

Molly: Hey everyone. Before we begin today, we wanted to thank our newest patron, Tatiana. Welcome to the team. If you want to be like Tatiana and get access to outtakes, bonus episodes, my notes, screenshots of our group chat, and more, you can head on over to patreon.com/podandprejudice to see how you can support us. And now, enjoy this week's episode covering Episode 1 of the 1995 BBC masterpiece version of *Pride and Prejudice*, starring Colin Firth and Jennifer Ehle and guest-starring our very first guest, Caroline Mincks.

Caroline: I'm excited. This is so much cooler than a book report. Okay.

[laughter]

Caroline: Why can't I just have done this in school?

Becca: Molly's basically made a career out of doing a book report at this point.

Molly: Honestly, I'm surprised that I didn't start a podcast in high school.

Caroline: See, we didn't have them. Well, I mean they kind of existed when I was in high school, but I'm elderly, so not really.

[chuckles]

[intro]

[00:01:00]

Becca: This is Becca.

Molly: This is Molly.

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

Molly: And we're here to talk about Jane Austen with a very special guest, our first ever guest. We have with us today Caroline Mincks of probably like 16 different podcasts you've probably heard her voice before. Do you want to tell us what podcasts you work on or can hear your voice in?

Caroline: Yeah, hi. I play Zahava on *This Planet Needs a Name*. I play Janine on *Light Hearts* that I helped create that one. I'm going to play Beth on *Seen and Not Heard*, which isn't out yet but it's coming. I play sort of myself on *Hughes and Mincks: Ghost Detectives*. I'm Sister Mary in *Me, My Demon, and I*. I'm all over the place y'all.

Molly: That's awesome.

Caroline: I actually don't remember all of the ones. [laughs]

Becca: No, we love a podcaster with a lot of variety. [crosstalk]

[laughter]

Becca: Yes, indeed.

Caroline: And I don't sound like this in any of them.

Molly: No, I was so surprised when I first heard your normal human voice. Zahava's voice is so [00:02:00] stoic.

Caroline: She's very calm. It's a deeper voice. She's very measured and I am not.

Becca: Well, then you'll fit in really well here with us. Before we get into talking about Jane Austen, because you are our first guest, we wanted to ask you a couple of questions about your experience with Jane Austen. So, the first question is, what is your relationship to Jane Austen?

Caroline: I've always loved Jane Austen ever since I was little. I remember watching *Sense and Sensibility* with my mom like 37 times.

Becca: That was my starter Jane Austen thing!

Caroline: It was so good. That movie is so good.

Becca: It's so good.

Caroline: And I was an English major in college, so there was a lot of reading Jane Austen, specifically *Pride and Prejudice*, but I was a cocky college student and I was like, "I don't need to reread it. I'm fine." And then, I failed a test. And then, I reread it. [laughs] But yeah, I grew up on it.

Becca: That's awesome. I also started with the *Sense and Sensibility* movie and I love that [00:03:00] we needed to bring a guest on to get an English major on this literature podcast, yes.

[laughter]

Molly: Question about *Sense and Sensibility* movie. Do you mean the BBC masterpiece version or is there a movie?

Caroline: I mean the one with Emma Thompson and Kate Winslet.

Molly: Oh, Emma Thompson. Oh, right. We've talked about this before.

Becca: Yeah. And Alan Rickman.

Caroline: Oh, yeah.

Molly: And Alan Rickman. I remember-- [crosstalk]

Becca: And Hugh Grant.

Caroline: And Hugh Grant. Yes, that's right.

Becca: Molly is not ready to watch this movie.

Caroline: Oh, Molly. I cannot wait for you to watch that movie. You're going to die, it's so good!

Molly: I've been doing nothing but watching Hugh Grant movies for the past like week and a half.

Caroline: Oh my God.

Molly: I think I've seen them all. Except for that.

Carolina: Hugh Laurie is in it too. And what's her name who plays Umbridge?

Molly: Imelda Staunton.

Caroline: Yes, thank you. Oh, everyone's in it. Everyone's in it. It's amazing. It's a who's who.

Molly: Wow, I love that. I love her. I love every single person that was just named, so now I would want it to be a year and a half from now.

Becca: That's strong in the category for next [00:04:00] reread, is *Sense and Sensibility* because right now, we have a little bit of a dichotomy going on between *Emma* or *Sense and Sensibility* next, we're still working that out but--

Caroline: Ooh, *Emma* is pretty good.

Molly: We might do like a vote or something.

Becca: Yeah, that's our current plan.

Caroline: Oh God, the Gwyneth Paltrow *Emma*. It's a good movie, it's fine, but my issue is the shoes she's wearing for the publicity photos. That was some 90s footwear.

Molly: Oh my God.

Caroline: I owned those shoes as a little girl. I know those shoes. You can't fool me, Gwyneth.

Becca: [laughs]

Molly: That's amazing.

Becca: Speaking of the wider Austen canon, our next question is what's your favorite thing, book or movie or adaptation, for the modern era from the Austen canon?

Caroline: [thinking]

Becca: You can pick a favorite. It doesn't have to be the favorite.

Caroline: I thoroughly enjoy *Bride and Prejudice* which is the Bollywood adaptation of *Pride and Prejudice*. I haven't watched it in a long time, but I remember thinking it [00:05:00] was a blast.

Becca: Oh, it definitely is.

Molly: We're definitely planning to do an episode on that.

Becca: That is up and coming for sure.

Caroline: It's great. It's so fun. I think I watched that on a loop for like a week.

[chuckles]

Becca: Truly incredible. The third is which Austen heroine or hero do you relate to the most?

Caroline: That's a hard question, because I feel like if I tell the truth, it's going to be super basic.

[laughter]

Caroline: But I really do-- just as a little kid, I always, I was such a Lizzie Bennet girl because, I don't know, I feel like I got her, just kind of she was in my head a lot. It was like, what would Lizzie do in this moment kind of thing for me when [laughs] I was growing up and people used to compare me to her when they found out that I liked Jane Austen. I don't know though, I

was always like, “Guys, you know I’m Emma though, let’s be real here.” Kind of gossipy, kind of always trying to set people up. Let’s be honest.

Becca: Oh, I love that. I don’t know anything but I’m [00:06:00] excited. And also, it’s really a nice compliment for someone to tell you that you’re a Lizzie. I feel like watching this movie especially, I’m looking at her and I aspire to be like that.

Caroline: Yes.

Becca: But I know I’m a Bingley.

Molly: I do love a Bingley.

Caroline: Aww, so sweet.

Becca: We all [crosstalk] Bingley. I was watching [crosstalk] the adaptation last night with my boyfriend and he was looking at him and just going, “I’m him. I am Bingley.” I was like, “Yes, that’s why I date you.”

[laughter]

Caroline: Yeah. Always date a Bing Lee if you can.

Molly: Well, and Becca, you’re kind of a Jane a little bit.

Caroline: Oh, totally.

Becca: Oh stop.

Molly: Just a little.

Becca: Without giving anything away about the books, what I relate to the most is Elinor from *Sense and Sensibility*. But that is for a different point down the line without giving anything away to little Miss Mullaby.

Caroline: Oh, God, I just love her.

Becca: This brings us to what we’re discussing today, which is Episode 1 of the BBC’s adaptation of [00:07:00] *Pride and Prejudice* made in 1995, starring Colin Firth and Jennifer Ehle.

Molly: Is that how you pronounce that?

Becca: I googled it right before this podcast.

Molly: Amazing. Look at you-- [crosstalk]

[laughter]

Becca: Because I actually didn’t know. [laughs] So, this was Molly’s first watching experience of any of the *Pride and Prejudice* adaptations. And I just wanted to start off with both Caroline and Molly giving them a little bit of facts about the movie before we go into the discussion of the movie. So, this adaptation was produced by a woman named Sue Birtwistle and Andrew Davies wrote the screenplay of it, and it was directed by Simon Langton.

Now, when they made this adaptation, they basically said that even though there were a lot of adaptations of *Pride and Prejudice* out there, they wanted to make an adaptation that caught the sides of *Pride and Prejudice* that are often lacking in more proper adaptations,

[00:08:00] and that included sex and money. They initially did not see Colin Firth in the role of Mr. Darcy. But then, in time, Colin Firth became so iconic as Mr. Darcy that he ended up becoming the definitive Mr. Darcy, and Molly thought she had seen him play Mr. Darcy when she had not seen this movie.

Molly: Indeed. I was really surprised when Keira Knightley wasn't in this movie. Although I did-- I was sending pictures of the actress who plays Lizzie in this to my friends and saying like, "Oh my God, she's so hot. I'm in love with her," blah, blah, blah. And they were all, "She kind of looks like Keira Knightley." And I was like, "I don't know." And they were like, "Bone structure."

Caroline: Okay. I said the same thing though. Watching it last night, I said, I was like, "She kind of has the same sort of thing going on." Yeah, that's funny that we both said that.

Molly: Yeah, it's definitely a similar vibe, though I will say I think that the difference, although, again-- Well, I have seen the Keira Knightley version, but I truly don't remember a single thing except for that I thought Colin Firth was in it. [00:09:00] Keira Knightley is more sultry than Jennifer Ehle. Jennifer Ehle is kind of impatient, has this spark in her eyes and I love her so much. Fun fact, she is also in *50 Shades of Grey*.

Caroline: What? Wait.

[gasp]

Molly: Yeah, I don't know who she plays but she's in it.

Becca: Yeah, wait. I don't know who she plays either.

Caroline: I remember watching *Contagion* and just being like, "Is that fucking Lizzie Bennet? Wait a minute." [chuckles]

Becca: She's in that too, right?

Caroline: Lizzie Bennet is isolating the virus.

[laughter]

Molly: That movie is far too relevant right now.

Caroline: I know. Oh, God.

Becca: Maybe Elizabeth Bennet is just here to save us all.

Caroline: [laughs]

Molly: She was in *50 Shades of Grey*. She played Carla Adams.

Becca: I have no idea who that is.

Caroline: Okay, Carla--

[laughter]

Molly: She was also in the *King's Speech* with Colin Firth.

