.

Molly: Yes, same. I have a video of you reciting poetry in a full Shakespeare costume.

Zach: Yes, that is also something I did.

Molly: Zach's thing in college was-- he would dress up like Shakespeare on Shakespeare's birthday and recite sonnets, which was phenomenal.

Zach: It only happened one time.

Molly: Oh man. Well, I have a video of it. [giggles]

Zach: Yeah. Fun fact about that. And by fun, I mean, deeply, deeply guilt [00:34:00] inducing in me. That costume was lent to me by the head of the costume department at our college and the shoes, she was very specific to say she would kill me if I didn't bring the shoes back because there were some very rare sort of Renaissance-y looking shoes. Anyway, turns out without really knowing it, I kept the shoes and I still have them to this day.

Becca: [gasps] Oh my God!

Molly: Oh my God! I hope Patty doesn't listen to our podcast.

Becca: [laughs]

Zach: I hope not. Otherwise, I'm going to be getting a very angry Facebook message.

Becca: I do know that several of the people who worked in the costume shop do listen to this podcast.

Molly: They won't tell anyone.

Becca: Zachary, you better find yourself a witness protection situation with those shoes.

Zach: Sorry, Patty. It was an accident!

Molly: Listen, the shoes were great. I remember them. They had buckles on them on the front?

Zach: No, but I love that that detail got added in your mind.

Molly: [chuckles] Yeah, no, in my mind, [00:35:00] I can very clearly see. I can see the outfit and so I just added shoes onto your feet.

Becca: Anyway, Patty, if you're listening, Zach's sorry. He's very sorry.

Molly: So, Jane is crying-- I meant Lizzie is crying at this point in the letter.

Zach: We're all crying.

Becca: We're all crying.

Molly: We're all crying. Everyone's crying. Jane brings up that their father can give Wickham no money. But Lizzie says out loud that she knows that he couldn't possibly actually love her. So, she has a flashback at that moment to the party where Wickham said, "There's one lady I'd be very loathe to part from," and then he like turns around, which this isn't how it happened in the original scene, but he turns around, and Lydia standing there and she like looks up at him with flirty eyes. And she's like, "Oh?"

Zach: I haven't watched the series in a while, but what struck me was how young Lydia really is, like she is young. She's a kid.

Becca: She is as a teenaged girl, which makes Wickham a predator. I will keep saying it over and over again.

Molly: This episode in particular, but throughout [00:36:00] the miniseries, they are really pushing that he is a predator thing. I don't think the book pushed that enough. I think it was like, this is a scandal because she's getting married. This is a scandal because she's not getting married. This is a scandal because premarital sex, blah, blah, blah, but they did not push the "She is 15 and he is 30" thing. Then, we move on to letter two, which is the bad news that Lydia is not actually getting married.

Becca: I don't remember exactly what was said here, but Lizzie had some expletive that I thought was really funny.

Molly: "Great God! I knew it!" That was it. But it was more like, [in a sad tone] "Great God! I knew it!"

Becca: I'm impressed by the fact that Jennifer Ehle cries like 10 straight minutes in this scene.

Molly: Yeah. Well, they were putting the drops in her eyes to keep them moist.

Becca: No, no, she committed. She committed.

Molly: She committed to the bit. In the letter Jane says, "I cannot think so ill of him," and Lizzie goes out loud, "I can." And we were all like, "I can!" Jane says that Colonel Forster thinks that Wickham is not a man to be trusted. And then, [00:37:00] Lizzie hears Darcy's voice in her head saying, "She was then but 15 years old."

Becca: Just really driving home the whole sexual predator point of this.

Molly: Yes. We learn that Daddy Bennet has gone to London and Jane then begs Lizzie to come back. So, Lizzie jumps up and she's like, "I've got to go find my uncle." She runs to the door. Then, Hannah opens the door and is like, "If you please, ma'am." And then, Darcy struts in. He is really moving with purpose here. I had a good feeling that he was going to propose to her again. He walks right in there and he is about to say his prepared speech. She can see him not really reading the room. He comes in and he's like, "I hope this isn't--" And she's like, "You need to leave. I need to go find my aunt and uncle," and she's sobbing. So, Darcy is like, "No, no, no, no. Let someone else go." He also says "Great God," or she said, "Great God!" He goes, "Good God! what's the matter?"

