

Molly: Pod and Prejudice is sponsored this week by the Ballarat National Theatre's Pride and Prejudice podcast. The Ballarat National Theatre is a small Australian theatre company who, like most theaters during this pandemic, have had to adapt their performance style to fit into this ever-changing world. They wanted to bring the joy they get from Austen to others, so they created the Pride and Prejudice podcast. They're reading the entire book start to finish, chapter by chapter, with actors performing the different characters. It's somewhere between an audiobook and a radio play. The actors bring the story to life with a level of detail you won't find in any other adaptations because nothing is left out. We are so excited to be partnering with Ballarat again because we think this podcast is an awesome companion piece to Pod and Prejudice. If it's been a while since you've read the book and you want a refresher, this is a great way to follow along with the story. New episodes of the Pride and Prejudice podcast are released weekly. To listen, head on over to their new URL at prideandprejudice.buzzsprout.com, or wherever you listen to podcasts.

Before we begin today, we'd like to thank our newest patrons, Jake and Paula. **[00:01:00]** If you want to be like them and get access to exclusive content like outtakes, bonus episodes and more, head on over to patreon.com/podandprejudice. It's almost 2021, thank God, and we've got some exciting stuff planned for our patrons in the new year. So, now is definitely the time to sign up. And without further ado, enjoy this week's episode covering the final part of the 1995 BBC version of *Pride and Prejudice* with our guest, Khari Walser.

[Pod and Prejudice theme]

Khari: I wish I liked sports.

Molly: Same.

Becca: I actually do like sports. I like certain sports, but I don't usually follow baseball.

Khari: I played soccer for a little bit when I was a kid, and it was just not a good mix. They'd make me defense or goalie, and I would legit be standing on the other end of the field picking up dandelions and dancing and playing in the grass.

Molly: Amazing!

Becca: When I was five, I was on a soccer team and I got tired, so I just lay down and took a nap in the middle of the field.

Khari: I love that.

Molly: Wow. **[00:02:00]**

Khari: I was also a terrible loser. If we lost the game, like I upbraided everybody on the team.

Molly: You know who are the best sportsmen ever according to Jane Austen? Bingley and Darcy. They play sports together.

Becca: Oh, yeah, they're excellent sportsmen.

Molly: Yeah.

Becca: Which you didn't buy. You were like, "These bitches aren't athletic."

Molly: No, not at all. They could not stay on a horse.

Khari: Maybe Darcy with that body.

Molly: Hmm.

Becca: That's not wrong. We know he's a good swimmer because-

Molly: Yeah, we do.

Becca: -certain lake scenes happen.

Khari: Yes.

Molly: Yeah, but Bingley, no way. He could maybe do like sprints. He could do track and field.

Khari: I feel like Bingley's more of a golf kind of a guy.

Molly: [giggling] Yeah, I was thinking more like if he was all cracked out, then he could like run away fast.

Khari: [chuckles] He'd be like, "Wow, look at that hit. It's far. I'm going to go get it.

Becca: Bingley was definitely on the ultimate frisbee team in college.

Khari: Yes!

Becca: Oh, my God. Yes. I feel like this has come up before.

Khari: I feel like Bingley would be definitely like a volleyball guy.

Becca: Oh my God. Yes. Actually, and he's the guy like when you go to the beach, he's like, "Guys, let's [00:03:00] get a team going." You're like, "I want to sit and read my book."

[chuckles]

Molly: He would also be the first person to get in the water.

Khari: Yes, very much so.

Becca: That's also me. I love getting in the water.

Molly: Anyway, should we introduce ourselves and get it going?

Becca: Yes, we should. This is Becca.

Molly: This is Molly.

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

Molly: We are here specifically to talk about the second half of Episode Six of the 1995 BBC masterpiece version of *Pride and Prejudice* starring Colin Firth and Jennifer Ehle. We have with us today a very special guest, you may remember him from our last episode. If you don't remember him from our last episode, I highly recommend going back and listening to our last episode. We have my friend, Khari Walser, here with us today. Hello Khari.

Becca: Khari, welcome to the pod.

Khari: Hey, guys. What's up? Hello from my iced coffee to yours if you're holding one.

Molly: Mine is a hot coffee.

Becca: Mine is in my stomach already, but it was a large cold brew.

Khari: Well, I'm gay and all I drink is iced coffee.

Molly: [laughs]

Khari: I don't know what water is.

Molly: The uniform. [00:04:00]

Becca: Who needs hydration when you can have jitters?

Khari: [laughs]

Molly: Yeah, good caffeine. Khari, do you want to tell the people a little bit about yourself before we get started?

Khari: Wow. I live in the New Jersey/New York area. I'm a designer. I'm an actor. I write now because quarantine. I met Molly through a theatre company and that's how we became friends. And that's why I'm here and I'm so happy to be here.

Molly: Yay.

Becca: We're so happy to have you. So much to dish on in the last half of this episode.

Molly: This is the final bit of this miniseries and it's a lot. A lot is going on. We should get right back into it where we left off. We left off after scene three, which was when Bingley proposed to Jane.

Becca: We love to see it.

Molly: We truly do.

Becca: This is also randomly how we broke up talking about the book as well. Like that set of chapters and this set of chapters.

Molly: Wow. It's almost like it was a good stopping point and the episode knew it.

Khari: What a coincidence. **[00:05:00]**

Becca: A little reprieve in the plot.

Molly: [laughs] So, starting out, scene four, Mr. Bennet is saying goodbye to Bingley. They all walk outside, and I loved this one quote, he was like, "There are a few men in society I can tolerate with equanimity, but I believe you may turn out to be one of them." He's like inviting him to come back and shoot on their property. And sweet, sweet Bingley gets on his horse, and he's like, "I'll be back tomorrow." And then, he does this cute little hat tip where he takes his hat off, and he's like, "Till tomorrow then."

Becca: So much better than Wickham's "au revoir!"

Khari: Oh, my God, cringe worthy.

Molly: Gag. Then Daddy Bennet congratulates Jane on this whole situation. That moment that I thought was so weird in the book, where he's like, you will always be too generous and run out of money and all of that stuff was adorable here.

Becca: I told you.

Molly: Yeah, it was really cute. Everyone was laughing and joking around. It was very cute. He says that, **[00:06:00]** then Jane and Lizzie have a moment, and Jane is like, "I want you to be as happy as I am." Lizzie says, "She'll never be as happy as Jane until she has Jane's goodness." But if she meets with luck, she may in time meet with another Collins and then they laugh about that, too.

Becca: I feel like that's the equivalent nowadays of your friend who's like, "Oh, don't worry, bitch. I'll be alone forever. But you go off be happy."

Molly: Exactly.

Khari: Child, that is me.

[laughs]

Khari: There was one point where like, all of my best friends had to had boyfriends. I'd be like, the one that didn't know I'd like, "So, how's everyone's lives going?" "Oh, you guys went to dinner together? Yeah, well, I had a wine on my couch last night by myself. But how are you guys?"

[chuckles]

Becca: Listen, this is going to pay off in the long run because when everyone has kids, it's like, "Oh, that's fun, you stayed in last night and your kid woke you up at 4 AM because he pooped the bed? Guess what I got? Nine hours of sleep."

Khari: But joke's on me because I also want kids.

Becca: Oh no.

Khari: Literally, I cannot wait to have little Meryl and little Anne.

Becca: Ah.

Molly: Oh, I love these names.

Khari: Eldest daughter Meryl after [00:07:00] Meryl Streep because duh.

Molly: Obviously.

Becca: And then is an after Anne de Bourgh or? [chuckles]

Khari: No, Anne Hathaway.

Becca: Oh my God, that's so much better.

Khari: And then, I think one of my kids is going to have the middle name Viola because of Viola Davis.

Becca: Oh, incredible.

Molly: Oh, wow. I love it.

Becca: Also, very *Devil Wears Prada* heavy. I love it.

Molly: Yeah, I was going to say.