Caroline: Oh, I remember that.

Becca: Yeah, that's right.

Caroline: Yeah, it's a good movie.

Becca: I remember, we're going to get to this in the 2005 version, but there's a chance she makes a cameo in [00:10:00] the 2005. I don't remember for sure. One of our listeners can maybe confirm that.

Molly: Wow, I love that. I love her. She's so beautiful.

Caroline: Oh God, she's so beautiful. There's one shot that I paused it and I just said, "They knew exactly what they were doing with that lighting," my word. Just. [excitement]

Becca: Oh my gosh, yes. I strive to have looks of disdain on my face that are that endearing.

Caroline: With the sunlight coming through your hair. Just, oh my God.

Becca: Exactly.

Molly: Yeah. Happy Pride y'all.

Caroline: This is just going to turn into the [unintelligible [00:10:36] meltdown over Jennifer Ehle podcast.

[laughter]

Becca: Just for anyone who's listening. This has now turned into a Jennifer Ehle's stan podcast and will not be switching back at any point in time.

Molly: If you want to come on the show, Jennifer Ehle, you're welcome to.

Becca: Jennifer, if you want to come on this podcast. Caroline is a great first guest.

Molly: Jennifer, are you out there? Jennifer, are you [00:11:00] listening?

Caroline: Have me back if you get her.

Becca: Oh, deal. Yeah, absolute deal. Yeah. So, the last thing I'll say about this adaptation of *Pride and Prejudice* before we dive into plot, is that this adaptation is so famous that certain lines in it have become quotable. And people believe that they are the actual lines from the book. In many ways, that has supplanted the international consciousness as the definitive *Pride and Prejudice* adaptation.

Molly: Fascinating. I will say watching it and then reading through your notes, you commented on something, "What does it mean to have this said by this character?" And I wrote back, "It wasn't said by that character initially," because it made so much sense. So, we'll get into it.

Becca: So, let's get into it.

Molly: Yeah, let's. So, this movie begins-- or this episode, rather, of the BBC masterpiece begins with some very excellent Regency era music that I love and we get to see some embroidery happening which is [00:12:00] like all of the times in the book where they're just like sitting, hanging out, they're embroidering. And so, we hit that right off the bat.

Becca: Yeah, that was my first question is like, "How do you feel about the opening title to the film?"

Molly: Well, I really like it. I really do. I think it gives a good like-- it gets us into it. It gets us into the era, which is sometimes really hard to picture when you're reading a book, or at least for me. I'm just picturing the humans, not what they're wearing or where they are, what music they're listening to or what they're doing.

Caroline: No, I did want to note that there is a Bonham-Carter in this movie.

Becca: Yes, that is Crispin Bonham-Carter.

Molly: What's his relation to Helena?

Caroline: I believe brother.

Becca: Is he? I'm going to google that.

Molly: But that makes sense, for their age.

Becca: Crispin Bonham-Carter is the son of Peter Bonham-Carter and Clodagh Greenwood, and grandson of Rear Admiral Sir Christopher Douglas Bonham-Carter. He is the third cousin once removed of Helena Bonham-Carter. So, maybe not--

Caroline: That literally just sounded like [00:13:00] you were going through the family tree in this movie. This sounds like when they're sitting around talking about like, "And whose estate is that and how are they related?"

Molly: Yes. The Bonham-Carter estate is entailed upon Crispin. A fun fact, my second cousin twice removed is Gene Wilder

Becca: Oh, that's pretty good.

Caroline: Really?

Molly: Indeed.

Caroline: Oh wow.

Becca: I'm in some way related to Sting. I have no idea what way, but apparently.

Molly: That's a different-- [crosstalk] Say that it's your cousin.

Caroline: [laughs]

Molly: I have no clue.

Becca: Everyone I'm related to who's cool is like deceased now. My great-great-grandpa climbed into the cage at the Central Park Zoo and got his hand eaten by a bear.

Caroline: What? Hold up, hold up. We need that to be the podcast. Tell me that story.

[laughter]

Molly: Yeah, that'll [unintelligible [00:13:45]

Becca: My ancestor got his hand eaten by a bear.

Molly: Why did he crawl into the cage?

Becca: He liked to feed them.

Caroline: With his hand.

Molly: Oh, I'm going to write a movie about that man.

Becca: Yes, it's going to be the next *Tiger King*.

Molly: So, anyway, [chuckles] back to this podcast. Yeah, [00:14:00] but I really do love that opening scene. And then, we also get scene one, it's a pre-book scene-scene, where we get to see Bingley and Darcy checking out Pemberley, and I put *#notinthebook*.

Becca: Nice.

Molly: Bingley asks Darcy's opinion on Pember-- not Pemberly. I'm sorry. Where are we going, Netherfield?

Becca: Netherfield.

Caroline: [unintelligible [00:14:25] lost.

Molly: Bingley ask Darcy's opinion on Netherfield, and Darcy says you'll find the society something, savage. And then Bingley is like, "Oh, no, the country bumpkins. I love them."

Caroline: God, I love Bingley.

Molly: What this achieves is that we immediately see Bingley seeking Darcy's approval, needing 12 opinions, as it goes.

Becca: Absolutely. And it also establishes that sunny versus sullen disposition. [crosstalk]

Molly: Oh, sweet baby boy Bingley with his stupid smile. He's just like always-- He's so-- I know [00:15:00] our listeners can't see me, but I'm like doing his face.

Caroline: He's like a curly fry come to life. You know what I mean? Just like lovely and you're happy to see it. You're like, "I'm glad this is here." I love him.

Becca: That is exactly accurate, and Darcy's standing next to him like a sullen baked potato.

[laughter]

Molly: Like with nothing on it.

Caroline: No salt, no sour cream, nothing.

Molly: No, he doesn't even get chives.

Caroline: No olive oil, baby. He's just standing there like brown and mad.

Molly: A little dry. Yep. Oh my God, and Bingley is ketchup. Okay.

[laughter]

Molly: Wait. Someone needs to make a meme series. Or a thread on Twitter of just Jane Austen's characters as potatoes.

Caroline: Oh, I'm on it.

Molly: Thank God.

Caroline: I will make that happen.

Becca: That is really the most important thing one could possibly do with potatoes.

Molly: They're such a versatile starch. So, while this is happening, now, Lizzie's watching them from Longbourn.

Becca: And this is where I said, let's talk about what it means to start with the men.

Molly: I guess it centers [00:16:00] them as the story, like foreshadow.

Caroline: Yeah, and it shows their arrival is very much going to be what drives a lot of the plot. None of this would have happened obviously if they hadn't showed up. But, yeah, this usually starts with the girls.

Molly: Yeah, why are we making this about them? I mean it is about them, like you said, but--

Caroline: It's about them, but why is it ABOUT them?

Molly: Right.

Becca: It also sets up like a thing that happens in the movie versus the book, I think. In the book, it starts with mom and dada Bennet, Mom and Dad Bennet. Mrs and Daddy Bennet. Oh, boy. And they are talking about the men arriving. Whereas we see the men arriving in this part.

Molly: I did have a note here as we get into seeing the ladies. So, we watch Lizzie watching them and then she runs home and we get to see [00:17:00] an introduction to the Bennet household and my first note is that their empire waist dresses kind of all look like they're wearing PJs all the time.

Caroline: They look so comfy.

Becca: Yeah. And it's so upsetting because I'm pretty sure they're wearing corsets underneath them.

Caroline: I know.

Molly: Wait. For real?

Caroline: It's like, come on.

Molly: What's the point of the empire waist dress if you're going to wear a corset under it?

Becca: Yeah, it's all about highlighting the boobs, if you couldn't tell.

Caroline: They love a bosom, men.

Molly: Well, I have to say that most of their bosoms are-- they don't do a good job, in my opinion, because they're little. Little boobs.

Caroline: I could go off on a costumer tangent a little bit.

Becca: Oh, please do.

Molly: Yeah, we love that.

Caroline: I'm no expert or anything. But I worked in theater my whole life and my mother-in-law's a costumer. We will sit and she will just pick apart costumes from watching stuff sometimes. And we were watching-- I don't remember which adaptation it was, which story it

was, but it was Regency era. And she stopped and she goes, [00:18:00] “There wasn't a pushy-upy situation so much as a flattened squish.” I'm demonstrating as though the audience will be able to see me. But it wasn't like this, like boosting of the boobs. It was more of a squish them down and up kind of thing. That's why the square necklines were really popular too.

Molly: That makes sense.

Caroline: Yeah, if you didn't have much to work with, it makes it look like you do because it's more of a V or a scoopy situation, you can tell if you don't have cleavage there. But with the script, illusion apparently was created with the square and the squishage.

Molly: I like that word.

Caroline: [crosstalk] -stays, but also it was fashionable to be heavier back then. It was fashionable to have a little more squish to your body and a lot of modern actors don't have that because you're not allowed.

Molly: Because society, right.

Caroline: Because frickin' Hollywood, man.

Becca: When we get this opening scene, we get this little personality showcase for each of the girls.

Molly: Which I really enjoyed. We hear [00:19:00] before we even see Kitty and Lydia screaming at each other over a hat and asking mom to mediate for them. In their argument, we see Lizzie walk past the window to Daddy Bennet's office and they both roll their eyes and laugh at each other, which I think is so cute.

Caroline: That's in my notes as one of my favorite things because it just immediately shows their relationship and how they can laugh and relate to each other.

Becca: Yeah, it does. Also, this is a big moment, listeners, because finally, Molly has a physical image of Daddy Bennet.

Molly: I do. I want our listeners to know that in my notes-- So, Becca and I share a notes document, and in my notes, I wrote, “Am I crazy if I still think Daddy Bennet is hot?” And she wrote, “Yes,” But I do. I really don't know why. He's old. He's got these little round glasses, and he's just so savage. And I love him still.

[laughter]

Caroline: He's got like a little Geppetto kind of thing going [00:20:00] on, where you're like, “Aren't you cute?”

Molly: Yeah, like a cute old man.

Becca: And now that we've established that Molly likes a man with gray mutton chops.