Becca: He's so concerned boyfriend TM here. He's like, "Do you need wine? Let me hold your hand." [00:38:00] I was watching this with my boyfriend. And when he said, "Do you need wine?" And he looked at me, he was just like, "Eww."

[chuckles]

Molly: Darcy literally strokes her hand in this, it's very tenderoni.

Becca and Zach: Tenderoni.

Zach: Wow.

Becca: The weirdest way anyone said al dente about pasta.

Molly: My friend's dog is named Yoshi and she calls him Yosharoni. And sometimes when he's really tender, she says Tenderoni-Yosharoni, and I've picked it up.

Zach: That's adorable.

Molly: Yeah. Anyway, it's very tender. Becca's note says "pinky ring." Ugh.

Becca: Yeah, which is that Darcy looks adorable here and he looks so emotional. But then, he brings his hand to his face and you see that he is wearing a very large pinky ring.

Molly: I liked it.

Becca: Okay.

Zach: Well, it's probably-- I mean, I don't know what it is. But--

Molly: A family heirloom?

Zach: Yeah, a family heirloom. That's what I was thinking of family heirloom. A signet ring, something that betokens his noble stock.

Molly: Yeah.

Becca: I don't care if I get roasted for this the way I got roasted when I just [unintelligible [00:38:57], pinky rings are a no-no. [00:39:00]

Zach: I mean today, sure. You don't know that pinky rings weren't the hottest fashion accessory in Jane Austen's style.

Molly: Yeah. Plus, if you're going to be able to keep a ring on your pinky. I don't know about y'all, but I have tiny, tiny hands. If you have hands big enough to keep a ring on your pinky, that's hot. Look it, Becca is wearing a pinky ring. That's hot. I think it's hot. I think it shows that he has good strong hands.

Becca: Listeners, I'm not going to take that slander. I actually just took my ring that was on my right-hand ring finger and moved it onto my right-hand pinky, and then moved it back because I'm not a savage.

[giggles]

Molly: Becca's so serious.

Zach: And frankly, Molly, you did kind of lose me when you started saying that pinky rings were actively hot, that I think is a step too far.

Becca: Zach is a very diplomatic referee here and I appreciate you coming to my defense.

Molly: It's fine. It's hot on Darcy, because he holds his hand up to his face in such a concerned way. It's like, "Oh, no, look at her crying. I'm not going to cry myself," and we get a glimpse of the [00:40:00] pinky ring in that moment. So, I would put my vote in for the pinky ring, but listeners, you can tell us what you think about his pinky ring in the comments below.

Becca: This is not a YouTube channel!

Molly: Thank God, because I'm in my closet right now.

Zach: Comment on Spotify, or-- [crosstalk]

Molly: Yeah.

Becca: Oh man.

Molly: Leave us an Apple review, telling us if you like pinky rings or not.

Becca: Or just shoot us a DM and say, "Molly, you're wrong about pinky rings." That works too.

Molly: Yeah, I guess. So, she says that she's fine, and she tries to tell him what's happening, but she keeps bursting into tears. And he looks like he's in so much pain at her pain, which is just so endearing. When she finally tells him what happened, he just goes totally blank, which I know is a big issue in the book and it's a big issue here because he is not letting any emotions cross his face. He twitches at one point while she's describing what happened. And then he, just shoots up out of his chair and he starts

[00:41:00] pacing around the room. And she's crying about how she could have prevented this, but it's too late now. And he's like, "Well, is it absolutely certain? What's been done to recover her? What are you doing to fix it?" She tells him, but she's thinks there's really nothing to be done.

Darcy doesn't respond. He just goes, "I think I've stayed too long." And then, the sad music starts, and Lizzie looks down and she's like, "Oh, no, it's happening."

Becca: I love this part of Colin Firth's performance, though, because in the books, Molly wasn't sure exactly how he was reacting to all this, but here it's so clear over his face that he couldn't abandon this woman if he tried.