Khari: Well, they were the first two actors that I encountered that maybe want to be an actor. So like-

Becca: Oh my God.

Khari: -I was in seventh grade when I saw *Devil Wears Prada*, and I was like, "Who are these people?"

Molly: That makes me so happy.

Becca: Oh, this is so sweet.

Khari: I think this same year I also saw *Doubt*.

Becca: Oh my God, yeah.

Khari: Why am I watching out in seventh grade? But I did, and I was like, encountered Viola Davis and I was like, "Who is this woman?" So, if I ever get an Oscar and I'm at the Oscars, I'm going to say thank you to them.

Molly: Oh, yes.

Becca: Listeners, you heard it here first. You have Khari Walser on the market. Sweet, hilarious, wants two daughters named Meryl and Anne. If you're interested, just slide into those DMs.

Khari: And I will give you fashion advice.

Molly: Yes.

Becca: Absolutely.

Molly: Listeners, right now, Khari is wearing a mesh top and it's glittery [00:08:00] and perfect.

Khari: It's functional, but also stylish, and I love a combination of those two things.

Becca: You are putting Molly and me to shame in this moment.

Khari: Oh, come now.

Becca: Actually, Molly's got the cute little headdress going on right now.

Khari: That is a cute little headband going on.

Molly: Oh, I did that because my hair was a mess and I found it, I was just like, "All right," put it on.

Becca: My hair's a mess, and instead I'm treating you guys to this look.

Khari: Hey, we're all in the comfort of our own home.

Molly: Comfort of my own closet. That should be a song. That should be a song about coming of age and coming out, *The Comfort of My Own Closet*. Oh, I'm going to write it.

Becca: Yeah, I was going to say you write the song Molly.

Khari: That sounds like a song of like Alessia Cara would write.

Molly: The who what?

Becca: Oh my God. Yes. Alessia Cara. Do you know the *Stars and you're beautiful. Stars and you're beautiful.*

Khari: That was a hit song!

Becca: She's excellent.

Molly: Oh.

Becca: She also sang in the pop version of the song from *Moana*.

Molly: Oh. Ah, good.

Khari: Which is a great version. I love that version.

Molly: Anyway, back to Jane Austen. Then, the music [00:09:00] goes into like dun, dun, dun. And Lady Catherine de Bourgh's carriage arrives.

Becca: Why doesn't Lady Catherine exist in a different movie than the rest of the characters?

Khari: Because she's rich.

Becca: Oh, that's smart. Yeah.

Khari: Literally, just her whole thing is just like it's an event. When they go to her house, it's an event. She has her little throne going on.

Becca: I mean, her outfit in this part is-

Khari: Yes.

Becca: -something.

Khari: I will give her that. She has some very cute fashion moments, with little-- God, what do you call it? The thing you put your arms through? I should know this.

Becca: The muff.

Khari: Yes, the muff. I'm like, "Alright, okay. opulence." [crosstalk]

Molly: Yes. It has the little black things coming off of it.

Khari: Yeah, little tassels.

Molly: It looks like an animal.

Khari: It was a fashion moment. Even when they went to visit her earlier, she was wearing a dress that was matching the room that she was in, and I was like, "Okay, color coordinated."

Molly: Yeah, but that's really her whole thing is this one color scheme though.

Becca: It's better than the Bingley sisters' color scheme though.

Khari: Honestly, I like their color scheme. I hate them, [00:10:00] love their fashion. The only time I had a quarrel with their fashion was when Lizzie came to their house, I think for dinner or whatever. It's after Lizzie leaves. The two sisters are trying to drag her and they're like, "Oh, she's so plain looking. She's so this, she's so that." And one of them was wearing this ugly ass bonnet and I'm like, "Sis, you can't be saying these things and then wearing a diaper on your head. I'm sorry. You just don't have the range."

Molly: A diaper.

Khari: It looked like a diaper. Like she placed a satin diaper on her head and put a feather in it.

Molly: Which one was wearing that? I feel like it was Louisa.

Becca: I think it was Louisa. She's married.

Molly: Because she's the married one.

Khari: Yeah, I think it was Louisa. I was like, "That's not cute."

Molly: Well, Lady Catherine also not cute, but in a different way because she comes in style. She comes up in her carriage and we hear her barging in. She's like walking past Mrs. Hill. Mrs. Hill is like, "Wait, please. Wait here. I'll go get them." She's like, "I will not wait." She looks like Neville's grandma in *Harry Potter*. [00:11:00]

Becca: Yeah, she does have that Severus Snape look from the Boggarts.

Khari: Why do I not remember Neville's grandma?

Molly: She has this big hat that comes up over the top of her head. I don't know just major Neville's grandma vibes here.

Khari: Maybe I got to rewatch.

Becca: Rewatch the third movie and there's the scene where Neville turns Snape into his like grandma's outfit.

Khari: Wait. I think I vaguely remember that. Vaguely, vaguely, vaguely.

Becca: Yeah.

Molly: We can post a picture of it on our Instagram.

Khari: Yes.

Becca: Absolutely. It's the vibe.

Molly: So, she comes down and she sits down and she's just being so rude. She is expecting Lizzie to introduce her to everyone. Lizzie is just so shocked to see her there that she's not doing anything. Lady Catherine insults the drawing room. And Mrs. Bennet tries to explain, and she just cuts her off.

Khari: She came in and she was all like, "Hmm, this is such an inconvenient drawing-room. It must be so unbearable." Huh, how you going to come in my house talking about the placement of windows not being what? To the east? Fuck out of here." **[00:12:00]**

Becca: Also, she starts to make Mrs. Bennet small for the first time in the film.

Khari: Yes.

Becca: It's wild.

Khari: Mrs. Bennet was quiet and she's never quiet.

Becca: It's like Gretchen Wieners when Regina George comes around.

Khari: Yes.

Becca: Stop trying to make fetch happen. It's not going to happen.

Molly: Not going to happen. Oh, my God. So then she's like, "Lizzie, there's a sort of pretty-ish area off to the side. I'm going to go walk there if you would care to join me," or some shit like that. And so they go into the garden. This is the whole thing where she tells Lizzie she found out that she's getting married to Darcy, and she will not have it. She needs Lizzie to tell her it's not true. Lizzie, what I realized here is that her natural state is just feisty. She's not even being like, "What are you talking about?" She just goes right into, "I'm defending myself with sass."

Khari: I call this scene the Bennet and De Bourgh brawl, because Lizzie is just like, "Oh, so you want to run up on me at my house, telling me what to do? **[00:13:00]** No, ma'am. Not this." I just feel like this is one of the best scenes in this entire thing because I feel this is the first time that Lizzie isn't trying to hide her-- like be subtle about it. She is straight up telling this woman how it is. It's just like they're just going at it, and all some of the best acting from her at least in my opinion in the whole thing.

Becca: I totally agree.

Khari: The amount of restraint because you just know that if it was any other place she would have reached across so quick.

Becca: I knew immediately had this would be settled in the animal[?] world.

Khari: Literally.

Molly: [laughs]

Khari: To a line it says, fighting over that one man and one's about to lose their face.

Becca: Oh, yes. You basically just said what had written down, which is, first of all, that this is the one of the best acting moments in the entire thing. The other thing is that like, this is the first time, that the entire time everyone has been saying shit about the Bennets behind their backs, and they know, but it's not talked about. Then, Lady Catherine says what everyone's saying or the Bennets are afraid everyone's saying to Lizzie's face.

Khari: It wasn't even going for **[00:14:00]** her inner circle family was enough. She like went for the aunties and uncles. It was like, "All right now, now you're doing too much. Now we're talking about aunties and uncles, people you've probably never even met or know very little about and you're just coming for them."

Molly: Also, that was a part where she started shouting. That was when Lizzie said that they're equals because Darcy is a gentleman and she's a gentleman's daughter and she went dumping, "I don't know who your mother is." She got so loud and the music was swelling. Lizzie was like, "Are you shitting me right now?"