Caroline: Who doesn't?

Molly: Who doesn't truly?

Becca: And the opening also, very quickly with the hat establishes Lydia as the favorite of Mrs. Bennet, like really quickly, just with that hat thing. It's just like, “Deal with it, Kitty.”

Molly: Yeah. And then Kitty runs away crying and nobody cares. And then, even Jane and Lizzie, watch her run away crying. And Lydia puts the hat on and then Jane and Lizzie kind of smirk at each other. And then the mom, Mrs. Bennet, is like screaming, “Jane, Lizzie, where are you?” And they’re like, “Ha, ha, coming, Mother.” And they just like don’t really see this all as-- they’re just joking. Everything’s funny to them, which I like.

Becca: That’s how it is in the book as well.

Molly: But then, so they’re getting ready to go to church and that’s why they were fighting over the hat in the first place. Now, we get the actual start of the book, [00:21:00] where Mrs. Bennet tells Mr. Bennet the gossip that she just got about Netherfield being let at last. And what I loved about this scene is that titular line stuck in there nice and smooth when she tells him that Bingley coming is such a good thing for the girls and Daddy Bennet’s like, “Why would that be a good thing for our girls?” And she says, “So he can marry one of them.” And then, Lizzie goes, “Ah, yes, because for a single man in possession of a good fortune must be in want of a wife.” And I loved it.

Caroline: They do occasionally give Lizzie the narration and it works really well.

Becca: Absolutely. And it’s delivered with the level of sarcasm that Jane Austen intended.

Molly: Which I don’t think I noticed the first time I read it, I thought this is exactly the tone that she was trying to set.

Caroline: That just reminded me actually, there is a book called *Austenland*, and I can’t remember when it came out, but it’s fairly recent. I remember it being pretty funny but in the book [00:22:00] she makes an observation about watching the movie, with a lot of the narration stripped away kind of turns it into the romance and, yeah, she just notes in the book that without Jane Austen’s sarcasm and funny insights there, it changes how you perceive the story in that-- I don’t know, that was just an interesting thing there.

Molly: Yeah. What is that book like? A book just about Jane Austen?

Caroline: No. So, the book is about a woman who’s totally obsessed with the miniseries. And it’s her little shameful secret that she’s totally obsessed with it. One of her relatives gives her a three-week vacation to a place where she basically gets to cosplay the Regency era, I mean down to actors who pretend to fall in love with her character and stuff. It’s hysterical from what I recall. I remember it’s just very fluffy fun, and I highly recommend it.

Molly: Oh my God, I love that. We should do an episode on that.

Becca: We’ve got to get a bonus up on that.

Caroline: Yeah, I think there’s like the updated-- the author, [00:23:00] Shannon Hale, is her name, I think, has updated a couple of bits of the book I believe since it came out. It’s really, really cute. I think there’s a movie adaptation of it too.

Molly: It’s like *Westworld*, but less-- [crosstalk]

Caroline: Yes, it is. It’s like if *Westworld* didn’t have murder in it, and instead had balls and stuff.

Molly: Yeah, like Regency era romance instead of scary.

Becca: I mean watched *Westworld* once or twice, and I definitely think I'd got a glimpse of some balls at some point in time.

Caroline: That's true. As I said, I was like, it is an HBO series. Anyway, so balls.

Becca: Anyway, back to this podcast my parents listened to.

Caroline: Yeah. Sorry, Mom and Dad.

Becca: That brings us to the second scene, right?

Molly: Yeah. Pretty-- Oh, wait, no, you wrote a note about what Mike said about Mrs. Bennet.

Becca: Oh my gosh, so takes on Mrs. Bennet as a character on screen as opposed to in a book or that Mrs. Bennet, by design, must have an annoying voice. I was watching this with my boyfriend who has not read the book. He just goes [00:24:00] that woman sounds like Miss Piggy, and then I could not unhear it.

Caroline: I have a note about Ma Bennet. Do y'all think Daddy Bennet is like really into Mrs. Bennet's anxiety because he always has a little twinkle in his eye when she's chirping? Like, is this there foreplay?

Becca: Absolutely.

Caroline: Is that why they have five kids?

Molly: I think for sure.

Caroline: Because I was watching, I was like, "He's into it."

Molly: Yeah, he loves it. And for example, when he says the thing about the girls should go to visit Bingley by themselves, and she's like, "Go by themselves?" And he's like, "Yes, if you go, then he might run away with you instead because you're the handsomest of all." I love that moment. In the book, I pictured it a lot more endearing, but I love that it's kind of snarky.

Becca: Yeah, and he never shuts her down when she's being all over the place. He's like, "Alright, honey. You do what you need to do."

Molly: Yeah, I love their relationship actually. I think that we like-- our arc of it throughout the book was first I thought it was really cute and hot. And then, I thought it was abusive and annoying. And then at the end, I realized that they [00:25:00] do love each other. So, I love them.

Caroline: I love that too. It makes me think of *Fiddler on the Roof* with the "Do you love me" song? It's a lot like that.

Molly: Do you know how many times I reference *Fiddler on the Roof* on this podcast?

Caroline: Oh, I did it in my notes right here, so. [laughs]

Molly: Yeah, it's like literally *Fiddler on the Roof* is--

Becca: Yeah.

Caroline: Five daughters-- I'm just saying.

Molly: Five daughters.

Becca: But this is also hilarious because I actually haven't watched *Fiddler on the Roof*. I have gotten chewed out for that maybe five times in the last week.

Molly: Becca, you're Jewish.

Becca: Excuse you. [laughs]

Caroline: We got three Jews on this podcast and one hasn't watched.

Becca: We've got to fix that.

Molly: I think that we might need to do a bonus episode.

Becca: Like me watching *Fiddler on the Roof*?

Caroline: Yeah.

Molly: Oh my god.

Becca: I'm in for it.

Caroline: Yes.

Molly: Anyways, Lydia just comes into the room and goes, "Lord, I'm so hungry." I think that's a common theme for her.

Caroline: Oh, I wrote [crosstalk] same.

Molly: Yeah, she's always hungry.

Caroline: Oh, yeah, totally. She has no impulse control.

Molly: Yeah. I love her. [00:26:00] She's great. I hate her. I love her. Then, we get into scene two. And this scene, I don't believe is in the book, Lizzie and Jane in the bedroom talking about what they hope for in a marriage. It's in the book?

Becca: The scene is actually not in the book, but it mirrors the scene in the book where Lizzie and Jane hang out after the ball, but it gives a little bit more of an explicit bite to their beliefs on love. It's implicit in the book.

Molly: Yeah, that makes sense. What happens in this scene is Lizzie and Jane are just like hanging out before bed. And Lizzie is talking about how she would be so happy if someone loved her enough to take her for such a small sum of money. And then, he would be out of his wits and she could never marry a man who was out of his wits, so she's going to never get married. And Jane is like, "Well, I should very much like to marry for love." And it's very sweet. Jane also says that [00:27:00] if there isn't any love and respect in a marriage, then neither party would be happy. And Lizzie says as we have daily proof.

Becca: Yet again, proving Lizzie underestimates her parents' marriage.

Molly: Yeah, but this is something that I think it took us a while to get to in the book that she points out right away.

Becca: Yes.

Molly: Which I guess makes sense since this is a movie. And she says that beggars can't be choosers in who they're choosing to marry. And Jane says, "Lizzie, we're not that poor."

Becca: They also immediately set up the problem that the Bennets have.

Molly: Yes, which is we need to marry for money. And it'll probably be Jane to do it. I especially like that Lizzie said that she would also really like to marry for love, but she's going to die an old maid and teach Jane's children how to embroider very well and it's very cute. But I really love this scene. I think it's an excellent addition. It is a little bit like we're going to tell you what the problem is here and how we're going to solve it but I liked it. [00:28:00]

Becca: Yeah, one of the things I think that the movie adaptation does better than the book is capture the intimacy between Jane and Lizzie.

Caroline: I think that the 2005 movie did a good job of that as well. And they're actually that scene reminds me of some of the scenes in that movie.

Becca: Totally. I totally agree with you.

Caroline: Even down to the way like Lizzie's leaning on the bed. I was like, "That is straight up what they had Keira Knightley doing."

Molly: Interesting.

Becca: Well, Molly's got like the mischievous glances, someone who's like I want to consume all of the *Pride and Prejudice* content now.

Molly: I do. I watched this episode three times because I wanted to just keep watching but I had to just keep watching this one on repeat.

Caroline: Oh, I so know your pain because I'm on "empty the queues" and I can't watch anymore *Avatar* and I'm stressed.

Molly: I think I need to rewatch *Avatar* as well. So I think I'll do like a rewatch with empty the cues.

Caroline: There you go.

Becca: I am also rewatching *Avatar* right now.

Molly: Excellent. Well, no spoilers for Caroline.

Caroline: Yeah. I'm not allowed to know anything.

Becca: I will say nothing. All right. Why do you think the film goes into these [00:29:00] things so early?

Molly: Well, I guess they've got less time because they're a movie, and Jane Austen kind of takes-- I'm reading *Lord of the Rings* for the first time, and you have to get through a lot of like, walking through the hills. But it's true that, there is a lot of description that's allowed in books. In Jane Austen, we were able to languish in that for a while before we got to the-- you need to marry for money-- though actually the marrying for love thing. Love was introduced much later in the books than I think the marrying for money was.

I also have never really thought of Jane as one to say outright that she wants to marry for love because she's not the kind of person who wants things for herself.

Becca: I think you're totally right. But I think that's why this seems so great because the only person she'll say it aloud to you is Lizzie.

Caroline: Yeah.

Becca: And I think it makes Jane a little bit more endearing to have these scenes where you get to see why Lizzie loves her so much instead of just hear why Lizzie loves her. [00:30:00]

Caroline: Yeah. The book has the pacing more of life then and I think the movie tends to have the pacing of life now, if that makes sense.

Molly: Yeah.

Becca: Absolutely.

Caroline: As a reader, you're going to take your time, you're going to really live in it and you can get to things slower. But in a movie, it's like, "Alright, let's go. Let's do this."

