

Molly: Pod and Prejudice is sponsored this week by the Ballarat National Theatres Pride and Prejudice Podcast. The Ballarat National Theatre is a small Australian theatre company who like most theatres 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 patron, Carrie. Welcome to the team. **[00:01:00]** If you want to be like Carrie and get access to exclusive content like outtakes, bonus episodes, and more, head on over to patreon.com/podandprejudice. Every little bit really helps. On that note, we'd like to remind you that we're also selling stickers on our website, and they make an excellent holiday gift for anyone who loves the show. Those are available at podandprejudice.com/merch. Speaking of the holidays, Happy Hanukkah to anyone who's celebrating. We hope you're eating lots of latkes.

Now, enjoy this week's episode, covering the first part of episode six of the 1995 BBC version of *Pride and Prejudice* with our guest, Khari Walser.

Becca: This is Becca.

Molly: This is Molly.

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

Molly: We are here specifically to talk about *the* final episode of the 1995 version of *Pride and Prejudice* starring Colin Firth and Jennifer Ehle, and we are here with a very special guest, my friend, Khari Walser. Hi, Khari. How's it going?

Khari: Hey, hi, what's going on? **[00:02:00]** Happy to be here.

Molly: Ooh!

Becca: Fabulous. Khari, tell the people a little bit about yourself.

Khari: Well, I'm from New Jersey, but I'm right outside New York. I'm a fashion designer, I'm a writer, I'm an actor. I do all kinds of stuff. I met Molly in a theatre company. Me and Molly were in a theatre company together. We bonded, and now I'm on her podcast, and I'm super happy about it.

Molly: We've been talking about having you on the pod for since--

Khari: Months?

Molly: --I started a podcast, I think.

Khari: Yes.

Becca: We were chatting. We were like, "Who are our guests?" She was like, "I think my friend Khari wants to come on." I was like, "I met Khari. He's coming on the podcast. He's hilarious."

Molly: Yes, you were both at my birthday party.

Khari: With that really good vegan cake.

Becca: Oh, yes.

Molly: Yes, cake.

Becca: That was January. So, right before everybody locked down like a month beforehand, but fun times.

Molly: That was a really great day.

Khari: It was.

Becca: Except, actually my wallet got stolen that day.

Molly: Oh, yeah.

Khari: I think Molly told me that.

Becca: Yeah, that's why I was late to the party. It's because my wallet got stolen. Then, I went to file the report and they never got back to me. So, I had to replace everything in my wallet. Good times.

[00:03:00]

Khari: Aww!

Becca: I remember very specifically saying to myself, January 2020 is cursed because I got the flu, and I got my wallet stolen. I was like, "January 2020 is canceled. The rest of the year is going to be amazing."

Molly: I remember when you said that, and none of us had any idea.

Khari: Everyone was going like, "Oh, 2020 is my year." I was like, "Hold on y'all. Let's just wait until we see the material before we get too excited here." And Jesus Christ, I was so right. Everyone else was shocked. And I'm like, "Listen, y'all. This is why you got to wait." I was like, "Let's just wait."

Molly: We don't want to jinx anything. [crosstalk]

Khari: Exactly. I wanted to jinx nothing, but apparently it didn't-- [crosstalk]

Molly: Listen, if we look back at the Roaring Twenties, that was supposedly such a great time for everyone. I'm about to sound really dumb if I'm wrong, but wasn't that also when prohibition was happening, and so everyone was underground, getting arrested, or am I wrong?

Khari: Well, there are a lot of things that happened in the 1920s. Well, yes, there was prohibition, women got to vote in [00:04:00]1920.

Molly: Oh, that's lit.

Khari: The Harlem Renaissance was happening, so like, yay black people, Langston Hughes living for it.

Becca: Exactly.

Khari: Fashion was on point then. Corsets went out the window for women in fashion in the 1920s.

Becca: Yeah. Women were out drinking gin at bars and clicking their heels--

Khari: And smoking.

Becca: [crosstalk] --flappers.

Khari: Yeah.

Molly: well, damn. Then, I guess, it was really roaring, wasn't it?

Khari: It really was.

Becca: Well, yes. I mean, if it makes you feel any better, *The Great Gatsby* is entirely about the emptiness of the 20s leading into the 30s, which was The Depression. It wasn't all fun and games. There was also some hardship. But also, things like the reason the stock market crashed is that's when credit cards were invented, and also when refrigerators were invented, so everyone tanked their credit scores by buying refrigerators.

Molly: [laughs] That's so random.

Khari: You know what's funny? I was frickin' watching *Downton Abbey*. I just finished watching all six seasons of *Downton Abbey* last night, and like--

Molly: Wait. I thought you just started, Khari.

Khari: Child, I started a week ago.

Becca: Oh, my God.

Khari: Child, I just sat in my bed and watched *Downton Abbey* [00:05:00] all week nonstop.

Becca: Without spoiling anything for Molly, I stopped watching *Downton Abbey* after season three.

Khari: [gasps]

Molly: I haven't seen any.

Khari: Listen, new podcast, *Downton Abbey*, Down at the Abbey.

Molly: Down at the Abbey.

Becca: Down at the Abbey. Yeah, I'll give you this. The acting is great, I love the costumes. I was too mad at the writers after season three, but--

Khari: I understand why--

Becca: I don't want to spoiler--

Khari: --with good reason, but I'm telling you that it gets better.