Khari: I just love Lizzie's face during this entire thing because you could tell when she would have reached across and snatched her face from her body because that's just high disrespect.

Molly: Something I noticed in this that I didn't write down because I thought it might be a little bit weird, but I'm going to say it anyway is that first of all, the lighting in this, the sun is shining directly on Lizzie, and Lady Catherine is in shadow facing the other way and their eyeballs-- [laughs]

Khari: What about the eyeballs? What is this about?

Molly: First of all, Lizzie has beautiful **[00:15:00]** hazel eyes.

Khari: Yes.

Becca: She does.

Molly: She's looking right into the sun basically, but her pupils are normal size. Whereas, then we go to Lady Catherine, who's in the shadow, and her eyes are like silvery blue, like very, very pale and boring and then there's no dimension to them and her pupils are just little specks in the middle of her eyeballs. And I like to think that it's because she's always sitting in a dark room. Even just being outside makes her pupils contract.

Khari: To me, she looked bug eyed.

Molly: Well, her eyes are huge.

Khari: She just has some big ass eyes.

Molly: And her pupils are teeny tiny, itty bitty living space.

Becca: Yeah, and she's got like cat butt mouth.

Khari: Yes.

Becca: Do you know what I mean? The lips so pursed, they look like a cat's butt.

Khari: Yes. Quite disgusting, I assure you.

Molly: Ew.

Becca: Yes.

Molly: Well, anyway, that was my note about their eyeballs during the scene.

Khari: [laughs]

Becca: This is taken in turn.

Molly: Yeah, I don't know where that came from. But anyway.

Khari: Oh, but I will say that this was a good fashion moment for Lizzie because she had that really cute jacket on and I screenshotted it because it was super, super cute. I was like, maybe I need to make this for myself. [00:16:00] Usually, I don't really give a shit about Lizzie's fashion, because she even shows up to the function looking like she rolled out of bed, and her mother's always doing her up.

Molly: That is offensive. I'm offended because I love her fashion.

Khari: Listen, I'm just telling you how it is. She'd be showing up to the function looking like however.

Becca: She's got a few really awesome shrugs though.

Khari: Okay, yeah, she does. She has one really good hat, but no good fashion moment for Lizzie, that was important to me.

Molly: Indeed. Let's see, I tried to keep track of the events of this fight, but it was also good that a lot of my notes just say "Ah!" Some things that happen not in this order. Lizzie tells Her Ladyship that she has declared it to be impossible for Darcy to propose to her, so she shouldn't be worried. I really loved this moment in particular where Lady Catherine is like, "No Darcy's engaged to my daughter," and Lizzie's like, "Okay, then you shouldn't be worried about him proposing to me." And then, she goes, "Well, their engagement is of a [00:17:00] peculiar nature," and she got so nervous. I loved that.

Becca: Oh, it's so defensive because they're just not engaged.

Molly: Right. Exactly.

Becca: That's just the truth. I also just forgot how intense the hat was on Lady Catherine de Bourgh.

Molly: It's very Neville's grandma, am I right?

Becca: It's so Neville's grandma.

Khari: I want to stay what this hat looks like but we're on a podcast.

Becca: Oh, say it.

Molly: It's okay. We have an E for explicit.

Khari: It looks like an uncut dick, like a wrinkly uncut dick.

Molly: [gasps]

Khari: That's how her hat looked like.

Becca: Like a wrinkly uncut chode

Khari: Yes, she was giving me volcano penis realness.

Molly: Wow! Oh, man.

Becca: I think you just knocked me down a heterosexual peg.

Khari: [laughs] Mount Vesuvius, baby. [laughs]

Molly: Wow. Oh my God, I will never be able to rock this again. Some other things that happen in this part. There's a line in the book where she says, "I am the nearest relation he has, and I deserve to know his business." In this she says, "I am almost the nearest relation he has."

Khari: So, who's nearer?

Becca: Georgie.

Molly: Yes, his sister.

Khari: Ah, true.

Molly: And Fitzwilliam, honestly, like they're best friends, [00:18:00] sort of.

Becca: Yeah, but they're cousins.

Khari: Fitzwilliam is fine as hell.

Molly: Right.

Becca: He's so hot, like distractingly hot.

Molly: I miss him.

Khari: Listen, if she had not ended up with Darcy, I was like, "So maybe Fitzwilliam?"

Becca: One of the greatest travesties of this miniseries, which there are very few, it's a very loyal adaptation of the books, is one that Fitzwilliam is described as not very hot, but very charming in the books when they cast an extremely hot man to play him, and that Wickham is consistently talked about as the hottest man alive.

Khari: Wickham was not-- Wickham, whatever. No.

Becca: [laughs]

Khari: Wickham was not what I ordered, and I'd like to send it back, please.

Becca: Oh, yes. Well, wait till Molly sees the 2005 Keira Knightley version, sees that Wickham.

Molly: I think I'm going to watch it tonight.

Becca: Oh my God.

Khari: Weirdly enough, in the miniseries, Collins, troll. But in the movie, Collins is like, "I'd let him call me."

Molly: I'm sorry. I thought you said Collin [00:19:00] is a troll and I thought you were speaking about my love, Colin Firth.

Becca: Oh, my God.

Khari: No, no, Collins like Cousin Collins.

Becca: Yeah, David Bamber. He looks-- I forget who first said this, but--

Molly: I think it was Caroline.

Becca: Oh, yes. This was Caroline. He looks like the human manifestation of sweat.

Khari: Ah.

Molly: Yeah. Another thing Lady Catherine does is she circles Lizzie while she's talking about how their relationship would be a disgrace.

Khari: That, I did not like.

Molly: No, but Lizzie was staring straight ahead. She was like, “I am not going to look at your face while you're--” [crosstalk]

Khari: Reach across and be up this old woman.

Molly: This is when she calls her an obstinate, headstrong girl.

Becca: Iconic line.

Khari: Which is a compliment.

Molly: Right.

Becca: There are so many t-shirts on Etsy that say “Obstinate, headstrong girl.” I got Molly a t-shirt the other day, a few weeks ago actually, that was like a *Pride and Prejudice* themed t-shirt as a present.

Molly: I posted it on our Instagram or our Twitter.

Becca: It was very cute.

Molly: Yeah.

Becca: When I was looking at *Pride and Prejudice* [00:20:00] theme shirts, half of them just said, “Obstinate, headstrong girl.” And I was like, “Ha, that's the line that really sticks from this movie.”

Molly: I actually need to look something up in my book because in the book, I remember her calling her unfeeling, selfish girl. But I actually don't recall if this line is in the book.

Becca: I do believe it's just in the miniseries.

Molly: Yeah, no, if it was in the book, we would have talked about it.

Becca: We absolutely would have. Yeah. That's what I'm saying, I'm like, 99% sure, it's not in the book.

Molly: Listeners, you can correct us if you're wrong. And if you want to send us obstinate, headstrong girl mugs, we will accept them gladly.

Becca: Any obstinate, headstrong girl paraphernalia, we're happy to accept. But this goes to that there are a couple critics who say that this is the definitive adaptation of *Pride and Prejudice*, to the point where many people associate certain plot points or lines with the story that don't happen in the book, just in this miniseries. For example, the lake scene is something that people think happened in the book. This line is another one where people are like, “Yeah, that's in [00:21:00] the book.”

Molly: And it's not.

Becca: Nope, it's not.

Molly: Another one that we talked about last episode I feel like maybe was when Bingley was like, "So you admit that you're wrong?" And Darcy is like, "Yes, absolutely." And he's like, "Then I have your blessing?" Darcy's like, "Do you need it?" I feel like that that feels so much like it could have been in the book, but it's not, and it's such a nice addition.

Becca: Very much. It goes to show how much Andrew Davies, who wrote this miniseries really understands the material he's adapting.

Molly: Totally. So back to Lady Catherine de Bourgh.

Becca: Yes.