Becca: We got to set the stakes and show some sexual [crosstalk] speaking of--

Molly: Speaking of sexual tension.

Caroline: [laughs]

Becca: Well, I mean, first we have the scene where you find out Mr. Bennet has indeed gone to see Mr. Bingley.

Molly: Oh, yes, we have the scene where Mr. Bennet has indeed gone to see Mr. Bingley. This is the scene where Kitty is coughing. By the way, Kittie is not sick in this movie. And that's when Mrs. Bennet does her first like big 180 on Bingley where she's like, "I'm sick of Mr. Bingley." And then he's like, "Well, I've already got to see him," and she literally screams. She freezes and her face is like a big, "Oh." And then she goes, "You did what?" [00:31:00] And I love that for her. This is the point which my mom got up and left. She was like, "I can't watch this anymore--" [crosstalk]

Becca: This is actually a consistent thing that people who were watching were like, "Oh, I need to turn this off because Mrs. Bennet is too annoying."

Molly: But I love her.

Caroline: Love her.

Becca: I thought she was stellar. The actress who plays her so funny.

Caroline: She's hysterical. She's so funny.

Molly: Yeah. In the book, I feel like I can be annoyed at her and not have any affection for her. But seeing her as like a person who's just so relatable and like, easily excitable. Yeah.

Caroline: The most anxious human being on this planet. Like I wrote, "Good night, mom, my head is very ill tonight." It was like, "She's a mood at all times."

Molly: Yes. I loved that moment.

Becca: I relate so hard.

Molly: Yes.

Caroline: I love her.

Molly: And then when Lizzie just like closed the door on that moment, she was like, “Alright, it's Tuesday.” And now we can say speaking of sexual [00:32:00] tension because we go straight into the ball at the Red Lion, the Assembly Rooms.

Becca: Yes, that is where the ball takes place. The ball is public ball in the book, I believe. So, it's not like a private ball. It would be taking place somewhere public.

Molly: I pictured the balls in much larger spaces.

Caroline: Yeah.

Molly: I pictured a ball.

Caroline: See, and that's one of the things I think is really interesting. I wrote something notes wise because I was thinking about the set and I said the sets in the miniseries compared to the 2005 movie are really interesting because the movie they're more open and glamorous, even when it's understated. Even the ball is much bigger and busier and more open space, and I put the series feels busier and smaller, but possibly more accurate. I can't really speak to historical accuracy because I'm not an expert, but the series feels a lot more like how it would have actually looked and felt but that movie is more like how we imagine it.

Molly: Yeah, that makes a lot of sense. I've been [00:33:00] watching this series, the way that the ball is set up, it reminded me of when I studied abroad in Russia and I went to go see Chekhov's Estate. Becca is laughing at me because I talk about Russia all the time. And I was there and the rooms were tiny. And the estate itself was like, mostly land with like a few small buildings. And you're in there and you're like, you can't keep any secrets because everyone can hear everything that's happening. And like, that's why Chekhov is the way that it is. I felt very much like seeing this. I was like, interesting seeing these actual homes. They kind of look like that.

Caroline: Much more closed off.

Becca: Yeah. I also think if I'm correct here, I think this is a specific tenant of country balls.

Molly: Yeah, that's true, too.

Becca: So, like the Bingley girls and Darcy are used to going to these big city soirees, that might be a little bit more glamorous as you're picturing. And that this ball is sort of as glamorous as Meriton gets.

Caroline: Yeah.

Molly: And when they walk in [00:34:00] the room.

Caroline: Oh, yeah.

Molly: Everyone gets silent. I have a fun fact about Caroline Bingley. My notes, by the way, it says “Caroline Binky,” because I could not type because I was so excited.

Caroline: I just wrote, “Hell yeah, Duckface,” because if you've seen *Four Weddings and a Funeral*. [crosstalk]

Becca: Oh my God. She's that girl.

Caroline: She's Duckface.

Molly: That's funny. You know who else she is? She plays Colin Firth's fiancé in the 2003 Classic *What a Girl Wants* starring Amanda Bynes.

Caroline: That's right. I forgot that.

Molly: And I had just watched that the night before.

Caroline: Oh my God.

Molly: Surprisingly, because I was so excited about Colin Firth.

Caroline: I completely forgot.

Molly: It's the same character essentially. I mean,-

Becca: She's very good at that.

Molly: -she's his fiancé or she's the person who wants to be.

Caroline: She's probably so sweet in real life.

Molly: She's probably awesome, but she has that look where she can be that bitch and I feel she gets cast as that bitch a lot. Which I mean, at least it's gotten her famous.

Becca: Hey, listen, being the typecast bitch is the best because you get to play the [00:35:00] most fun roles.

Caroline: Oh, yeah, I always want to do that. No one ever cast me. Oh my God, that was all I got. That was all I got because I had a deep voice.

Becca: You want to play a villain, I actually get to a little bit in a couple of things because no one's looking at me.

Molly: The struggle of being just a button like me.

Becca: Oh, I'm looking at a couple buttons.

Molly: Yeah. We smile a lot. Then they walk in and we've got Caroline, we've got Bingley and Darcy and we've got Louisa who is cute.

Caroline: She's really cute.

Molly: She's sweet. I mean, she's not sweet. We know she's not sweet.

Becca: She does seem like milder compared to Caroline. It seems the movie is really trying to push Caroline as the villain for us.

Caroline: Isn't that always the way?

Molly: Yeah.

Becca: Also, the last take that my boyfriend really shared was that everyone in this movie was played by Meryl Streep, because everyone kind of vaguely looks like Meryl Streep.

Molly: Yeah, I could see it.

Caroline: That's not untrue. I mean, look, if Meryl Streep can play an elderly Rabbi in *Angels in America*, she can play anybody. She could totally do the entire cast of *Pride and Prejudice*, and I would pay [00:36:00] money.

Molly: Exactly.

Becca: I actually loved her as Colin Firth as Mr. Darcy in this.

Caroline: She's so good.

Becca: She's so talented

Molly: Or I want to see the two *Pride and Prejudice* is one with all Colin Firth and one with all Meryl Streep.

Becca: Yes.

Caroline: It could be like that thing that was going around where replace everybody, except for one actor with *Muppets* except this would be like replaced everybody except for one actor, Meryl Streep.

Molly: Yes.

Caroline: And I would pay cash money to see it.

Molly: Oh, absolutely. And she could do it because she's an icon.

Becca: Also, Meryl, if you want to come on this podcast, you're welcome to do so.

Molly: Always. So, Mrs. Bennet is talking to Lizzie and Jane about Mr. Darcy and how rich he is and how handsome he is, and Lizzie's has a zinger. That's like, I wonder if you'd be quite so handsome if he was not quite so rich. That's not in the book. Is it?

Becca: No, it's just a little side commentary from the screenwriter on maybe why everyone thinks Mr. Darcy so hot.

Molly: Fair because those muttonchops not loving them.

Becca: See, I disagree. I think he's pulling them off. [00:37:00]

Molly: I pictured Colin Firth as Mr. Darcy a little bit less floofy. He's like very floofy.

Caroline: Oh, he's so fluffy in this movie. He's just like a fluffy little poodle. It's so cute though.

Molly: It is pretty cute.

Caroline: Is it a golden doodle?

Becca: Yeah.

Molly: They're like floofy.

Becca: Yeah. I feel like Bingley's got bit more golden doodle hair, whereas Darcy is a bit more of an Afghan.

Caroline: Oh, yeah, that's true. Yeah.

Becca: But what I like about this adaptation is you get to see Jane and Bingley meet. We get to see the moment people decide that Darcy's a dick.

Caroline: Yeah.

Molly: Yes. And he watches them decide it too. And, oh, this is what I also what I was saying about how in Chekhov the rooms are so small and that's why it is the way it is. In this, we get to see why everyone is overhearing everything everyone is saying and how uncomfortable it is that Mrs. Bennet is talking so loudly and so shittily about Mr. Darcy because he's like watching, he's right there--

Caroline: Oh. I was cringing. I was like into her voice. [00:38:00] My gosh.

Becca: She doesn't have one but--

Molly: She doesn't have an inner voice.

Caroline: If I were there, I'd be hiding under the table.

Molly: Yeah.

Becca: And Lizzie pulls it off pretty well. She smiles and she's like, "Well, the very rich can afford to offend a lot of people." And she's like laughing about it, but it's very embarrassing and just not a chill vibe. And then also we get to see why it's so uncomfortable when Darcy says she is tolerable, but not handsome enough to tempt me because Lizzie is sitting right there. But I will say about that line that I felt like the movie is trying to pull it off as not as mean-hearted as I had read it in the book. Like he just seems uncomfortable.

Caroline: Yeah. His Darcy is interesting to me because he really is so stiff. You can't get a read on him. And I sort of have said this about the movie versus the miniseries where the movie made it really clear that he's super anxious and you can see it. Even if the characters aren't picking up on it, you as the audience member do. [00:39:00] Whereas in the miniseries you can't really get a read on him. And you're fully seeing him from Lizzie's perspective where you're just like, "What is this dude's deal? Why is he such a dick? And it very slowly breaks that down. Whereas, yeah, in the movie, you can see pretty early on, it's like, "Oh, he's just so awkward, poor baby." [chuckles]

Becca: Yeah. And Colin Firth in this role, just really- I think he walks the balanced line of you could perceive that as super dickish. Or you could perceive that as sort of like a throwaway. And you see Lizzie internalize it as super dickish. So, it gives that outside eye. Whereas like, it's not quite snide, in the same way it could be perceived.

Caroline: Yeah, it's that thing where you don't know someone well enough to know how to interpret something that they said because we just met.

Molly: We totally just met--

Caroline: She just met the guy.

Molly: She didn't even really meet him because when he came over to say hello, Mrs. Bennet tried to get him [00:40:00] to dance with her and she was like you'll never meet such pretty partners and he bows and walks away, and Bingley is left standing there like, "Uh, excuse me?"

Caroline: Our sweet curly fry.

Becca: He's such a good curly, I love him.