Becca: But on to another period piece that is the subject of this podcast. How did you first come to Jane Austen, or is this your first experience with Jane Austen?

Khari: Okay, I have known of Jane Austen, like *Sense and Sensibility*, *Pride and Prejudice*. I did try to read *Pride and Prejudice* when I was probably in eighth grade or something, I forced to my mom to buy me the Barnes & Noble classics version of it because it was \$5. I started reading that book. I was like, "Child, what is this woman saying? She's saying all these words. She's not speaking real English. What is going on?" I read about a [00:06:00] chapter of it and then I said, "Fuck this. I'm putting this book down." And I haven't picked it up since, but I have seen the movie with Keira Knightley, iconic. Oh, there's also *Sense and Sensibility* with Kate Winslet, Emma Thompson.

Becca: Ah, so iconic.

Molly: And Khari has listened to our podcast.

Khari: I have. It's a fun time. I always laugh when I listen.

Becca: Oh, good. That's what we love to hear.

Khari: Like when gyms were still a thing, I'd listen to it when gyms were still a thing.

Molly: TBT. Yeah, I haven't listened to a podcast in weeks.

Becca: Yeah, I keep getting them piling up because my commute was podcasts, and now I clean my apartment with podcasts on, but that doesn't take up all the time. In any case, that brings me to what is your favorite Austen thing?

Khari: Well, I've always really enjoyed the movie with Keira Knightley. I've always enjoyed *Sense and Sensibility* with Kate Winslet and Emma Thompson. I've always thought the acting is brilliant. I thought it was super cool Emma Thompson wrote the screenplay.

Becca: She did.

Khari: So, that was cool, too.

Becca: Which character do you relate to the most in Austen?

Khari: I feel like I'm a mixture of a couple different [00:07:00] characters, to be honest.

Becca: Go for it.

Khari: I feel I'm the same badass as Lizzie, but then still the reasonable, calm when in a tough situation like Jane, but then I can also be a complete psycho like Mrs. Bennet. I cannot tell you how many times I was watching this, and I was like, "This woman does not sit down and--" [crosstalk]

[laughter]

Khari: She was just bouncing off the walls for no reason, and I'm like, "Ma'am," but I will give her this, she was one of the fashion icons of this show. I will give her that.

Becca: Oh, absolutely.

Molly: Absolutely.

Khari: It made me upset because all her kids looking drabby, but then Mrs. Bennet would show up to the function with her feather in her hair, and I was like, "How are you going to outdo your own kids?"

Becca: Oh, my mom out does me all the time.

Khari: You better take them baby shopping.

Molly: Yeah. Khari, out of all those characters, like yes, you have elements of Lizzie and Jane, but you are definitely most like Mrs. Bennet, for sure.

Becca: [chuckles] I think you just got read.

Khari: Wow! I just got read!

Molly: No, in an excellent way. [00:08:00] She's phenomenal in this.

Becca: Oh, she is.

Khari: She is. I will give her this. Her acting is really good. I cannot imagine a day of filming of doing Mrs. Bennet scene and then just going and taking a nap.

Becca: She must. That woman is on a humidifier, the second she leaves that set.

Khari: Yes. Look, she's just always on it. It's like, "Aren't you tired, girl?"

Becca: "Is your voice not giving out at this point?"

Khari: Really.

Becca: Yeah, great work. Last question before we get into the episode. Do you have any Jane Austen hot takes you want to throw out there?

Khari: I feel as we start talking, I probably will have some. They're just escaping my brain in this very second.

Becca: Very fair. All right. This is Molly's last episode of the 1995 version, are we all excited?

Molly: Ooh!

Khari: Which is my birth year. Yay.

Molly: Yeah, me, too.

Becca: Oh, I'm old.

[laughter]

Becca: It's okay.

Molly: It's okay, Becca, [unintelligible 00:08:50] the kids.

Becca: I'm hanging with the kids, keeping my youth alive.

Molly: Becca is 26, Khari. She's not old.

Becca: I was born in 1993. I'm fine.

Khari: Hey, I'm going to be 25 in September, so I'm right behind you. [00:09:00]

Molly: I'm going to be 26 in January.

Becca: I'm going to be 27 in September.

Khari: My birthday is in September!

Becca: I was like, I bet he's a late September baby because I feel like he's a Libra.

Khari: I am in fact a Libra. Literally everyone's like, "What's your sign?" I go, "I'm a Libra" and they go, "Oh. Okay." I'm like, "What is that supposed to mean?"

Molly: [laughs]

Becca: It doesn't mean anything. It just means that like-- no, no, I'm not going to get on this because I'm going to get creamed on the internet, but--

Khari: Fuck, I know what you're going to say.

Becca: Which is that everyone should take horoscopes with a grain of salt. That's the diplomatic way of saying it.

Khari: Yes.

Molly: I wonder what sign Mrs. Bennet is.

Becca: I feel like she's a Gemini.

Khari: I would believe that. That's very-- [crosstalk]

Molly: When people talk about horoscopes, I just smile and nod. I don't really know anything about them.

Khari: Same. All I know is that Libra is balance. That's it.

Becca: Libra is balance and they're dreamers. I know Virgos are type As. That's me. I know that Leos want attention. I know Cancers are emotional, and I know Geminis are not two-faced, but they have different [00:10:00] sides to them.

Molly: Multifaceted.

Becca: Exactly.