Molly: Lizzie says she's not going to make any such promise that she will never marry Darcy and she walks away and that's when Lady Catherine is like, "Well, I know all about your sister too. And let me tell you, blah, blah, blah, blah," and then she goes, she stands up the gate of the garden. And she basically like puts a hand to her forehead, it goes, "Ah, the shades of Pemberley to be thus polluted."

Becca: Yeah. She's full Jessica Lange in this performance.

Khari: Yeah, so Jessica Lange, in *Feud: Bette and Joan*, [00:22:00] iconic. Anytime Bette and Joan Crawford had a temper tantrum on that series, this was her in this moment.

Becca: That is exactly correct. Joan Crawford here.

Khari: Very Joan.

Molly: I really loved that. At a certain point, Lizzie was just like, "I am not dealing with this anymore," and walks away from her.

Khari: I love that. She's like, "Listen, you insulted my family. I'm going back in the house. You can stay out here if you want to. Bye."

Molly: And then Lady Catherine runs after her and she gets in the carriage and this is my favorite part of the entire miniseries. She said, "I take no leave of you, Ms. Bennet. I send no compliments to your mother. You deserve no such attention. I am most seriously displeased."

Becca: I wish I could give zero stars.

[chuckles]

Khari: There are two lines that I love of Lizzie's when Catherine de Bourgh is like, "You promise not to get engaged to him," blah, blah, blah. And she's like, "I will make no promise of the kind and I must beg you not to importune me any further on the subject."

Molly: Yeah.

Khari: And I was like, “Yeah!” She’s like, “Listen, sweetheart.” And then, literally when Catherine de Bourgh [00:23:00] is about to get in her carriage and she’s like, “I’m only resolved to act in a manner which will constitute my own happiness without reference to you or any person so wholly unconnected with me.” Which means, “Mind your damn business, Cathy.”

Becca: Ah, I want that on my tombstone. “Mind your own damn business, Cathy.”

Khari: Mind your business, Cathy.

Molly: Maybe we should get t-shirts that say that.

Khari: That is the most eloquent way of saying, “Mind your fucking business,” that I’ve ever heard in my life and I was living for it.

Molly: Living.

Becca: Incredible. My favorite part of this ending is that you look in the carriage and she just brought Anne de Bourgh with her.

Khari: [chuckles] And she’s just sitting in the couch like half dead. Like, “Can we go now, auntie? I need to go.”

Molly: With her eye bags and she takes her little handkerchief, and she dabs it on her nose. I’m like, “My girl, what kind sick are you?” Like live your truth but--

Khari: How did they let her out the house?

Molly: Right.

Khari: She was looking straight up zombie in that character. And I’m like, “If her aunt loved her, she’d leave her ass at home.”

Becca: Let her stay with her frickin’ caretaker in the giant mansion instead of dragging her to go drag Lizzie. [00:24:00]

Khari: Literally.

Molly: I wonder if Anne de Bourgh loves Darcy?

Khari: Sorry to her.

Becca: [laughs]

Molly: Sorry to this man.

Khari: Sorry to this man.

Becca: I do not know who this man is. I am sorry to this man. That is an old meme, but it just works so perfectly.

Khari: “I don’t even know who this man is. He could be walking down the street and I wouldn't know a thing. Sorry to this man.”

Molly: [laughs] That never gets old. It never gets old.

Khari: I just imagine Catherine de Bourgh is like, do you know Sophie Anderson from Twitter? She's like an OnlyFans porn star and she has like this one meme of her going, “Hi, guys. Do you know who we are?” She's with another porn star. There's like one video of him, “Hi, guys, do you know who we are?” Literally when Catherine de Bourgh is like, “Do you know who I am?” I just imagine Sophie Anderson and her friend going, “Hi, guys. Do you know who we are?” “I am Catherine de Bourgh. Hi, guys. “

Molly: Catherine de Bourgh’s OnlyFans. [crosstalk]

Becca: Incredible. You know what the best part about that is, how much Catherine de Bourgh would hate that metaphor. It's so perfect. **[00:25:00]**

Khari: If there were any like UK listeners, and you know who Sophie Anderson, you know exactly what I'm talking about.

Molly: Wow, we really love to talk about *Pride and Prejudice*. You know who else loves to talk about *Pride and Prejudice*? Our sponsor, the Ballarat National Theatre. They've created the *Pride and Prejudice* podcast where they're reading the entire book, start to finish, chapter by chapter. The best part is that they have real actors reading all the different characters making it super easy to follow along with the story. If you just can't get enough *Pride and Prejudice* or it's been a while since you've read the book, check them out at prideandprejudice.buzzsprout.com, or wherever you listen to podcasts. You can also follow them on Instagram [@balnattheatre](https://www.instagram.com/balnattheatre), that's B-A-L-N-A-T theatre with an R-E. Now back to the show.

One more note before we move on to Becca's comment for the scene is that Becca's notes called Anne de Bourgh, Baby de Bourbon, and I want to thank autocorrect for that one. That should be a cocktail, a themed cocktail for this episode.

Khari: Oh, that'd be cute.

Becca: Oh, man, it is not yet **[00:26:00]** 1 PM, but I wouldn't be mad. My study comment on this part is just that the way that the scene is done and the way it's acted just is the story. The entire story is built around the question of whether or not these women can marry and whether or not they can rise above their stations. I think it's a testament to not only how well acted this is, how well the scene was adapted, but also to the framing of the scene within the story, that it really just does encapsulate the whole story into one scene that lacks one of the best and most important characters, Mr. Darcy.

Molly: Hmm. This scene-- Wait, I was going to say it passes the Bechdel Test, but it doesn't at all.

Becca: Oh, no, not at all. This story, I think, in general passes the Bechdel Test.

Molly: Does it?

Khari: I feel like I've heard of this test.

Becca: Oh, so the Bechdel Test is like whether or not there are two named female characters in the movie that have a conversation that doesn't involve talking about a man.

Khari: Huh.

Molly: I really don't think that this film, or this book passes the Bechdel Test at all.

Khari: This era. [00:27:00]

Becca: I think Mary alone passes the Bechdel Test.

Molly: Well, in the book, sure. But in the film, she is thirsting after Collins.

Becca: I feel like it's got to at some point.

Molly: At some point. Listeners.

Becca: Listeners.

Molly: Let us know. Anyway, that's the end of that scene, which brings us to the penultimate scene. Scene five.

Khari: *You're the ultimate.*

Molly: Oh, my God. *It's automatic. I'm sure of it.*

Khari: *No lie. So don't even try.*

Molly and Khari: *To tell me that you're not the guy.*

Becca: Hang on, guys. I don't want to pay for the song. I don't want to-- [crosstalk]

Molly: Daddy Bennet goes into the hallway, and he whispers to Lizzie and calls her to his room, all like clandestine and he's like, "I have this thing I've got to show you." It's the letter from Collins, and I love that they're having this little moment together. But, of course, it's very embarrassing for Lizzie. They go into the room, and Collins has written about knowing that Lizzie and Darcy are engaged and telling Daddy Bennet that it's a terrible idea. [00:28:00] This made me wonder if Collins was the one who told Lady Catherine to begin with because how did this rumor even get started?

Becca: It's not clear exactly, but I do think that there's talk in the town after they were at Pemberley, you have the servants, you have the Bingleys, you have the Gardiners. A lot of people have seen the interaction between Darcy and Lizzie at this point that can spread word. There's also obviously like Charlotte notice the interaction as well and that could be part of it, too.

Khari: I also think that Catherine de Bourgh is just like-- she's like the old grandma who like, "Don't say nothing until it's time," but she's watching and she knows what's up.

Becca: Oh, yeah.

Khari: You know what I mean? She's very like-- another *Downton Abbey* reference. She's very like, Dowager Countess, but she's watching you and then she'll like call you over for tea and be like, "So what have you been doing?" You know that she knows but she ain't got to say it.

Becca: Exactly. And there's that line, "You don't care for being wrong. I wouldn't know, I'm not familiar with the sensation."