Caroline: Oh my God, it's so good.

Molly: Another note that I had on the dance, the ball, is that we get to see Bingley and Jane dancing together and how happy they are and how Bingley keeps looking over at Darcy and being like, “Look how happy I am having fun dancing,” and Darcy is kind of smiling and shaking his head at Bingley. Like you can see where their friendship comes from. Darcy laughs at Bingley, Bingley tries to get Darcy to do something fun. I really liked that.

Caroline: I feel like anyone who's super optimistic and like chipper in real life tends to have like one really cynical friend. I collect cynical people apparently.

Molly: Oh.

Caroline: [crosstalk] --somehow I'm like a magnet for them. I'm like their one super cheerful friend. [laughs] I've a handful of people like that.

Molly: We've talked a lot on the show about how in friendships and relationships, there's this balance [00:41:00] needed and that's why Lizzie and Darcy makes such a good match is because she's got this very extroverted like, “Let me be friends with people,” and he's like, “Don't talk to me.”

Caroline: Yeah. If you look at the two main pairings, you've got Lizzie and Darcy and Bingley and Jane, and really personality wise, it's very catty-corner. Lizzie and Bingley have pretty similar personalities in a lot of way. Jane and Darcy are not that dissimilar. So, it totally makes sense.

Becca: Exactly.

Molly: And then Darcy and Bingley best friends.

Becca: The really big differences that Jane and Bingley are both sunshine people and that they both like a lot of people even if Jane is very shy about it all and Lizzie and Darcy both hate a lot of people. So you have your sunshine couple and your venom couple

Caroline: The salt friends who are just like they bond because they hate the same people. That's great.

Becca: So one little study question I wanted to throw in here talking about this scene has to do with the part where you see the guys were getting [00:42:00] drunk standing outside. I wanted to talk about like, why that was in the film and what it conveys for the general story.

Molly: Well, it's definitely showing the country people. The people who lack decorum, who dance around, drunk in the streets. I mean, when the Bingleys and Darcy and the Hursts get out of the car or the carriage, I guess. They are immediately like, “Is this how we want to spend our night?” And Bingley is like, “Oh, how adorable.” And everyone else is like looking around, like, [disappointed] and then we see them dancing and falling over. I actually thought one of them was Mr. Hurst. And then I saw him upstairs and I was like, “No, it's not him.”

Becca: No, you see Mr. Hurst go for the wine, but I also thought it does a good job of sort of showing like a little bit of-- you're right. It's the country bumpkinesque thing of it, but it's also like, it gives a little bit of a class dichotomy because the people who are outside or outside drinking in the streets versus the people who are having some nice wine within the tavern itself.

Molly: That makes sense.

Becca: Also, [00:43:00] I really wanted to note quickly because we're a couple costume geeks on here. The story that the Bingley sisters and Darcy costumes tell versus the costumes the Bennets are wearing and the rest of the balls wearing. Oh my God.

Caroline: The Bingleys, they look like peacocks walking into that ball.

Becca: Yes.

Caroline: Because you look at everything from the wallpaper to the table linens, all of that has a very specific color scheme. The folks who are from there really melt into and fit into and they walk in and they're just like, "Hello, we clash," in the most fabulous possible way.

Molly: They're like wearing orange and purple and greeny.

Caroline: Oh yeah, I literally wrote-- Hell yeah, Duckface literally no one else could pull off that dress because that color is like-

Becca: She looks great.

Caroline: -you got to be a specific shade of everything to wear that color. And it could have gone very wrong. I'm not going to happen, would not work on me. But she actually really pulls it off. It is not a pretty color, but it is [00:44:00] very much like, I mean, it's literally gold. It's like, "Okay, we see you costume designer, we see what you're doing."

Becca: Yeah.

Molly: Yeah. Also, something that I noticed in this scene is that Darcy already looks like he's in love with Lizzie, even though he literally just said the thing about her being tolerable. He already is staring at her and he's very fixated. I think he immediately regrets what he's done.

Becca: She's so intriguing.

Molly: Yeah, because she walks by him immediately after he says it too, bold move.

Caroline: She's so pretty.

Molly: She's so freakin' pretty. I love her.

Becca: In my notes, I wrote apparently my sexuality is just Lizzie Bennet because no matter who is playing her, I just crumble, I can't--

Molly: That should be what our T-shirts say.

Caroline: There you go.

Becca: My sexuality is Lizzie Bennet.

Molly: Yeah, happy cry.

Becca: Yeah.

Molly: Incredible. Wow. I think that brings us to our next scene, which is after the ball and they come home and this is where [00:45:00] Mrs. Bennet is telling Mr. Bennet all about the ball. And he is like, "Please don't tell me any more about the ball." And Lydia is sitting on the couch talking about how fat she's gotten because she ate too much because our queen Lydia. I do really like in this moment when Mrs. Bennet starts talking about how shitty Darcy is and Lizzie gets this little smile on her face, which I think is something that this actress does

brilliantly the whole time. Nothing can bother her. She's just everything is a joke. She smiles at it. She raises her eyebrows and chuckles. And Daddy Bennet is like, "Oh, he's slighted Lizzie, did he?" And she's like, "It's okay, Father. I didn't really care much for him either. So, it's fine."

Caroline: And it's just like, "Oh, zing."

Molly: Yep. She also says in the scene when Mrs. Bennet is like, "Well, you should never dance with him ever again." And she's like, "I can promise you, I will never dance with Mr. Darcy." Foreshadowing.

Becca: And then the narrator behind her goes, "The [00:46:00] promise would not be kept later in the story."

Molly: Yeah. So then we get to see the Bingley's after the ball, the Bingley crew after the ball. And we get to see this interaction, this was super important. This was an interaction that we hear about later in the book, but that they've actually shown us in real-time here, which is where Caroline asks Darcy if he thinks Elizabeth is a famous beauty like they all said that she is. And he says, "I should have soon call her mother a wit." That's something that we heard about later as like a condemning feature of Darcy. Like in retrospect.

Caroline: He's so mean.

Molly: He's so mean.

Caroline: Yeah, Darcy dishes out that stuff the same way Lizzie does.

Becca: Oh, yeah.

Caroline: With their powers combine, can you imagine if they had a podcast, no one would survive.

Molly: Oh my God.

[laughter]

Caroline: There would be no survivors. If they had like a gossip, anything-- Oh my God. They would just take people-- It would be glorious. [00:47:00]

Molly: Eviscerate everyone.

Becca: It'd be difficult to listen to because everyone would just be like, "Make out."

Caroline: God. No kidding.

Molly: That was fascinating to me. Also that he doesn't really even now he still kind of seems like his heart's not in it. He like still is fascinated by her, which I love. Then we jump back to Jane and Lizzie, and Jane is talking about how much she loves Bingley, and she also mentions that Darcy might even approve upon acquaintance and Lizzie then makes a joke about, "She is tolerable, but not handsome enough to tempt me." And I loved that for her.

Becca: And you can see it like [unintelligible [00:47:38] You can see it vaguely bothers her. But she's going to joke about it to cover it up, which is a difficult thing to convey where you're acting, like the layers of it are so good.

Molly: She's like, "Oh, capital offense."

Caroline: So good.

Becca: That brings us to the Lucas Lodge party, right?

Molly: Oh, yes, the next party. I feel like these parties were not so close together before, were they?

Caroline: It just feel [00:48:00] it's constant partying.

Molly: Party, party, party. Yeah, I mean, what else-- [crosstalk]

Becca: Oh, no, there was more, like chill in between them for sure.

Molly: This is the party where Mary is playing the piano. And this is something we talked about extensively in the book was that Mary was supposed to be bad at the piano and that was what was embarrassing. But in this what's embarrassing is that Mary is actually good at the piano, but Lydia is like, "Mary play a jig," and Mary's like, "I don't want to play a jig." And then Mrs. Bennet yells, "Mary, nobody wants your concertos here."

Becca: So basically, this is embarrassing from a lot of different sides because even though Mary is playing well on the piano, Mary's not playing like what's supposed to be played at a party.

Molly: Fair.

Caroline: But she's showing her own stuff like what she wants to do off, but it just does not fit the vibe. And then there's people yelling at her and it's just so bad.

Molly: And then Mr. William Lucas has to come over and say, "Mary, it seems like everyone else's tastes aren't as refined as ours. Just play the jig." And It's just [00:49:00] really uncomfortable. But the officers are here and we meet Colonel Forster and Lady Forster, and she is so much younger than him.

Caroline: Oh, God.

Molly: I thought he was going to be like young and hot.

Caroline: No. It's super uncomfortable. And I know that was not uncommon, but I was just like, "What?" It's like a child bride moment.

Molly: Yeah. And I had pictured them as this fun-loving-- I don't know, I just pictured Colonel Forster as being young and hot, and he's not, and fine, I guess.

Becca: But you know who was kind of a little hot? Denny.

Molly: Denny's a little hot. Sanderson is not that hot.

Becca: Which is why Lydia got Denny and Sanderson.

Molly: Yeah, exactly. So, that all happens. And this is also the scene in which we get Charlotte and Lizzie having the conversation about needing to know the faults of your husband or not, or your marriage partner. And Charlotte makes a note in the scene that Darcy is staring at Lizzie, [00:50:00] which she is a lot.

Becca: Charlotte is dope in every adaptation of *Pride and Prejudice*.

Caroline: I love dope. I love Charlotte. I tried to say I love Charlotte and it came out I love dope.

[laughter]

Caroline: You can love both. Blaze it, I don't know.

Molly: Yeah. Woo.

Becca: Charlotte's incredible. We love Charlotte.

Molly: In this scene, we also witness people being mean to Sir William Lucas, which I didn't love. Specifically, Caroline and Darcy, both being dicks to him. He's just trying to make conversation.

Caroline: Can I just say it's really hard to share a name with a character right now?

[laughter]

Molly: But she's got her upsides and her downsides.

Caroline: Oh, no, I just mean that it is confusing on occasion.

Molly: Oh, for sure.

Caroline: She's great.

Molly: Caroline is a bitch. We don't like Caroline.