Molly: Well, I hope our listeners don't hate us after that.

Becca: If you like astrology, I'm not clocking you, it just doesn't necessarily make sense to me, always.

Khari: People will be like, "Oh, sorry, I'm like this. I'm a Capricorn." I'm like, "No, sis, you're just terrible."

[laughter]

Khari: They'd be like, "Oh God, I can't help it. I'm a Gemini." I'm like, "No, sweetie, you're just an awful person. Sorry."

[laughter]

Becca: Oh my God, I want that on a t-shirt. It's not your astrological sign. It's your personality.

Khari: [crosstalk]

Molly: Well, to move on to our favorite Gemini, Mrs. Bennet, Scene 1 of Episode 6 of the 1995 version of *Pride and Prejudice* starring Jennifer Ehle and Colin Firth. Mrs. Bennet is so happy that Lydia is now married, and she is just being the worst about it. She's just wailing.

Khari: Disgostin! Disgostin!

Molly: [laughs]

Becca: She was wearing stress pajamas before, but now, she seems to not be wearing them and I'm obsessed.

Khari: She was swallowed in ruffles.

Molly: Yeah, she's all covered in lace.

Becca: Cascade of sad ruffles [00:11:00] was the thing before, and like a dramatic shawl.

Khari: It was so bizarre how excited about Lydia's marriage she was. First, she was like, "Oh my God, this is the end of the world. This is the end of our family." And then, she said, "Oh wait. Ha, ha, never mind."

Becca: Lady can do like 180.

Khari: I'm just sitting there and watching going, "Sis, she's 16. What are you doing?"

Molly: Well, I have a question about that, actually because when they got the first letter, she was devastated. That was when they thought that Lydia was getting married. Then, the second letter they found out, "Oh, Lydia is not getting married," she's just running off to have sex with this man, and she was devastated again. Now, she is married and she's happy all of a sudden, instead of being devastated. When they got that first letter, she was like, "This will be the ruin of all of us," so what's going on there?

Khari: I think that Lydia's thing was a stunt. I don't think she's going to be happy with that man long term.

Becca: Oh, she's definitely not going to be happy with that man.

Molly: Oh, no, absolutely.

Becca: And they do a good job doing that.

Khari: She was just mad because she was the youngest of the children and everyone was ignoring her and not letting her do things. So, she said, "I'm going to be angsty."

Becca: Lydia literally just went to South Beach [00:12:00] during quarantine. It's just like that's what happened.

Khari: She went to Wildwood after prom.

Becca: To answer Molly's question, my take on this is that Lydia's running away was bad, but then it plummeted to worst-case scenario, and then it got pulled back up to just bad. In context, Mrs. Bennet's upset that her daughter eloped, then it's, "Oh, God, it's so much worse, her reputation's ruined." And then, it's like, "Oh, no, her reputation is not ruined. She just eloped."

Molly: Okay, so she's just relieved that it's not the worst thing ever.

Becca: Exactly. It's blinded her to how bad it is in the first place.

Molly: She's up there with Lizzie and Jane. Lizzie and Jane are trying to explain how indebted to their uncle they are. She flip-flops from being like, "Your uncle was so kind," to being like, "Oh, I don't know why your uncle did all of that," to being like, "Of course, he should have done all of that." [chuckles] They're like, "Okay, mom."

Becca: Yeah, to quote my boyfriend watching this with me, "She's out of her fucking mind."

Khari: She truly does not know that she has been played. Congrats, [00:13:00] you played yourself.

Becca: She did.

Khari: Like this man, done got your family's money. He done got the dowry. He done got all your coin, but as long as Lydia's married, hey, girl.

Becca: Here's the thing though, he actually didn't get a lot of their money. He actually got less than Lydia was supposed to get in dowry a little bit, which is why--

Khari: What is it like, 100 pounds or something like that?

Becca: 500 pounds or something.

Molly: It was something like that, but the fact of the matter is that Mr. Darcy paid 10,000 pounds for this.

Becca: And 10,000 pounds in olden time money is a lot.

Khari: Yeah.

Becca: Basically, Wickham got bribed into marrying her, and they're going to be poor for the rest of time. So, not only are they unhappy with each other, but they're also going to be poor and unhappy. Huge bummer.

Molly: The good thing is that neither of them really minds sex without love.

Becca: But that gets boring.

Molly: Yeah, it definitely gets--

Khari: It indeed gets boring, as sophomore year college Khari, it's boring.

[chuckles]

Becca: As junior year college, definitely.

Khari: [laughs]

Molly: So, anyway, Mrs. Bennet is very excited [00:14:00] specifically about the wedding clothes and she tells Lizzie to go ask her dad, how much money he's willing to give her. Lizzie goes down and she's standing in the doorway with her dad, and they just can hear Mrs. Bennet wailing about she's like, "Oh, go get Mrs. Hill. Where's Mrs. Hill? Oh, Jane!" Daddy Bennet just goes, "Lizzie, close the door." Lizzie closes the door. Then, this is where we find out that Mr. Gardiner must have paid 10,000 pounds because Wickham would be a fool otherwise to accept her and Lizzie is shook by this information.

Becca: I think this is 1816. 10,000 pounds in 1816, in 2020 is worth-- Oh, my!

Molly: How much?

Becca: 10,000 pounds in 1815 is worth 896,254 pounds and 61 cents.

Molly: Wow.