Molly: Interesting take.

Zach: The interesting thing to me is that actually, and I think this is right. In the book, Darcy foreshadows his helping her more than he does in the movie. In the book, he says something like, "Would to God there was something that could be done about this," which makes me-- Whereas in the movie, he just says, "I've stayed too long. **[00:42:00]** I'm sorry I wasted your time. Okay, got to go, bye."

Molly: Yeah.

Becca: Yeah, they're really trying to capture with Colin Firth's face instead of what he's saying.

Zach: And it also, I think, adds to the tension.

Molly: It does add to the tension. I think he does a really good job of keeping his face blank actually. I think it's really hard to follow what's happening here except Jennifer Ehle, I think that she does a really good job of showing on her face. I think that we can totally watch her writing a story for what's happening in his head right now. The minute he says he thinks he's stayed too long, she like collapses a little bit and you can see her silently accepting it. And when he gets up to go, she says, "Goodbye," in this very final way. And he doesn't say anything. He just looks back, stares at her a little bit, and then runs away. And then, she says out loud, "I will never see him again."

Becca: Which was quite dramatic.

Molly: A bit a bit dramatic. I think that she's making this shit up in her head.

Zach: Well, yes, but can you blame her?

Molly: No.

Becca: No, this is pretty bad.

Molly: Yeah, I know.

Zach: If you told a loved one something horribly traumatic has happened to you and your family. **[00:43:00]** And they're like, stone face. "I'm sorry, I've stayed too long here. I think I must go."

Molly: Yeah. You're like, "Oh, man. I made it weird."

Zach: Yeah. "Oh, man. I made it weird," and also like, "Maybe they didn't love me so much as they said they did." I don't know what to think."

Becca: Oh, that's so heartbreaking.

Molly: Yeah, I mean, this whole everything about their relationship is heartbreaking. Until they fix it, not in this episode, but eventually.

Becca: That is how it generally goes, yes. That does bring us to my next study question, though, which is when I had to debate about this. Do you think this would have happened in the age of social media?

Molly: Absolutely not. No fucking way.

Zach: Do you think what would have happened?

Becca: Lydia and Wickham and this whole drama?

Molly: Oh, yeah. No, that would have happened. That would have happened. But I think they would have found them right away, because Lydia would have Instagrammed the whole thing.

Becca: Yeah, that's my thing. Is that like, I think the moment that Lydia was so into the sky and posted-- so Lydia would not hide anything on social media. I know this is a frivolous question, but I thought it was fun.

Zach: No, it is fun.

Becca: I think Lydia would have [00:44:00] posted a photo early on where she-- on her story with Wickham or a TikTok, that's what the kids are doing these days, where she's dancing with Wickham and Lizzie would have seen it and Lizzie would have immediately been in the DMs, "Girl, get away from him. He's awful."

Zach: Yeah. I think it also has something to do as much with social media as with Lydia's character. Even in the book and the movie, what she's really excited about is the look on people's faces when they see that she's married. She's really concerned with the reaction.

Molly: Exactly.

Zach: So, of course, she would try to maximize that on any social media platform she had.

Molly: I wholeheartedly agree. I also think that it has been approximately one hour of recording and we're approximately halfway through our notes, so that might be a good time to record an outro and then immediately jump back into recording Episode Two.

Zach: Sounds good to me.

Becca: All right. Then, Zachary, do you want to tell the people where they can find you?

Zach: Yes. If you'd like to connect with me in the future for some unimagined reason, **[00:45:00]** you can find me at [@zachary.cohn](https://www.instagram.com/zachary.cohn) on Instagram.

Molly: Awesome.

Becca: Well, listeners, that's halfway through this episode as we're doing this. So, in the meantime, stay proper--

Molly: Find yourself-- Eh, I'm so bad at these **[unintelligible [00:45:15]** my job.

Becca: Be the lover, find yourself the beloved, and get rid of the obstacle that exists betwixt the two.

Molly: Yes, and person.

Zach: Betwixt is my favorite **[unintelligible [00:45:25]**

[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 at Pod and Prejudice. 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.