Becca: Yeah, fuck Caroline.

Caroline: Well, it's so funny because sometimes, you'll say Caroline and I'm like my turn to chime in. I've been summoned.

Becca: As an expert on being named Caroline, what insight can you give us [crosstalk] Caroline Bingley?

Caroline: It's not pronounced [00:51:00] Carolyn, that's what I got.

Becca: But I was going to say, the reason they're being such a dick to him is, all he's doing is acting like he's on the same social class as them because he was knighted.

Molly: Yeah. But here's the thing, and I understand that that is made clear because they talked about how he was probably an excellent tradesman before he was knighted. And they'd laugh about that, but it seems-- oh, he is doing that, isn't he? Because he's like, "I can introduce you to them," like some high up people and they're like, "Sure. Okay."

Becca: Which is not that bad.

Molly: It's not. I didn't think about that.

Becca: But they're proud.

Caroline: [whispering] It's in the title.

Becca: Yeah, Caroline, give us, it's in the title into your mic.

Caroline: It's in the title. Yes.

Molly: Back to the dance. This is the moment that starts the plotline that Caroline has a thing for Darcy. And this is the moment that I so misconstrued when I was reading the book. He tells her that he was thinking of [00:52:00] how the eyes of a pretty woman can be so lovely or whatever. And she says, “And may I ask whose fine eyes have inspired these reflections?” And I thought when I was reading it, that she was just like asking and trying to wingman for him, but when I saw it and she was like--

Caroline: She's like licking his neck.

Molly: Yeah, she's at his neck and she's like, “Oh, could he possibly be me? Whose fine eyes.”

Caroline: Girlfriend is not subtle, and you got respect that.

Molly: Yeah, she's not subtle at all.

Becca: She's the worst at flirting though of like every one-- [crosstalk]

Caroline: The thirstiest woman you've ever seen in the Regency era.

Molly: So thirsty, and Darcy is not having it. He's like Elizabeth Bennet. And then you just see her like, take it like a slap in the face. She's like, “Oh, I am all astonishment.” And that was so beautiful to see played out for me, as someone who totally had the wrong idea the first time reading the book.

Becca: Also, Colin Firth can make an entire career out of staring.

Caroline: Oh my God, he's so good.

Molly: Oh, he has.

Caroline: Yeah, like he could literally just do a movie where he [00:53:00] doesn't have lines, he's just looking at stuff and it's compelling.

Molly: Yeah, it works.

Becca: Yeah. Just like every time he looked at her, you could see a little bit more or less to build into his eyes.

Molly: It's masterful. I love him.

Becca: The last thing I would say is a study question I have at the end of this scene. It's about the dancing. How you see the dancing itself in the film. Is that how you pictured the dancing looking?

Molly: Yes.

Caroline: Really?

Molly: Oh, Caroline shaking her head now.

Caroline: I was like, “No,” because I don't know these dances particularly well. It always takes me aback even though I've watched these things a million times because it's so much like a musical where it's like, suddenly everyone knows the same dance. It's not like other balls are dancing, where people are kind of doing the same thing, but like doing their own thing. You're not dancing as a couple. You're dancing as a group. And it's just funny when they're all doing the same choreography. [chuckles]

Molly: That's true. Actually, there was one moment where Lydia and Kitty and the officer started dancing. [00:54:00] I was like, "They don't even know what song Mary's going to start playing." But they all know to start dancing in a certain way. But it was the vibe that I had pictured.

Becca: I'm so glad. For me, every time I watch it, I had a similar reaction to Caroline. I'm like, "Right. This dancing is a lot of choreographed bouncing in a circle." It looks like a [unintelligible [00:54:23]].

Molly: It's like [crosstalk].

Caroline: Yes, it does. Yes, it's like every wedding you go to when someone puts on one of those dances. It's like, time for the Electric Slide, I guess.

Molly: Yeah. And also, I'm curious about how when they actually do get to dance together, how on earth is it going to be sultry?

Becca: Well, you will see. All right. Scene seven.

Molly: Scene seven is, I combined a lot of scenes into one because this is like the Jane goes to another field portion. So, she starts by getting the letter. And Mrs. Bennet tells her she has to go on horseback because it looks like rain. Poor Nellie, the horse. [00:55:00]

Caroline: Oh God.

Molly: What happens to the horse?

Becca: The horse is fine.

Caroline: I wrote *Matchmaker, Matchmaker, make me catch pneumonia* for that.

Molly: Yeah. Make me catch pneumonia.

Caroline: Mama [unintelligible [00:55:10]] should hang.

Becca: Also, just I love the image of Jane on the horse because you just see it on her face where she's like, "Well, I guess this is for love."

Molly: [laughs]

Caroline: She's having her John Mulaney this might as well happen moment there.

Becca: Exactly.

Molly: But then when she's there, her illness is just like being lightheaded or something. She's at dinner and they're talking to her. And they're like, "So, where is your uncle?" They're talking to her like, she's an idiot. They're like, "Where's your uncle from?" And she's like, "Ah, I'm sick." And then, they bring her upstairs.

Caroline: Oh, my God, and the way that they're like, "Go get some help."

Molly: Yeah, she's like, what's his name? It was like something very butler from the early--

Caroline: Oh, yeah.

Molly: Like the butler's name. But I didn't like [00:56:00] how the sisters were talking to her in that scene. And then we jump back to Daddy Bennet giving the iconic, "Well, if Jane dies

from this fever, at least it was all by your design and it was all to win the attentions of this man.” Chef’s kiss.

Becca: Beautiful, so good.

Molly: And Lizzie says that she wants to go to another field. And we have that little back and forth where she says she needs to walk. And Lydia and Kitty will walk with her as far as Meryton, and Lydia says, “Oh, yes, let’s catch Denny before he gets dressed. How shocked he will be.” And then she and Kitty go, “Umm.”

[laughter]

Molly: And it’s so weird.

Becca: Yeah, that’s also weird prank to pull at anybody.

Caroline: Yeah, maybe don’t do that, perhaps, just a thought.

Molly: Just a thought. But I just love them, they were like, “Hmmm. He won’t be dressed yet.” They’re 15 years old.

Becca: And this is Regency era England.

Caroline: Yeah. By the way.

Becca: Not a [00:57:00] one direction concert.

Caroline: It is funny though, how often like Kitty and Lydia go between being like besties and at each other’s throats.

Molly: Yes, I did like that the movie showed us that a little bit or the series.

Caroline: It’s such a sibling relationship.

Becca: Oh yes.

Molly: So, then we get to see Lizzie walk to another field and she is quite a mess covered in mud and she bumps into Darcy on the grounds and this was a nice addition by the movie. I felt this was like we need to see him thirsting after her a little bit more so that the audience can be more on the same page.

Caroline: Oh, and we see--

Becca: Oh, yes. And does he ever--

Caroline: God. You can see the heart-shaped thumping in his chest if it were a cartoon.

Molly: Yeah, like that cartoon where it’s like that.

Becca: And I also took note, they like made her sweaty and flushed. It’s very sexy.

Caroline: Yeah, he’s so into it. It’s so funny.

Molly: Then she goes inside to see Jane. And [00:58:00] the first thing that we see is the Bingley’s talking shit about how gross she looked and how her Uncle lives in Cheapside. And then Bingley says they would both be just as agreeable to him if they had enough uncles to fill all of Cheapside. And then Darcy goes on a little rant about how their connections mean that they will never marry well, and that is just the material fact of it. And he’s just telling himself

that as much as he's telling Bingley, and I don't think that maybe this was mentioned in the book, but this was brilliantly done because he's being angsty and whatever, and also, still in love.

Caroline: Trying to convince himself a little bit there.

Becca: Fully.

Molly: Yeah, absolutely.

Becca: Also, Bingley shows a bit more backbone in this part.

Molly: Yes, that's something that-- he's shown a little bit more backbone in this entire thing so far. He goes up to Darcy at the dance, and he's like, "I must have you dance," and then after the dance, he's like, [00:59:00] "I don't know why you're so committed to hating everybody and everything." And we get to see this back and forth between him and Darcy a lot more. In this moment, he does show that he likes Jane. He likes Lizzie. He says that Lizzie coming here showed a great deal of affection for her sister. I love him. And then, there are dogs outside also, that was--

Becca: Yes, at point of time in this podcast, Molly asked me, "Where are the dogs?" And I said to her, "There definitely are dogs, you're just not hearing about them." But they're there.

Molly: And I love that we get to see them just running around. They go like hunting with them. And we're going to see a really great dog in a little bit. But before we get there, Lizzie gets dressed for dinner and says to Jane, "Will I disgrace you, do you think?" Which shows that she's like caring what they think about her. And then, she's wandering around the house and she walks in on Darcy playing pool by himself.

Caroline: It's like the weirdest thing to do completely alone.

Molly: It's so weird. Why? Just why? [01:00:00]

Caroline: Why?

Becca: It has to be the least fun hobby of all time. Just consider whether or not, your lust for a girl with inferior connections is going to overcome your knowledge that you have to marry Anne de Bourgh. Well, you're just hitting really hard ceramic balls with a wooden stick alone.

Caroline: Uh-huh. There's symbolism we can glean from it, for sure.

Molly: Oh, absolutely.

Caroline: Like it's not super subtle. If this were one of my college English classes, they'd have been like, "And what does that represent?"

Becca: It represents an erection and wanting to put his balls in her holes.

Molly: It means he's masturbating. Yep. She just turns around-- he bows and she turns around and walks away.

Caroline: Leaving him to his balls.

Molly: And then, we have the scene where they are in the drawing-room. And Caroline is trying to flirt with Darcy, and Darcy, he tries to talk to Lizzie.

Caroline: When she just yeets that book. Was that when she just yeeted the book?

Molly: No, I think that's in a little bit. [01:01:00] When they take a turn about the room.

Caroline: That's right.

Molly: This is when they're playing cards, and Lizzie doesn't want to play cards. Oh, this is when they have the conversation about accomplished young ladies. And Lizzie is surprised that Darcy knows any accomplished young ladies. And everyone is being just mean to Lizzie. She's taken it like a champ.