Becca: If I convert that to dollars, that's even more. That is an absurd amount of money. Darcy, [00:15:00] just damn!

Molly: What a sweet boy. But we don't know it's Darcy yet. Then, Daddy Bennet, this is a little bit sad he starts talking about how he wishes he could provide for them all better, but that he didn't save up because he thought he was going to have a son. I was like, "Why are you telling your daughter that you wish you had a son?" But he does.

Becca: Yeah, I think what he's trying to say is basically that he would be able to provide for his daughters if he had a son.

Molly: It almost makes him feel the rest of them are mistakes because they kept trying and trying to have a son, but they kept getting daughters.

Becca: Well, maybe that's the reason he likes Lizzie and Jane the best.

Molly: Because the other three were just like, damn.

Khari: They'd just be fine, like the other girls would be like a hot mess, but Jane and Lizzie would be completely fine.

Becca: That's what happens because they're rich now, just the two of them.

Molly: Yeah, they end up okay.

Khari: So rich.

Molly: Then, of course, in classic Daddy Bennet fashion, he's like, "But I'll be okay."

Becca: Because he has a prime ability to sass when he is sass.

Molly: Then we cut to the courthouse in London where Lydia is to get married **[00:16:00]** and we see her getting out of the carriage with the Gardiners, and this really broke my heart. She looked around and she went, "Where is everyone?" **[unintelligible [00:16:07]**

Becca: It's so tragic. She's so clueless.

Molly: She thought she was going to have this big wedding and then nobody came.

Khari: God, that wedding was a flop. That wedding was truly flop.

Molly: It was a flop. So, then we go into the courthouse and we see Wickham pop up, and then we see Darcy pop up behind him like a whack-a-mole.

Becca: That was the best shot. Were they squatting out of frame?

Molly: They were squatting into the camera and then they just jumped up, and just jumped into the frame. You can even see a little bounce at the top, they're like, whoop-- [crosstalk]

Khari: The side-eye that happens between like Darcy.

Becca: Colin Firth's capacity to sass without saying a single word is incredible.

Molly: They're all given side-eye. This whole wedding is just people glancing at each other like, "Hmm, I see it."

Khari: The whole wedding is just embarrassing.

Becca: Except Lydia, who's in for it and Mike made the comment that she looks so happy with absolutely no right to be.

Molly: I know. [00:17:00] She ruined everything. I also noticed that this is where Darcy was in the freeze-frame that ended the last episode where we saw Lizzie staring into space, and then we saw Darcy looking angsty with a pillar in the background, and this is where he was.

Becca: He was at Lydia's wedding.

Molly: Then we fade into a letter from Mr. Gardiner to Daddy Bennet, saying that Wickham is leaving the militia that Mr. Forster is going to satisfy all the creditors in Brighton, and he asked Daddy Bennet to do the same for the creditors in Meryton, which is him distributing the money. That right now we think that came from Mr. Gardiner, but we know came from Mr. Darcy. Then, he said that then they'll go to Newcastle unless the Bennets invite them first to Longbourn. Mrs. Bennet is like, "Oh, of course, we should invite them to Longbourn. We have to look at houses. They could buy a house here, here, and here." And then Kitty is like, "Oh, what about Purvis Lodge?" She goes, "No, not Purvis Lodge, Kitty!"

Khari: Mary's the one that's like, [00:18:00] "I hope that they do not bring their asses here."

Molly: Mary did not want her there. I loved later on when they're leaving and Mrs. Bennet is like, "Oh, I wish we could all come to the north with you," and Mary's like, "I wouldn't want to go anyway."

Becca: She's a messy bitch.

Khari: Then she's like, "Shut up, Mary, no one asked you."

Becca: [laughs]

Molly: I know, poor Mary. Mary and Kitty-- [crosstalk]

Khari: Mary, she just seems like that girl, she reminds you of that girl that I went to elementary school with her like, she went vegetarian and she couldn't just do it a regular person. She had to berate everybody at the table in fourth grade for having chicken nuggets and would tell us what's in the chicken nuggets. We'd all be like, "Listen, girl, we did not ask for all of this."

Molly: That is absolutely Mary.

Khari: And Mary feels like that girl. That is my hot take of this episode. That is my hot take.

Becca: That's your hot take?

Khari: This is my hot take.

Molly: It's consistent with how I see Mary which is out of her time and she's supposed to be an introverted Brooklyn lesbian with a septum piercing and a cat, like a bunch of-- [crosstalk]

Khari: In Bushwick.

Molly: Yes. Bushwick. [00:19:00]

Khari: Not many bushes, but lots of Wickhams, girl.

Molly: Lots of Wickhams.

Becca: Oh, my God, I'm dying.

Molly: I'd probably date Mary.

Becca: If you dated Mary, Molly, I would comment on it.

Khari: Molly if you dated Mary, I'd fight Mary at a party.

Molly: I know you guys would both be like, "Molly, we need to help you."

Becca: I'd be behind it, but I'd be like, I would just pull you aside and be like, "Remember how you said you'd date Mary? Well--"

Molly: Well, you're doing it.

Khari: I'd support you as well, but like, I would have to fight Mary, she might get embarrassed at a party if she said the wrong thing to me.

Molly: Noted. Then Mr. Bennet says, "She will never come to Longbourn." Then, we cut immediately to her carriage arriving in Longbourn with Wickham.