Khari: I tweeted that the other day, literally. [00:29:00]

Molly: Oh, yeah, you did.

Khari: Literally tweeted that the other day when she was like, "Aren't you going to apologize?" "Certainly not." How you hate me wrong. I wouldn't know. I'm not familiar with the sensation."

Molly: Ooh. You know who would be a really good Catherine de Bourgh?

Khari: Maggie Smith.

Molly: Mm-hmm

Becca: Dame Maggie Smith?

Khari: Dame Maggie Smith, or Dame Judi Dench.

Becca: Ah, Khari, you know who plays Catherine de Bourgh in 2005 version?

Khari: That's so right! She does! But you know in the movie, she's far more glamorous than they made her in the miniseries?

Becca: Oh, wait, wait, you know what? I'm going to bring up another debate that Molly and I had at an earlier point, and I want Khari to weigh in on this.

Molly: Oh God!

Becca: I feel like he'll be on my side.

Molly: Okay.

Becca: What I asked Molly when we first were reading the book, who she thought should play Catherine de Bourgh, she said Gwyneth Paltrow, which I was like--

Khari: What?

Becca: --weird choice, but okay. Here's the thing, then.

[laughter]

Becca: Khari, you're not ready. You're not ready.

Khari: [laughs]

Becca: So, then she was like, "Oh, Judi Dench. That's actually [00:30:00] who I meant."

Khari: What?

Becca: And then my mind was blown because somehow she had confused Gwyneth Paltrow and Dame Judi Dench.

Molly: Well, actually to be fair, later on, I realized that instead of Gwyneth Paltrow, who I actually meant was-- what's her name?

Becca: Tilda Swinton.

Molly: Tilda Swinton.

Khari: As Lady de Bourgh?

Becca: Not only did she want Tilda Swinton to play Catherine de Bourgh, but she also confused Tilda Swinton with both Judi Dench and--

Becca and Khari: Gwyneth Paltrow.

Molly: I think it's fair.

Becca: No.

Molly: I think it's a fair comparison.

Khari: Well, I mean you confused two skinny, blonde, white women with a short old woman.

Molly: Yeah.

Becca: But Tilda Swinton is a creature unto herself.

Molly: But it's true. They're two skinny, blond, white women. And they both play-- at some point, I think Gwyneth Paltrow plays the Queen of Hearts or something and Tilda Swinton-- No?

Khari: No, that was Helena Bonham Carter.

Molly: Oh, fuck!

Khari: Helena Bonham Carter played the Queen [00:31:00] of Hearts.

Molly: Okay, I want to backtrack. Tilda Swinton at one point played the White Witch.

Khari: The Witch in the *The Lion, the Witch and the Wardrobe*.

Molly: Which is a similar vibe to Dame Judi Dench.

Becca: No.

Molly: No? [laughs]

Khari: I- uh. [sighs] I don't-- S-- that--

Becca: [laughs] We broke him.

Khari: [laughs] This don't sit right with my spirit.

Becca: Thank you.

Molly: Okay, I'd like to add another actress into the mix for Lady Catherine de Bourgh.

Becca: Okay.

Molly: Never mind, you'll yell at me.

Becca: No, say it.

Khari: Ann Dowd? Margo Martindale.

Becca: Oh, Margo Martindale would be great.

Molly: No, I was going to say Helen Mirren.

Becca: Oh, I'd see it.

Khari: [gasps] Oh. I could see that for sure.

Becca: That one is a good pitch.

Khari: She'd be a great Lady de Bourgh.

Molly: Thank you.

Becca: Basically, any powerful elder women are perfect for Catherine de Bourgh.

Molly: Yes, and I suppose that not Gwyneth Paltrow. But listeners, I'd like to put it down on the record that I just made a good casting choice.

Khari: But you know what? Gwyneth Paltrow is a part of a whole Jane Austen franchise anyway because she was in *Emma*.

Molly: It's true.

Becca: That's what I was saying [00:32:00] because Gwyneth Paltrow, Judi Dench, and you named somebody else, were all in different Jane Austen adaptations.

Khari: God bless Toni Collette in *Emma*.

Becca: But I digress, anyway back to--

Molly: Yes, we really have digressed, haven't we?

Khari: We really did.

Molly: The letter from Collins says he knows that she is engaged and Daddy Bennet's like, "Oh, who do you think that you're engaged?" And then he reads the next line, and he goes, "It's Mr. Darcy!" I loved his reaction. He thinks it's hilarious, this whole thing he's like-- I think it might be one of my winning quotes where he said, "Mr. Darcy you see is the man. Mr. Darcy of all men who has never looked at a woman other than to find a blemish."

Becca: Lizzie is a-- what is it, stressed?

Molly: She is excessively diverted. And then, he's like, "Oh, why did Lady Catherine come? I suppose she came to refuse her consent, eh?" and then he waggles his eyebrows.

Becca: Lizzie is like, "Ha, ha, it's so funny." It's so funny.

Molly: Yeah. Every time it cuts to Lizzie and she's like, "Oh, I have to force myself to laugh now. Ha, ha, ha." [00:33:00] And then he looks away and she looks down, and she's so stressed. And then, we cut to the ladies in the drawing room, and Bingley and Darcy come back. And Lizzie jumps up when she sees him and they look at each other, and he has a purpose. This is when Bingley suggests they all walk to Meryton. I had a question about this, because in the book, I think that there was a time in between these two times where Bingley was like, "Why don't we all go for a walk? Except for Kitty, not you." Kitty's like, "Okay, I don't want to go anyway." And then, Jane and Bingley walked somewhere else, leaving Lizzie and Darcy together. Isn't that something that happens in the book?

Khari: Yeah.

Becca: I don't think so. I think this is the walk. And this is how it happens in the book.

Molly: There's no there's definitely another one.

Khari: I think I know what you're talking about. But I think it was in a previous episode.

Molly: Really?

Khari: I think I know what you're talking about.

Becca: I mean, they have brunch at the Bennet's in the prior part, in the book.

Molly: Oh, oh, wait. No, it's the next day after this, and they're already a little bit in love. Then, Darcy [00:34:00] and Bingley come back again and it's an in-between time, and Bingley is like pretending he doesn't know but he knows and then he's like, "Let's all go for a walk," and Kitty wants to not go and he's like, "Yeah, Kitty. You shouldn't come," and that gives Lizzie and Darcy time to walk and talk more.

Becca: Okay. Yeah.

Khari: Poor Kitty.

Molly: Basically, the end of this film, the miniseries cuts everything short a little bit because there's more talking that needs to happen. But I'll get into my thinking on why they did that later.

Becca: Oh, absolutely.

Molly: They go for a walk. Kitty goes to call on Maria Lucas. That leaves Lizzie and Darcy walking behind Jane and Bingley. Lizzie is trying to work up the courage to say something and then finally she turns to him and she thanks him for his kindness towards Lydia. Darcy is being really awkward. I also really liked that when they pause. It's like Lizzie and Darcy and then a guy with a horse behind them in the frame just dealing with his horses, like listening.

Becca: He's farming. Leave him alone.

Molly: Why did they choose this moment to-- [00:35:00] that's like a whole other person that the crew has to pay, it's so unnecessary.

Khari: It's got to be realistic.

Molly: I guess.

Becca: David Lynch, the director, I learned this from my *Twin Peaks* obsessed boyfriend, he apparently used to pick out extras and be like, "I'm going to give this person a line." It's really going to piss off the producers.

Khari: That's hilarious.

Becca: Just imagining the director being like, "Just put a farmer back there, just want to pay someone."

Molly: It's in *The Office*. I was listening to *The Office Ladies* podcast, and they talked about how Creed's first lines were a mistake, like they gave him lines and he wasn't supposed to have lines because he was supposed to just be an extra. But then one of the camera guys was like, "Oh, can you do the scene and say these lines?" And because he had 10 lines, they had to start paying him, and then everyone loved him so much, that became a series regular.