Caroline: Yeah, you really get the sense of how uncomfortable it is for her to be at Netherfield in this scene.

Molly: Yeah. They're like, "Oh, maybe you don't have the advantage of moving about in society enough to understand what we're talking about." And she's like, "All right."

Caroline: Cool.

Becca: The difference is, Jane's like, "Oh, I suppose not," and Lizzie's like, "Yeah, sure." And then, she just goes back to reading.

Molly: Yeah.

Caroline: My friend called that scene, the stuck at Thanksgiving with your Republican relative scene, where you're just like, "Uh-huh. Okay."

Molly: Hardcore.

Caroline: I guess we're not going to fight over top of this plate, but showing remarkable restraint.

Becca: She's [01:02:00] going to sit down.

Molly: And it has that vibe to it, after dinner when you're still having to hang out but you don't really want to.

Becca: Because it's too early to go to bed.

Caroline: Yeah.

Molly: Yeah. And Darcy is writing a letter to Georgie in the scene also, that's another thing to note. [crosstalk] The introduction of the idea of Georgie.

I liked when Caroline Bingley said, "Oh, is Georgie grown much since I last seen her? She is tall as me." And then he's like, she's about Lizzie Bennet's height. I was like, [chuckles] uncomfortable.

Becca: He just has no clue.

Molly: None.

Caroline: None. The man is so oblivious.

Becca: Caroline, back me up here. I think it's hilarious that Mr. Darcy is one of the most iconic heartthrobs of all time when he is a human disaster.

Caroline: Well, I think that's why though, because it's like, "Oh, I know this guy. I've met this guy," probably fallen in love with.

Molly: It's endearing.

Caroline: Almost anyone who has ever had a crush on someone who was a tough nut to crack is like, "Oh, I know this one." Yeah, I know this song and dance.

[laughter]

Molly: Yeah, I love it.

Becca: This is a [01:03:00] set design question.

Molly: Yay.

Becca: I'm going in full movie analysis now. Ooh. So, the set design of Netherfield is really distinct from the set design of Longbourn. You can see then how they like the spaces, how they've tailored the backgrounds, the art they have around, and how people are dressed there. What does each setting say? And how does it compare to what you pictured those places looking like?

Molly: Interesting. I've noticed that at Longbourn, so far we've met Mrs. Hill and also the space is very light-colored, everything's light, pale, blues, whites, what have you. And then another field, there's a bunch of nameless servants wearing coats, red coats almost, just around and everything is red, deep colors, like red and green and gold and candlelight, and lots of rooms and stairs and stuff that we don't really see at Longbourn.

And I don't know how I pictured it [01:04:00] to be completely honest.

Caroline: It is interesting because it gives you, I think you really get the sense of how big the place is by how little of it you see, because we see most of Longbourn. I mean we get to see pretty much everything there. Even just in the scene when Lizzie saying good night to everybody. You see so much of the house. But then with Netherfield, it's like, it is way too big and you feel you've seen so much of it. But there's all these doors and halls leading things that we never get to explore. So, it gives you a good sense of scale, I think.

Becca: Absolutely.

Molly: Yeah. This moment actually, the scene where she's looking for where everyone's hanging out and she walks into a bunch of different rooms, poking her head around trying to find the drawing-room. She walks into the billiards room, and that's where she finds Darcy and there's no billiards room at Longbourn.

Becca: Absolutely. Also the art around, I noticed that Netherfield has just a bunch of statues of classical figures around the house and that's just like a sign of [01:05:00] ostentatious wealth.

Molly: Yeah.

Becca: Compared to the clean upper-middle-class lifestyle of the Bennets.

Molly: Yeah, I feel they've got some landscapes around, but nothing too fancy. Also, I noticed Netherfield, there's the main house, that's like big brick thing. And then when they were driving away at the end, there was another building right next to it. Is that their neighbors? Or is that another part of Netherfield?

Becca: I presume it's another part of Netherfield.

Molly: Because it would be weird if there was another house right there.

Becca: No, yeah, definitely.

Caroline: I think it was like on *Downton Abbey* when they had the Dowager's estate, or whatever it was called, where Maggie Smith's character lives, where it's part of it, but it's removed, separate. She doesn't live in the main house, but she still has her grand estate. Her little cottage.

Molly: Gotcha. I should watch that show.

Caroline: It's fun if you enjoy this kind of thing.

Molly: So that brings us to a scene eight, which is the last theme that I have demarcated in my notes. This is when Kitty and Lydia [01:06:00] and Mrs. Bennet come to Netherfield. And everyone's like, well, everyone meaning Caroline Bingley is like, "Oh, God." And it's very embarrassing because she comes to Netherfield and is going at Darcy's throat. And it's so awkward. And this is where Lizzie defends him. And now, I understand why she defends him because when I was reading the book, I remember being like, "Why is she defending him?" But it makes sense.

Becca: I actually went back over our notes from when we read this part of the book and you really were like, "But does she like Darcy? Why is she being nice?" And I was like, "No, this is just really bad, societally."

Molly: Super embarrassing. And then, this is also the moment where Bingley says that he would want to stay forever if he could, and Darcy says, the society is confined and unvarying. And that's when Mrs. Bennet starts going at him. And this is also when Lydia goes right up to him and is like, "You promised to give a ball and you better not break your promise." And he is so kind, Bingley, [01:07:00] not Darcy, Bingley. And he's like, "You can pick the day of the ball." And I love that.

Caroline: I love him so much. [laughs]

Becca: Charles Bingley?

Molly: Yeah.

Caroline: I just love Bingley.

Becca: We'd stan a sweet boy.

Molly: Sweet curly fry.

Caroline: Our little curly fry.

Molly: I love it.

Caroline: I love him.

Becca: He really is just a curly fry. It's just true.

Caroline: Oh, I just adore him. That is such a sweet thing though too because-- I mean he spent presumably a lot of time around Darcy sisters well, and you can tell like, he knows how to talk to people that age and he knows how to be cool little brother type.

Molly: Oh my God, he's definitely the cool uncle for Georgie.

Becca: Yeah. Because they always talk about who they want Bingley and Georgie to get together. [crosstalk]

Molly: I forgot that was a plotline.

Becca: Oh, yeah. But you can see the appropriateness of how Bingley talks to teenage girls. And you're just like, "Oh no, you want an age-appropriate lover." [01:08:00] I see you. I see you, man.

Caroline: It's nice. Yeah. He clearly sees her as a child. And thank God.

Molly: Yes. Unlike some people that we haven't met yet in this episode.

Caroline: Yeah.

Molly: Then, we have my favorite part probably of this whole thing. Darcy taking a bath.

Caroline: Yes. Okay, I've been waiting for you to get to this because, oh my God. Several notes.

Molly: It's so random.

Caroline: One of the things I really like about the mini-series is that because it's longer than a standard movie, it has so much time for these little private moments. Like Darcy in the bath, we get these little everyday moments that really show a little more of what life was like at the time. And then we get the whole, "Let's look out the window and think about our love." Well, wet from the bath.

Molly: Good God. He's wet from the bath. He gets dumped the water on him. He gets out of the bath. He does not tie his bathrobe shut. And then he goes--

Becca: He's just [01:09:00] hanging free.

Caroline: He's just letting it all hang out.

Becca: Standing in front of a window.

Molly: Yeah. And Lizzie is out there playing with good-good spot, [crosstalk] good boy.

Caroline: -dog.

Becca: Oh my God.

Caroline: I love a dog that's the size of a couch.

Molly: He's literally it comes up to her waist.

Caroline: He's so cute.

Becca: I mean, honestly, any person playing with that dog in front of me, I would instantly fall in love with them.

Caroline: Oh, my God. I mean, it's so sweet. And I do like that moment very, very much because, of course, it shows that Lizzie is such a free spirit. And she's running around and playing. You can see the gears turning in his head just like, "Oh, someday she could play with our children like this," like you see it happening in real-time.

Molly: Yes.

Becca: And the best part about it is that one part of his head is doing that. And the other part of his head is going, “Oh my God. No. Stop thinking that, Darcy. Stop it.”

Caroline: Stop it. Exactly.

Becca: And it's just wonderful to watch.

Caroline: He's going to go play some pool later, is all I'm saying.

Molly: Yep. Yes, he is.

Becca: Yeah, I think that what the movie does really well, that's harder to do [01:10:00] in the perspective of the book is really build and flesh out how Darcy's feelings grow. And I think that the miniseries in particular has the time to do that. And does it through, like Caroline said, these little moments of watching him stand fully nude in front of a window watching Lizzie play with a giant dog.

Molly: Yeah. And then, we have the other best moment where they're hanging out in the drawing-room again, and Caroline is [chuckles] reading a book or--

Caroline: Yeets the book.

Molly: -has a book in her hand, but she's flipping the pages backwards. And then she just-

Caroline: She's not reading it.

Molly: -throws it away.

Becca: Yeah, isn't reading fun?

Caroline: That lean. I was like, “Work that lean, girl. You know what you're doing.”

Molly: Yeah. She leaned right over him. She's trying so hard to get him to notice her and he is just not looking. She's on top of him and he is not looking at her. So, she goes over to Lizzie.

Caroline: Blocking-wise, it's interesting because that's an incredibly immodest thing. Even by today's standard, it's a little like, “Girl. [01:11:00] Whoa.” Down girl. Yeah, so it's interesting to see it applied because when you get into the mindset of the Regency era, all the things that they find shocking, you start to find shocking. And so when she's leaning like that, I was like, [gasps] clutching my pearls.

Molly: And I think that Lizzie sees everything that's going on here because then when Caroline asks her to take a turn about the room because it's so refreshing, she's like, “I know exactly what you're trying to do right now.”

Becca: And even Darcy starts to pick up on what's happening.

Molly: Darcy knows right away. They're like, “Will you walk with us?” And he's like, “No, that would defeat the purpose because you obviously want me to admire your bodies. And I'm going to do that from over here.” And he has this little smile on his face when he says it, that is so adorable.

Becca: Oh, I thought you were going to say hot because I thought it was hot.