Becca: That's like the *Always Sunny in Philadelphia* theme, where it's like, there'll be like, "We're never going to go to Denver," and then it'll slate the opening title and the opening music, and it'll be like the Gang Goes to Denver.

[laughter]

Molly: It's exactly like that.

Khari: Or like *Curb Your Enthusiasm* where they're like, I'm not going to do that, and then they cut to the next scene [00:20:00] and they're doing it and the music is playing, it's like bom, bom, bom, [*Curb Your Enthusiasm* theme] and they're just coming down the street in the carriage and everyone's outside like going, "Oh my God, what is happening? Why?"

Becca: And Lydia's hanging out the carriage with her head out like a dog, so excited.

Molly: And she's wearing a boa.

Khari: The one boa that she has.

Molly: Yes. She gets out of the carriage and Mrs. Bennet is like, "Oh, we've all missed you so much." And she's like, "Oh, we've been too married to miss any of you, ha, ha, ha!" I hate her. I love her and I hate her at the same time.

Khari: Oh my God, Lydia is insufferable. Really, she's angsty teenage girl.

Becca: Yeah, like imagine her on TikTok nowadays.

Khari: Lydia would be the one to make a controversial TikTok about Beyoncé saying all her music is bad just to piss off the millennials.

Molly: She would.

Becca: She'd definitely TikTok from a pool in South Beach during COVID.

Khari: Yes.

Molly: Oh God, she would talk to her every little move. She'd be an anti-masker.

Khari: You know who she is? She's the Kylie Jenner.

Becca: Yes, that's who she is.

Molly: Yeah.

Khari: She's the Kylie Jenner of the group. She would invite Megan Thee Stallion over to her house. Someone gets [00:21:00] shot. Next thing you know, she's at the beach, next day going, "Living my best life." That's Lydia.

Molly: Oh my God.

Becca: I don't follow any Kardashian drama. But, yes, whatever was just happened.

Khari: Google it. It was a debacle. People on Twitter were pissed.

Molly: They're going into the house, and Lydia is like, "Jane, I go in front of you because I'm a married now." Then, she walks in front of her.

Khari: Bye.

Molly: Truly, and she turns around and she's like, "Mrs. Wickham," Lord, how droll that sounds, and I don't like that she is just belittling what everyone has gone through this whole time.

Becca: You know what she is also? She is that girl, and this is going to sound shady. Do you know those girls who have the engagement ring in every photo they take, and they're like, "Oh, having a drink," or like eating a salad, you just see the engagement ring in everything, "At the Leaning Tower of Pisa, here's my engagement ring," and then her fiancé is super ugly, I'm like, "Why are you bragging?"

[chortle]

Molly: That reminds me of that Instagram account not engaged, and she posts a picture of her hand everywhere. It's just like, not engaged at blah, blah, blah, like making fun of that. [00:22:00]

Khari: I love it.

Becca: That's Lizzie.

Molly: Yeah, until she is engaged, and then she probably is that girl.

Becca: It just shows that we're all bitter anyway.

Khari: The bitterness is what feels.

Molly: Yeah. That is the end of that scene.

Becca: That brings us to Becca's study questions. I was just going to talk about how adding the actual moment in builds the story of Lydia and Wickham and the scandal around it.

Molly: It definitely I feel like seeing it, one, makes me feel a little bit bad for Lydia. I feel bad for Lydia because she is a child and is being forced into this marriage that she shouldn't have ever been forced into. Two, it gives me an idea of how everyone feels about it. We get to see everyone's faces during it. We get to see Darcy's face during it. We get to see Wickham's face during it and see that he is going to do whatever these people tell him to at this point because otherwise he's going to get arrested.

Khari: I feel like if this show had aired on HBO or Showtime or something, they would have given just their little excursion an entire episode, so that you could just see pure character development.

Becca: Lydia and Wickham, banging [00:23:00] everywhere.

Khari: Yes. Their whole dynamic.

Becca: Absolutely. I totally agree with that. This makes it way sexier than the book which just sort of hints at the fact that they're having sex. In here, you see it more. It could be even more explicit like that. They've just been hanging out, banging in a hotel room for weeks on end.

Khari: Not even a cute hotel room.

Molly: Well, it is made explicit there. Also, a little bit in the beginning when Mrs. Bennet is like, "Oh, but they must be married at Longbourn. What's this nonsense about them being married at Cheapside?" And Lizzie's like, "You know that they can't get married here." Mrs. Bennet's like, "Well, why not?" And Lizzie's like, "Because they been living together for weeks--

Khari: In sin.

Molly: --and if they came back unmarried, everyone would know that they were just banging in a hotel room." And she was like, "Oh, I guess you're right."

Becca: Yeah. All right. That brings us to scene two.

Molly: Ooh! Scene 2. The girls sans Mary are walking through the fields. Wickham is just riding on his horse in circles around there.

Becca: What is he doing?

Molly: He's just showing off **[00:24:00]** and it's not cute. Lydia is the worst, too. She turns to Lizzie and she asks her if she's jealous of her and Lizzie's like, "No."

Khari: No.

Molly: Then Wickham gives them this stupid little wave where he's like, "Hello, look at me on the horse." It's all just so bad.

Khari: It's like, "Why would anyone be jealous of your situation, sis?"

Molly: Right, but she's so clueless. Lydia is going around talking about how hot he is and how good a horseman he is.