Becca: Oh, yeah.

Khari: Is that how like Mindy Kaling's character became like-- Oh, no, no, she was a writer.

Molly: Sort of. Except she was actually a writer, so she wrote that. I mean people wrote that and it was more-- like her and Toby were both writers.

Becca: But it's fascinating to listen to how Mindy Kaling totally [00:36:00] overtook her character on *The Office* and made it her own.

Molly: Oh, yeah.

Khari: So funny.

Molly: And yeah, because if you look at her in the beginning, her hair is up, and she's so like--

Becca: Dowdy.

Molly: Yeah, dowdy.

Khari: Her best one is when they're in that meeting and she's like, "First of all, how dare you?"

Becca: It's how I feel when I wake up every morning.

[chuckles]

Khari: That whole episode where she was on like that juice cleanse and was looking tired AF, that one still of her is one of my favorite memes to this day. When I am just so tired and so fed up, I whip out that one Mindy Kaling picture.

Molly: Is that the one where she like looks very--

Khari: She's about to pass out, dark under her eyes.

Molly: Yeah, she posted that on her Instagram, and it was like, "Me before quarantine," and it's her looking all gray, and then, "It's me after quarantine," and that's that picture and she's like, "This is great."

Khari: It is the most relatable thing I've ever seen.

Becca: Mindy, if you want to come on this podcast, we would love to have you.

Molly: We would die.

Khari: I'd like to meet Mindy.

Becca: Tell you what, Khari, if Mindy comes on the pod, we'll bring you back. Promise.

Khari: Yes. It's been recorded, it has to happen now.

Becca: Yes.

Molly: [chuckles] Then, [00:37:00] Lizzie says that she wants to thank him on behalf of the whole family. He says that her family owes him nothing. He says, "As much as I respect them, I believe I only thought of you." Lizzie's face when he says that is like, "Oh."

Khari: Swoon.

Molly: We can see her just blushing. Then, he asks if her feelings are what they were last April. And he says, "My affections and wishes are unchanged. And if you tell me to, I'll stop, I'll shut up about it forever." And then Lizzie goes, "Oh, my feelings. My feelings. I'm-- uh, they're quite the opposite." And it's so awkward and it's so cute. They just both stand there. And they're like, smiling and blushing and looking off to the side and it's adorable and exactly what I pictured.

Khari: It's honestly so sweet watching Lizzie change her opinion about Darcy. But then, it also makes me go like, "Why was Darcy such a dick in the beginning?"

Molly: Right. Well, he explains why he was in this scene. Well, first he says that Lady Catherine [00:38:00] gave him hope when she told him about her conversation with Lizzie because he knows that if Lizzie didn't want him, she would have told Lady Catherine so. Lizzie says like, "Yeah, because I was so rude to you to your face, of course, I would have no problem in being rude to you behind your back." And he says that she said nothing that he didn't deserve. Then she's like, "Oh, don't talk to me about what I said back then I don't--" They're both so embarrassed by how they treated the other person, that makes it so adorable.

Then he says and he explains, and this was a longer conversation in the book. This was three conversations in the book, but whatever. He says that he's been selfish all his life. He was raised with good principles, but he was only taught to act on them selfishly and proudly. He might still have been that way, but for you, dearest, loveliest Elizabeth, and then they both blush again. It's so charged.

Becca: It's so charged. In a different movie, this is where they would just French each other.

Khari: Yes.

Molly: Yeah. [00:39:00] I really, honestly is seeing it in a movie, I'm like, "Yeah, I guess it doesn't make sense for them to kiss." I was really upset when they didn't kiss in the book, but I guess I'm okay with it because it's adorable.

Khari: Like high school.

Molly: This is adorable. It is like high school.

Khari: "Oh my God, I like Johnny so much."

Becca: Yeah. You really buck up the courage to tell someone you care about them. And you're like, "I kind of like you." Nowadays, I'll be like, "Hey, no, you're great. Come with me."

Molly: Not me.

Khari: Come to my boudoir.

Molly: No, I'm too shy. I'm Darcy.

Becca: Aww. You are.

Molly: One thing I will say about this part is that, like I said in the book, there were a few walks where they got to talk and there was also a chapter that was like, "Where are they now?" and we got to see how everyone grew and changed and all this. Here, their conversation gets cut really short, but it's because we got to see so many things happening in real-time that we didn't have to hear about how he told Bingley about Jane, and how he apologized to him for meddling. We don't have to hear about how he went to London [00:40:00] and how he knew where Wickham was. We saw all of that happen in real-time, so we didn't have to talk about it. He and Lizzie will just talk about it off stage.

Becca: Yes, exactly. I also think when you're reading a book, we can deal more with the inner more thoughts of people, whereas movies are so action based that you have to cut out a lot of this and stuff that's in the book.

Molly: Then, we cut to Jane saying, "Engaged to Darcy?" Lizzie being like, "Uh-huh." Jane does not believe her. Lizzie says, "This is a very bad beginning because if you don't believe me, no one will."

Becca: Okay. Also, sidenote, I'm pretty sure this is the first time Lizzie's hair is fully down in the movie.

Khari: Is it? I don't think so.

Molly: I don't think so either because they've gotten ready for bed a few times.

Khari: And her hair was down.

Becca: Yeah, and she always has her hair in a braid.

Molly: Oh, like in a braid. This interesting. Jane's has been down a few times.

Becca: Yeah.

Molly: But we'll have to go back and look for stills of Lizzie with her hair down. But Jane is shocked. She wants to know how long Lizzie's loved him. When we've talked about this entire book, [00:41:00] and a movie series, like era, is that Lizzie is hot for some landscaping and hot for some architecture. She says, "I think I have to date it to when I saw his beautiful grounds in Pemberley." Then they both like cackle at it because they know that that means that she's a gold digger.

Becca: Oh, yeah.

Khari: Yeah.

Molly: It's not just that.

Khari: You know what? Good for her.

Molly: Is she a gold digger?

Becca: She's a bit of a gold digger. It's just one of those side things, obviously most of the story is about the deep emotions between them, but there is definitely a little bit of like--

Khari: A little bit, but she's most definitely not her mother.

Molly: Mm-hmm.

Khari: And thank God for that.

Becca: Yes.

Molly: Thank God for that. But Lydia is her mother.

Khari: Lord!

Becca: Also, I do think that the other element to the Pemberley visit, so you can look at it as like, "Wow, this house is so big. I missed out on being this rich?" Or, you could look at it as like--

Molly: He treats his servants well.

Khari: Yeah.

Becca: Well, also, there's a lot to be said for-- She felt like she was immediately home there. Something about it really felt right to her.

Molly: Yeah.

Becca: I think that that's [00:42:00] harder to cognize than "Oh, these grounds are beautiful." But I think there's a sense of like, this is a place where she immediately felt at ease. She felt like she belonged there.

Molly: That's a really sweet way to think about it.

Khari: Which means, she was meant to be rich, honey.

Molly: Mm-hmm She got a rich soul.

Khari: She was meant to secure the bag.

Becca: It's what she deserves.

Khari: Securing that bag.

Becca: My study question here is about the proposal. When we read the books, I had to be like, "Molly, they're engaged now." And you're like, "No, they're not." Is it more explicit here? And if so, why?

Molly: No, it's not.

Khari: It's very understated.

Molly: Yeah. It's explicit in that when Jane says, "Oh, you're engaged to Mr. Darcy?" And Lizzie says, "Yes, we are engaged," like that's explicit. But the actual moment of it, no.

Khari: Very lackluster.

Becca: So, my thing is that it was a bit more clear in the Jane Austen era that they were engaged but it's making clear how shitty Lydia's actions were for her sisters, that they had to adapt it to a modern audience [00:43:00] and be like, "She's engaged to him." "They're engaged."

Molly: Like you said to me.

Khari: But also, I feel like their engagement, since it was so low key, it's just very like them, because they're both very low-key people. It made sense.