Molly: It was hot.

Caroline: You got a glimpse into Darcy, like, why people actually do like him here. The ice is chipping away at the tiniest bit. And it's like, "Oh, okay. That's why Bingley hangs with this guy because sometimes he's really funny." [01:12:00]

Molly: Right. Because when he's in groups of people he doesn't know he doesn't do very well. And we know that about him because we've read the book, but he hasn't read the book. [crosstalk] Lizzie hasn't read the book. So, she doesn't know that he does better when he's in the small group.

Caroline: Our poor social anxiety boy.

Molly: And then they have this talk about pride where Lizzie and Darcy get into this discussion about their flaws. She says she wants to tease him for his flaws. Caroline says, "He's perfect, he has no flaws." Lizzie is like, "Yes, he does." And he's like, "Yes, I do. I have a bad temper. And my good opinion once last is gone forever." That's what he says. And then Lizzie says, "That is the fault indeed but I cannot laugh at it." And then he talks about pride.

Becca: So he does talk about pride in the book, but I wanted to bring this up as a study question because we get introduced to these deeper concepts of pride earlier on in the book with Mary and Charlotte and Lizzie.

Molly: Right. They talk about vanity versus pride way earlier [01:13:00] on, and this is now brought up for the first time. Lizzie says to Darcy that vanity and pride are like deeper faults. And he says, "Vanity is a fault, indeed. But pride is not always a fault, because if it's well-founded, it can be a good thing." And Lizzie then says his real fault is a propensity to hate everyone. And he says that hers is to willfully misunderstand them, and it's very hot.

Becca: They have such intense chemistry. And this is, I think, I mean, you see it a little bit early, but when they start having these quips back and forth, I think you really see that palpable sexual tension between these two.

Caroline: Yeah, for sure.

Molly: Especially because the rest of the room keeps going and they just keep staring at each other. After this exchange, Caroline's like, "Shall we have some music?" And she starts playing the piano and they're just like, staring into each other's eyes.

Caroline: They're not even hearing that music. They're just like, "Ooh." [01:14:00]

Molly: Yes. And then the next morning Jane and Lizzie leave, and Lizzie is like, "Never been more happy to leave a place in my life." Oh, and Bingley is like smitten with Jane when he's saying goodbye, they have this awkward smiling at each other.

Caroline: She's like, "Okay, bye."

Molly: "Okay, I love you. Bye." I can see now Jane is not really showing her emotions. She doesn't let it reach her eyes. She smiles at him, but she's not fully there. But she's very-- [crosstalk]

Becca: I think she is, she's just so shy.

Molly: Yeah, she doesn't want to get hurt.

Caroline: It's so funny though because they are so cute. They're like, "No, you hang up, kind of couple.

Becca: Oh, my God. Yes. There sickeningly cute.

Molly: And that's what's happening at the carriage window. He's like, "Alright, well." And she's like, "Thank you very much for your kindness." They just won't say goodbye.

Caroline: It's like the end of the date. They don't want to say goodbye. Yeah, it's so cute.

Becca: One last thing I wanted to point out is that there's this moment towards the end, where Caroline's like, "Thank god, they're gone. Mr. Darcy, I'm sure you're mourning the loss of Elizabeth [01:15:00] Bennet's eyes." And he says, "Actually quite the opposite."

Molly: Yeah, I noticed that too. I feel like he's trying to cover up for how he's feeling.

Becca: I think in that moment, what he's saying is that it's a good thing that Elizabeth Bennet left because he's so in danger of falling in love with her.

Molly: Oh, yeah.

Caroline: Oh, yeah. I mean, it's a little of column A and a little column B probably because, like, "Shut up, Caroline." But then it's also like, "Oh, thank God, maybe I'll be okay now."

Molly: Yeah, I think that's something that he actually does a lot in this episode, where Caroline will ask him questions trying to egg him on and he'll give her the answer that she wants to hear. But it doesn't seem like he's fully-- It seems like it has some sort of double meaning or he's not fully in it, which I liked.

Caroline: Yeah, I think with Darcy, he's not a deceptive person. So I think that he's more-- you know what I mean? Like, he's not going to lie to you, but he will maybe omit some truths.

Molly: Yes.

Caroline: It's like the difference between being secretive versus being private, and he's extremely private.

Becca: Yeah. [01:16:00] Absolutely.

Caroline: And he has been around these very nosy people his whole life.

Molly: Right.

Becca: All right, that concludes Episode 1 of the 1995 adaptation of *Pride and Prejudice*, guys. We did it.

Molly: We did it.

Caroline: We did it.

Becca: And that brings us to some questions I have for you guys as we're wrapping up right now. So question one is, what was your favorite line delivery or favorite line from the series?

Caroline: I think my favorite is, "Good night, Mama. My head is very ill tonight." I think that's my favorite. Just because it's so--

Molly: That's a very good one.

Caroline: Just the way she says, "My head is very ill." I'm just like, "Yeah, girl, I know." [laughs]

Molly: Phenomenal. Mine are tied. One of them might be, “For a single man in possession of a good fortune must be in want of a wife.” But I have another one which is when Jane says, “I should very much like to marry for love,” because after she says love, she does this little like yikes face, where she goes-- Man, our listeners can't [01:17:00] see me do that.

Becca: Graham's going to yell at you. [chuckles]

Molly: But it's like, for love, yikes. Like, oops, sorry, I said that, and I thought that was pretty funny.

Caroline: Also that line that Lizzie says, and I liked her delivery of it very much, “Handsome too which young man ought to be if he possibly can.” The way she says, it is just so funny. And I'm like, “Please be my best friend.”

Molly: I love her.

Caroline: She's just great.

Becca: Awesome. So question number two. What's your favorite notable addition to the story that the movie has but the book doesn't?

Caroline: The dog.

Molly: Bath.

Caroline: The dog. That dog is a star.

Molly: That dog is great. I love all the dogs. I love Darcy taking a bath and I love Darcy playing pool by himself.

Becca: Yeah, excellent.

Caroline: Yeah, the just the little life moments are so great. I love that. They tell a lot very quickly.

Molly: Yeah.

Becca: Excellent. And then finally, a favorite and least favorite parts of this film so far.

Molly: That's hard. It's so hard. [01:18:00] It's also good. There was like one part where I was kind of bored for a least favorite.

Caroline: Like my least favorite part is unfair because it's not the movie's fault. It's just that I have such a problem with secondhand embarrassment that every time the Bennet start acting up, I'm just like, “No.”

[laughter]

Becca: That's fair. That's very fair. I will take it.

Molly: I think my least favorite part was the time when they're at Netherfield, the first time they're in the drawing-room playing cards together because there was nothing saucy going on there.

Becca: Very fair.

Molly: That was kind of boring. Favorite part. Honestly, I mean, there was so many good parts of it. But that opening sequence of getting to meet everyone brought me so much joy and I

was just smiling like an idiot. And I turned to my mom and I was like, “I really like Jane Austen. Am I a nerd?” And she was like, “Yes.”

Becca: I love that.

Caroline: I like that too, very, very much. And I swear my favorite part is literally just Caroline Bingley flinging the book away. It's just such [01:19:00] a great physical comedy bit.

Becca: It's so iconic.

Caroline: It's so funny and it's one of those things I'm like, “I wish I had directed that moment,” because it is so funny. It's just quick and if you blink, you miss it, and it's brilliant.

Molly: But I liked the best about it is that before she does it, she has the book in her hand and she's not looking at it and she's turning the pages the wrong way. [laughs] It's phenomenal.

Caroline: Like no one is going to notice, it's like, “Girl.”

Becca: That is the level of thirst that we all need to have.

Molly: Yeah. Oh, I love it.

Becca: All right, guys, that concludes this episode of Pod and Prejudice. Caroline, thank you so much for joining us. You want to plug your social media and podcasts?

Caroline: Yeah. Well, thank you so much for having me. This is so much fun. I I could talk about Jane Austen all day. My Twitter account is @saucymincks, which is M-I-N-C-K-S. And, yeah, the shows that I helped create, you can follow on Twitter as well. I have Scary Stories for Modern Minds, which is at @scarymodernpod. I've got [01:20:00] Seen and Not Heard, which is @seennoheardpod. Hughes and Mincks is @hughesandmincks, that one's easy. And then Light Hearts is @lightheartspod.

Molly: Awesome.

Becca: Thank you so much for joining us again. This has been an absolute blast.

Molly: Yeah, we could not have asked for a better first guest on the pod.

Caroline: Thank you. This was fun. Anytime, seriously, anytime, I would love this.

Molly: Yeah, I want to get you back for *Sense and Sensibility* because I believe that's how I discovered that you love Jane Austen as well.

Becca: Oh, yes. Incredible. not going to say anything about it. [crosstalk]

Caroline: Yes, oh please get me off of that.

Molly: Amazing.

Caroline: Oh my God. It's so hard not to.

Becca: Welcome to my life, Caroline.

[laughter]

Caroline: Oh, I had one thing that I meant to tell you though. I also wrote Bingley would be a theater kid in a modern high school setting discuss. That was the last thing I wrote on my notes.

Becca: That is exactly accurate. Bingley would be the guy who was on the sports team, but also did the full musical and always played the lead, and was friends with the theater kids.

Molly: Yeah, and he's like humble about it.

Caroline: He's Troy. [01:21:00]

Molly: Wait, wait, wait. *Pride and Prejudice* but as high school musical?

Becca: No, no, no. We're not going down this rabbit hole.

Molly: Wow.

Caroline: [chuckles] There's a Twitter thread for you.

Molly: Yeah, that's the Twitter thread.

Becca: You've given us a lot to think about, Caroline. Thank you.

Molly: Amazing.

Becca: All right, guys. That's this episode of Pod and Prejudice. Until next time, stay proper.

Molly: Find yourself a--

Becca: Caroline is not Caroline Bingley.

Molly: Find yourself anyone but Caroline Bingley. We'll find another Caroline [music] that's what I'm saying.

Becca: Find yourself a--

[music]

Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our beautiful show art is designed by Torrance Brown.

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