Becca: She's like, "Oh, God, my boyfriend's so hot." And everyone's like, "Do you see the same guy riding the horse that I see?"

[chuckles]

Molly: I especially loved-- this was the moment where she was like, "Oh, pity, you didn't all come to Brighton. I could have gotten husbands for all of you," and Lizzie's, like, "I don't particularly like your method of getting husbands."

Khari: Yes, that was so shady. I loved that.

Molly: Savage.

Becca: Ah, Lizzie knows how to savage someone when she needs to.

Khari: She really does.

Molly: Then, she's talking about how she wishes all the officers had been able to come to her wedding, but they couldn't because of their duty, which even though nobody was invited, but she doesn't know that. She says so that it was just my aunt and uncle and Mr. Darcy, **[00:25:00]** and Lizzie stops short and goes, "Mr. Darcy?"

Khari: Darcy?

Becca: The record scratch on that was insane.

Molly and Khari: [imitates record scratch sound effect]

Molly: Yeah.

Khari: Hold on.

Molly: Lydia doesn't seem to notice at first. She's like, "Oh, yes. Well, somebody had to be Mr. Wickham's groomsman." She's like going on and then she goes, "[gasps] Oh my God, it was supposed to be a secret." [giggles]

Khari: That is just so petty.

Molly: So petty.

Khari: So petty, for what?

Molly: She knew that she wasn't supposed to say anything. She's just trying to stir the pot.

Khari: For no reason.

Becca: Oh, yeah, absolutely.

Molly: So then, Lizzie goes immediately to write to Mrs. Gardiner to ask her why Mr. Darcy was there, and Mrs. Gardiner writes back, saying, "Oh, I would have thought you would have known what Darcy did to bring about the marriage. But in case you really don't know, let me tell you, he paid a bunch of money to do this." She says, "It all had to be him." Then, we get to see him, and the Gardiners and he is saying, "This is all my fault. I should have told everyone that Wickham was an asshole." He says something like, "The fault is mine, and so should the [00:26:00] remedy be," which I really liked. Then, we see Mr. Gardiner glance at Mrs. Gardiner. Then, he makes this satisfied sort of like "Good man," and then shakes his hand like approval. I liked that.

Becca: Yeah. It was very sweet. It was almost emotional. That's a nice scene.

Molly: Yeah, the Gardiners really love Darcy.

Becca: They're both like [make British-sounding noises] Khari is just like, "What the fuck am I getting myself into here?"

Molly: Then Wickham walks up and is like, "Am I interrupting you?" She's like, "Yes, you are." She's unreadable in this moment. She is not going to let him know how pissed off she is at him. She's just like, "Oh, yeah, let's walk together. Sure." They start walking together. He calls her sister.

Becca: Like he didn't spend the first half of the story trying to fuck her.

Khari: Yes. She's like, "Not this." I just love how she just provides all the underhanded commentary, and she's like, "You've been up to all this, haven't you this entire time? Oh, be honest, brother. Be honest [00:27:00] about it."

Molly: Yeah, she calls him the fuck out in this scene.

Khari: He's just like, "Oh."

Becca: This is a beautiful scene that just doesn't exist in the same way in the books.

Molly: Yeah, this scene in the book was a one-off, I was like, "I don't even know why he's talking to her right now. "But here, it's like, hmm, he's getting his comeuppance now.

Khari: And I love it.

Becca: It's just so perfect because the first three episodes you see her interactions with Wickham are built around her chemistry with him, and his ability to just seamlessly charm her. There's real repartee there between them. Here, the actors are filling the air with this tension, that is so palpable, and it's fascinating to watch because it's very similar conversation and very similar walking, but all the magic is gone, and you can feel it. It's cool.

Molly: I don't know why Wickham decides to bring up Darcy here because he knows that that's like very thin ice that he's on, but he does it anyway, and he brings up Darcy, and he says that he saw him in town, and he wonders what [00:28:00] he was doing there. I remember this line in the book, and I was like, "Lizzie, don't be so self-deprecating. What are you saying?" Lizzie goes, "Perhaps he's preparing for the wedding." Then Wickham snaps his head to her, and she goes, "With Ms. de Bourgh." And he goes, "Oh, right." I was like that's brilliant on the part of the filmmakers, because in the book, she says, "Perhaps preparing for his wedding with Ms. de Bourgh," and it doesn't really hit quite the same. It's like Lizzie being weird and talking about Ms. de Bourgh and Darcy like that. Here, it's like she's trying to make him scared.

Becca: Oh, yeah, she's toying with him. And it's fun to watch her paw at him like she's a cat, and he's a mouse that she caught.

Molly: Mm-hmm. He asks if they saw each other at Lambton, Darcy and Lizzie, and she says that, "Yes, that's when he introduced her to Georgie." And I don't want to hear him talk about Georgie because it makes me so mad.

Becca: Every time he goes to talk about Georgie, everyone just like puts up the fists and it's like, "No, you don't."

Khari: Wait, Georgie as Georgiana Darcy's sister, right?

Molly: Yeah.

Khari: She's so precious. She just wants to be happy, love her brother, and play [00:29:00] the piano.

Becca: She just wants to walk around in white lace all day.

Molly: I know. What an angel.

Khari: [chuckles] And her curly blonde hair.