Molly: Yeah, I especially liked-- and we're going to get into this in the next scene, but they don't diverge from the characters that they have been up until this point until ever actually, because they're still even at the wedding, and we'll get to this, but they are still standing next to each other awkwardly, while Bingley and Jane are like grinning at each other.

Khari: Literally.

Becca: It's so true.

Khari: In the book, when they get married, is how they did it in the show the same as the book?

Molly: No, we don't see it in the book.

Khari: Oh.

Becca: They're just like, and after they're married, this happens.

Khari: Oh.

Molly: Yeah, we get to see like, "Oh, they move to Pemberley. Georgiana learns how to tease Darcy. Bingley and Jane move closer to Lizzie. Lydia never sees them all again."

Khari: I would have loved to see that.

Molly: Yeah, I wish there was another episode.

Becca: Just read the last chapter of the book and you'll get the **[00:44:00]** entire epilogue.

Molly: Yeah.

Khari: I would have loved to see her up in that house, in that sitting room, looking at the lake and her jewels.

Molly: Watching Darcy swim in the lake.

Khari: Oh, yeah.

Becca: Hmm. Never forget that that was supposed to be a full-frontal nude scene. Anyway.

Khari: We're bamboozled.

Molly: We were.

Becca: We were robbed.

Khari: [chuckles]

Molly: Anyway, that brings us to the last scene of the miniseries. It starts with Danny Bennet saying, "Are you out of your senses to be accepting this man?" I love that. He gave his permission to Darcy, but he wants Lizzie to think better of it because he doesn't want her to be in a situation where she cannot respect her partner in life, which I think is very, very sweet. Lizzie says, "If you don't have any other objections, aside from him being proud, I'll tell you, he is not proud. He is the most generous person that I know. He's the best man I've ever known." She doesn't, at this point, tell him about Lydia, which I was very upset about, because that was one of my favorite parts of the book where she was like, "And he paid all this money to get Lydia to get married." Daddy Bennet **[00:45:00]** was like, "Ah, great," because now and I offered to pay him back, he's going to be like, "No, not on my honor," but they left that out.

Khari: Bamboozled once again.

Becca: Yeah, they leave behind the whole Lydia plotline once she's out of there.

Molly: I guess that's good.

Becca: Yeah.

Molly: Then, we cut to the wedding, which is a double wedding.

Khari: Very strange.

Becca: I love it. It's just so silly.

Khari: I thought that was strange.

Molly: It's super weird.

Becca: It's very common especially in Austen era literature. I don't know if someone would have **[unintelligible [00:45:28]** whether or not it was actually common in the time. But in the Austen era, there's always seems to be some sort of double wedding happening.

Molly: Okay, so at the end of *As You Like It* by our boy, William Shakespeare, there is a triple wedding, and this reminds me of when I was in that play in high school. And it was the three of us standing on stage in our wedding dresses, and everyone started dancing. That's what this scene felt like to me.

Becca: It's also the end of *Midsummer Night's Dream* as well.

Molly: Oh, yeah, you're right.

Khari: Was there a triple wedding in that?

Molly: It's a double wedding.

Becca: Hey, Theseus and Hippolyta, Demetrius and Helena, and **[00:46:00]** Lysander and Hermia. It's a triple wedding.

Khari: I haven't seen that play in a long time.

Molly: Wait, who's the first one?

Becca: Theseus and Hippolyta.

Molly: I thought they were already married.

Becca: No, no, this is a different classic. Basically, the whole story takes place right before Theseus and Hippolyta's wedding. And then, they find the lovers in Act IV, and they're like, "Oh, they all seem to be happy. You want to just like join in on our wedding?"

Molly: Oh, wow. Shakespeare was really into the triple weddings, and apparently so was Jane Austen.

Becca: Exactly.

Molly: I mean, Jane Austen didn't write the scene. I find it hard to believe that-- Well, actually, no, Lizzie and Jane would probably not mind sharing their wedding.

Becca: Nah.

Khari: They're besties.

Becca: And Darcy definitely doesn't care. The only wedding prince amongst them would be Bingley. He wanted to be romantic.

Molly: The way it's introduced as a double wedding is the cameras panning across. And it says, "We are here gathered today to join this man and this woman," and then the camera pans a little more out and it's like, "And this man and this woman."

Khari: This woman.

Becca: Incredible.

Molly: Almost like they're all getting married to each other. Oh, man, [00:47:00] I made another note about Darcy's peen.

Becca: Again, we might have to cut this, but you can see their dongs in their pants.

Molly: Yeah, their pants are too tight.

Khari: The who?

Becca: Bingley and Darcy, you can see their peens.

Khari: I am mad.

Molly: It's a little distracting. Anyway. The priest gives a speech about marriage and what it means. Each part is targeted at a different character in the play. We pan the camera to each of them in turn. So, he says marriage is not something to be engaged in lightly to satisfy carnal lusts and desires and it goes to the Bennets and we see Daddy Bennet look at her and be like, "Yeah, I fucked up way back when, but it's okay." Then he says, "Marriage should be undertaken reverently and with the fear of God." And we see it pan to Mary and then we see it pan to Collins and they're both looking very solemn.

Becca: And Charlotte who's standing next to Collins.

Molly: Yeah, but she looks at him like, "Ugh." Then he says marriage was ordained for the procreation of children and we cut to Lady Catherine and **[00:48:00]** Baby de Bourgh sitting alone at home being unhappy.

Khari: That scene sent me. Child, she's sitting in that room curtains drawn on her throne her half-dead daughter. Her nephew done left her.

Molly: And she's alone.

Khari: Child, I laugh.

Becca: [laughs]

Molly: I felt bad at that point. I was like, "Oh, she ended up alone and unhappy."

Becca: She's fine.

Molly: Why?

Khari: I laugh. I said, "Sorry to this man."

Molly: Sorry to this man.

Becca: I am sorry to this man.

Molly: Then we see that marriage is ordained to save people from sin and fornication, and it cuts to Lydia and Wickham in their sex den.

Khari: Disgusting.

Becca: And you just see Wickham look off into the distance like, "Argh, what did I do?"

Molly: And Lydia is like stroking him with her foot.

Becca: Yep.

Molly: And then we see that marriage is connected with mutual society, health, and comfort of both parties. Then we see Lizzie and Jane and the boys. Bingley and Jane are looking at each other and smiling, and Darcy and Lizzie are just standing there. **[00:49:00]** Lizzie looks a little bit smiling, but Darcy is so stoic and nervous.

Becca: I know.

Khari: This man refuses to be happy.

Molly: He really does.

Becca: He just managed to do an entire six-episode series looking like he has to poop the entire time.

Khari: Yes. That is exactly what it is.

Molly: Until this last bit where they all leave the church and everyone's throwing rose petals at them. Jane and Bingley run out and they both look like puppy dogs and they get into their carriage. Actually, Bingley looks like a puppy dog. Jane is still Jane, smiling stoically, but she's happy.

Khari: Very like Princess Diana on her wedding day.

Becca: Ah, yes, yes.

Molly: And then, Lizzie and Darcy get into their carriage and Darcy is finally smiling and he's laughing and he's so happy.

Khari: I never thought I'd see the day.

Molly: I know, and it's adorable.

Khari: It is cute.

Molly: It's hot.

Becca: And then, what do we get for the very end?

Molly: The carriage takes off. And then, they look at each other and very, very slowly they move in for the kiss and then they kiss and then it freeze-frames on their kiss and then you get to look at them kissing [00:50:00] for the next 10 minutes while the credits roll.

Becca: And they all lived happily ever after.

Molly: Woo-woo-woo.

Becca: Yay.

Molly: Yay.

Khari: A sequel where Collins finally gets the house, then I want to see that drama.

Molly: [gasps]

Becca: Oh my God, about Charlotte and Collins' kids.

Khari: Yes. I want to see the drama. I also hate how they made Charlotte from a badass into a milkmaid grandma. I was not for that character development.