Molly: Yeah. He says that she must be much improved since he last saw her because she wasn't very agreeable, or whatever. Lizzie's, like, "Mm-hmm. Mm-hmm. Sure." Then he asked about Kimpton, and he asked if they saw a place where he was supposed to have his living. This is where Lizzie calls him out. She's like, "I actually know for a fact that you didn't always want to make [unintelligible [00:29:32]] and he is like, "Oh, okay." That's where she's like, "Come now, brother. We must not quarrel about the past." I loved this. Then, this was prime. She says, "Let us not quarrel about the past," and then she sticks her hand out for him to kiss.

Khari: Iconic.

Molly: He kisses it, and then she just walks in the house without saying anything to him.

Khari: Iconic.

Molly: Phenomenal.

Becca: Do you know when *Lemonade* came out and everyone listened to *Don't Hurt Yourself* and [00:30:00] everyone was like, "Is Jay Z okay?" That is the level of call out that is going on here.

Khari: Oh, it's amazing.

Molly: It's like Gaslighter, the whole album.

Becca: Oh, yes. The song. What is it, *Tights on The Boat*?

Molly: *Tights on My Boat*.

Becca: Ah.

Khari: I don't think I know that song.

Becca: Oh, she sings this song.

Molly: *You can tell the girl who left her tights on my boat that she can have you now. Also, how do you sleep at night? How do you tell those lies?*

Becca: And she's like, "I just got off the phone with my husband's girlfriend's husband. How messed up is that?" And you're like, "Ooh, is everyone okay?"

Molly: Nobody's okay. Natalie is okay. Nobody else is okay.

Becca: Where were we?

Molly: Back to this book. They go inside. Then, it's time for Lydia and Wickham to leave. Mrs. Bennet is crying, and Lydia is like, "Well, we won't see you for probably two or three years." Then, Mrs. Bennet

says that Mr. Bennet is cruel for not letting them go visit her and that's when Mary is like, "I wouldn't want to go anyway." Mrs. Bennet goes, "Girl, hold your tongue!"

Becca: Nobody asked you!

Molly: Who asked you?

Khari: That's the only time that I was like, "Alright, Mary, you got me." [00:31:00] That was the only time.

Molly: I love her sass.

Becca: Yeah, she knows how to occasionally throw out a petty queen moment.

Molly: Lydia likes to bring up the fact that they're banging.

Becca: She's basically like, "I won't have time to write because I'm too busy having sex with my husband."

Molly: Yeah. She's always bringing up that.

Khari: So, that's what that was.

Molly: Mm-hmm.

Khari: Then she like, "Oh, my sisters can write. They won't have anything else better to do."

Becca: They're not having sex.

Khari: Child, listen.

Molly: Big wink.

Khari: So shady.

Becca: Yeah.

Molly: Then, Wickham-- Oh, this was peak grodiness of Wickham. He's like, "Well, I must get to business. Let's not say goodbye. Let's say au revoir."

Becca: Tips fedora.

Khari: The way he said it was so nasty. He even tried to do the French thing. He just like--

Becca: Au revoir!

Khari: He said it like a Midwestern mom trying to pronounce something in Spanish. I said, “Oh, no, not this. Y'all can go.”

Molly: It was so bad. They're leaning out the window in this way. There's just like “[giggles] look at us.” [00:32:00] I hate them. Then everyone goes back to their usual activities. We see Mary practicing the piano, we see Kitty mending a hat.

Khari: You mean Kitty throwing a hat across the table?

Molly: Yeah, Kitty throws the hat across the table. Daddy Bennet's reading with a glass of wine. Lizzie goes into her room, looks in the mirror, and blows out the candle to end the scene.

Khari: So dramatic.

Becca: That brings us to Becca's study question number two, which is about the scene with Wickham and how it frames the story? Because we don't get closure with Wickham. Why do you think we get closure with Wickham here?

Molly: Well, this scene technically is in the book. It's just a lot better seeing it played out in front of us. I feel when I read this scene in the book, I didn't quite see how sassy Lizzie was getting to be to him. I was reading it more straightforwardly, so it didn't feel so much like closure. Did we get to see them say goodbye in the book?

Becca: Yeah, we saw them say goodbye, but what happened is that he was bringing up his inheritance. She was like, “You're full of shit. [00:33:00] You actually had that inheritance, you turned it down.”

Molly: Oh, is that an addition?

Becca: I'm pretty sure that's an addition. Maybe I'm wrong.

Molly: I don't know. But either way, it is excellent closure. The only reason I felt I didn't have closure in the book, I think was because at that point, I didn't understand that Wickham wasn't going to come back and try to murder anyone. I really thought that he was going to come back for revenge.

Becca: Oh, you really did.

Khari: A full-on *Cape Fear* if you know that movie.

Molly: I've seen videos about it, because it's one of those iconic movies, right?

Khari: Yeah, with Jessica Lange, younger Robert De Niro. He's a psycho killer. He follows them home, follows them to the family boat. That's like Wickham in a horror story. He tries to bamboozle you, then follows you home. Yikes.

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, [00:34:00] 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, that's B-A-L-N-A-T theatre with an R-E. Now back to the show.

That brings us to scene three, where we find out from Mrs. Phillips that Bingley is coming back to Netherfield. Everyone is so excited.

Khari: Bingley is like, I can't decide whether I like Bingley, or whether I hate Bingley.

Molly: That would be a hot take on this podcast, Khari.