Molly: She chose that life.

Becca: She did.

Khari: She went from wearing those nice, cute dresses and little headbands [unintelligible [00:50:34] and I said, “Oh, no.”

Becca: It's a sad, sad-- [crosstalk]

Khari: I feel so bad for her. It really is.

Becca: All right, we finished the 1995 BBC adaptation of *Pride and Prejudice*. So, Graham, give us some party music here.

[party music]

[applause]

Becca: Awesome.

Khari: I wish I played violin or something.

Becca: So, that brings us to Becca's final study questions. These are just [00:51:00] ones we do at the end of every episode. We have best line delivery.

Molly: All right. I wrote down several options, and some honorable mentions are, “Mr. Darcy, he is the man?” “Mr. Darcy of all men?” or, “Are the shades of Pemberley to be thus polluted?” I think that the winner is, it's a conversation actually, and I'm just going to do both parts. “You admit that you were in the wrong?” “Absolutely and completely.” “Then I have your blessing?” “Do you need my blessing?” “No, but I should like to know I have it all the same.” “Then go to it.”

Khari: That was a funny scene. I loved it.

Becca: Incredible. Khari, what's your favorite line delivery?

Khari: The first one was when Lady Catherine de Bourgh is like, “Do you promise not to get engaged to my nephew?” And then, Lizzie's all like, “I will make no promise of the kind, and I must beg you not to importune me any further on the subject.” Then when Old Lady Catherine de Whack before she gets into her little carriage and she's [00:52:00] like, “So, this is your answer,” and then Lizzie is all like, “I'm only resolved to act in a manner which will constitute my own happiness without reference to you or to any person so wholly unconnected with me.” Snaps all around.

Molly: And then, Lady Catherine says, “I send no compliments to your mother.”

Khari: Like, wow. Ooh, it got me there.

Becca: Great choice. My two choices are short, but incredible. First is the obvious, “Obstinate, headstrong girl.”

Molly: I want it on a t-shirt.

Becca: I want it on a mug, I want it on my tombstone, I want it on the title of my memoir. The second, honorable mention here, but, “Hang Kitty!”

Molly: Oh, poor Kitty.

Khari: Poor Kitty. She just wants to live her best life.

Becca: Exactly.

Molly: I know.

Becca: I care nothing for such baubles.

Molly: “Quiet girl, who asked you?”

Becca: Next question. Notable differences between the book and the movie?

Molly: Well, that addition of the scene between Darcy and Bingley, I really loved obstinate, headstrong girl, obviously.

Becca: Obviously.

Khari: I mean, I love Darcy in a wet shirt. That was hot. [00:53:00]

Molly: Hmm. Yes.

Becca: Always, always. I'm going to say the kiss at the end.

Molly: Right.

Khari: Oh, that was sweet. It took them 10 years to get there, but the kiss happened after like-- oh, they were moving slow.

Molly: They were. They took it slow. It's okay.

Becca: Favorite and least favorite parts of the episode?

Molly: Favorite part of the episode is got to be when Lady Catherine de Bourgh says, “I take no leave of you, Ms. Bennet.” and does her little voice flip and is so mad. And then, Lizzie looks, you can see across her face that she's like, “Darcy is going to know.” And then, yeah-- I liked that whole scene. I also really liked obviously when they confess their love to each other, but it wasn't my favorite part. Oh, but another favorite part was when Bingley came in and he was like, “Here I am.”

Khari: My fav part is the Bennet-de Bourgh brawl.

Becca: Incredible.

Khari: That's my favorite part.

Becca: I would also give it to the Bennet-de Bourgh brawl, but I'm going to **[00:54:00]** give it to another moment also just for sake of having three answers here, and that is Mrs. Bennet winking at Kitty. Never forget.

Khari: Oh my God.

Molly: Shit, I forgot about that. That's also my favorite part. Apparently, I have a lot of favorite parts.

Khari: Damn it, Kitty.

Becca: Honestly, I don't even have a least favorite for this episode. It's really just well done this one.

Khari: It was.

Molly: It's really well done. But I will say one least favorite part that I have is when Wickham calls Lizzie his sister, gross.

Becca: Oh, it's gross.

Khari: I don't think I have a least favorite part either.

Molly: It's a really good episode.

Khari: Yeah.

Becca: They really nailed this one.

Molly: Yeah.

Becca: And then finally, who wins the episode?

Molly: Lizzie.

Becca: Lizzie.

Khari: I said Lizzie and Jane.

Becca: I like that, queens with a double wedding at the end.

Molly: Yeah.

Khari: Yeah.

Molly: I have one more question. Khari, you told me that you'd pick fashion winners for each episode, too.

Becca: Oh my God, I want to hear them right now.

Khari: So, this episode, I think the fashion winner was probably Lady Catherine de Bourgh.

Molly: Oh, yeah.

Khari: Yeah, she was the winner. Then, Lizzie had her **[00:55:00]** cute little fashion moment but old lady de Whack won.

Molly: Lady de Whack, yeah.

Khari: The first and second-- [crosstalk] they have two balls. There's one in the first episode and one in the second, I have to say Mrs. Bennet, she did that. She really showed up to the function and she really gave it her all, she outdid her daughters. Then, episodes three and five, it's the Bingley's sisters, even though I hate them, but their fashion was on point, but that's only because they're rich. So, of course-- actually I've seen a lot of poorly dressed rich people so that means absolutely nothing.

Becca: Yeah.

Molly: Yeah.

Khari: If anything, I respect someone who can look cute on a budget, i.e., me. First, one through five was between the sisters and Mrs. Bennet. There were the ones who were really turning the looks. At the end was Lady Catherine de Whack.

Becca: I'm just going to give it an honorable mention here to Darcy's nipples in Episode 4.

Khari: Yes, **[00:56:00]** yes.

Becca: Very fashionable.

Khari: And his hairy chest down to the happy trail, very into that, very for that.

Molly: I was going to give an honorable mention to his lucky coat.

Khari: The really fancy one?

Molly: The one that he was like, "No, my green coat," and then he got his green goat, he had to go for pose in his green coat.

Khari: Yeah, yeah, that was cute.

Molly: Well.

Becca: All right, listeners, that concludes this episode of Pod and Prejudice, and by extension, let's see if we can do this one breath, our covering of the 1995 BBC adaptation of *Pride and Prejudice* starring Colin Firth and Jennifer Ehle.

Molly: Woo!

Khari: Yay!

Becca: The trick apparently is to take like an operatic breath before you say it.

Molly: Yeah.

[laughter]

Becca: Khari, thank you so much for joining us. Tell the people where they can find you.

Khari: You can find me on Instagram [@titussottertwin](#). T-I-T-U-S-S-T-W-I-N, and if you want to know why it's that name, listen to the first part. **[00:57:00]** Ah, now you have to listen.

Molly: Oh, yeah.

Becca: Yes! All right, listeners. Thank you so much for joining us on this journey. Until next time, stay proper--

Molly: Have yourself a double wedding.

Khari: And wear nice fashion.

Becca: Yes.

Molly: And wear nice fashion.

Becca: At your double wedding.

Molly: Yes. [chuckles]

[Pod and Prejudice]

Molly: Pod and Prejudice is edited by Molly Burdick and audio produced by Graham Cook. Our beautiful show art is designed by Torrence Browne. To learn more about our show and our team, you can check out our website at [podandprejudice.com](#). To keep up with the show, you can follow us on Twitter, Instagram, and Facebook [@podandprejudice](#). If you like what you hear, check out our Patreon at [patreon.com/podandprejudice](#) to see how you can support us, or just drop us a rating and review wherever you listen to podcasts.

Pod and Prejudice is sponsored this week by the Ballarat National Theatres Pride and Prejudice Podcast. They have a new URL. It's *prideandprejudice.buzzsprout.com*. So, if you want to listen, be sure to use their new URL, *prideandprejudice.buzzsprout.com*, or check them out wherever you listen to podcasts. Thanks for listening.