Khari: Here's my hot take on Bingley. Throughout this entire series, every time this man walks into a room, the energy that he brings is like crackhead energy. He's like, "Hi, everyone! I'm Bingley! I'm here. Good evening, Lizzie! How are you? Oh, hello, Jane! It's nice to see you again! Hey, everyone! What's going on? We're at the party! Hi! I'm Bingley!" [00:35:00] I'm literally just going, "Dude, knock this, calm down."

Becca: I'm losing my shit.

Khari: We get it. You're here.

Becca: You're here. Bring it here.

Khari: Literally. It's lovely but he is so jolly.

Molly: I know some people like that actually come to think of it, and it is a little jarring.

Khari: It's a lot.

Molly: Someone to be happy all the time.

Khari: For the listeners, if you hate me for saying that, whatever. Pull up in my DMs, I'm here to fight.

Becca: Honestly, the person most likely to hate you for saying that is Molly.

Khari: [laughs]

Molly: That's me. It's okay, I won't bring you down on Instagram. But I will say that I heartily disagree. It's impossible for me not to smile when I'm looking at that man. He's so joyful. I love it. I could see it. I could see him being crackhead, but I would-- [crosstalk]

Khari: [laughs] For me, it was very jarring. I was like, "He's very excited to be alive."

Becca: He's got [unintelligible [00:35:45]].

Khari: He's so excited.

Becca: Then, we see Netherfield getting all like set up for the return.

Molly: All the servants with their like, baskets of potatoes and leeks and--

Khari: Vegetables, my grandmother would say vege-tabbles.

Becca: Vege-tabbles.

Molly: We get to see Bingley, [00:36:00] shooting some birds and being cute about it, even though I don't agree with hunting. Then, we see Jane and Lizzie drying out flowers. They're like hanging flowers to dry. Jane is like, "I'm fine. I just don't want people to talk about it. It's going to be fine." Lizzie's like, "All right, I won't talk about it. However, slowly I am tempted to." Then Jane is like, "Lizzie, stop smiling at me." Lizzie is like, "Okay," and then they both laugh about it. I loved this scene because it really shows, one, they're both very attuned to the other person's emotions. They both know that Jane is still in love, but they really care about each other in a nice way. Also, they have a good sense of humor.

Becca: Yeah.

Khari: I love their relationship.

Becca: It's so pure.

Molly: And so sweet. Mrs. Bennet, meanwhile, is pissed that he hasn't called on them in three days since being back, and she says, "It's all Mr. Bennet's fault. And they're all going to die alone because of him."

Becca: She's yelling over Mary as she's practicing the piano.

Molly: Poor Mary.

Khari: She's screlting, it's more than yelling. It's like full-blown screlting [00:37:00].

Molly: She really is. This was one of my favorite lines was when she was like, "This is all Mr. Bennet's fault. He would not do his duty and call, so you should all die of needs."

Becca: Do you have any friends who catastrophize when guys don't text them back?

Khari: That is me.

Molly: Yeah, it's Khari.

Becca: This is why she said you were Mrs. Bennet.

Khari: I'm pretty sure I've ranted to Molly about men not texting me back.

Molly: Oh, you have.

Becca: It's been like two days and you're like, "Okay, I don't know what it is, but it must be heinous."

Khari: I go on rant when men don't text me back. I'm like, "Listen, either you want it or you don't? Either you're going to hop in these messages, or you're not."

Molly: Yes. Everyone should follow Khari on Twitter because you get to get a good insight into that sort of thing.

Khari: It's a hot mess. It's half that and half my butt crack, so enjoy.

Molly: Yeah. And then the occasional viral tweet.

Khari: Yes. The occasional viral tweet. Every once in a while.

Molly: Khari went famous for a little bit there.

Becca: Hello.

Khari: I actually have a viral tweet going right now about cannabis drag race.

Molly: Oh, you do?

Khari: Yeah.

Molly: Wow. Look at you.

Becca: Oh, thriving. **[00:38:00]**

Molly: But then Kitty leans out the window and is like, "Wait a minute, isn't that him?" And Mrs. Bennet runs over just like, "It is him. It is him." Jane is like, "Oh my God. Oh my God. Oh my God."

Becca: Kitty says her iconic line. "Oh, and it's that man. What was his name?"

Molly: Yeah, she's like, "Oh, what's his name?"

Khari: And then like, full close-up, what's his face and she's like, "Mr. Darcy." It's like a whisper. "Mr. Darcy."

Becca: [laughs]

Molly: I loved that moment because you see this little smile playing on her face. Then she's like, "Oh my God, I can't be smiling about that." But she knows that it's Mr. Darcy.

Khari: The acting.

Molly: Oh, acting.

Becca: I just love Kitty just going, "And what's his name?"

Molly: Yeah, it is. It is Mr. Darcy. Jane and Lizzie are sitting at the table panicking, and Mrs. Bennet is fussing over Jane and she's like, "Sit up, sit up." I got this one line. She says, "A man could go a long way without seeing a figure like yours if you could only make the most of it." I thought that was so weird.

Khari: Oh my God. So shady.

Becca: Ah, yes.

Molly: So shady.

Khari: She is brutal to her children.

Molly: She is, [00:39:00] and also expects a lot more of them than she should.

Becca: She would thrive on *Toddlers & Tiaras*, honestly.

Khari: Or, like *Dance Moms*.

Becca: Yes.

Molly: *Dance Moms*. Yeah.

Khari: She would be the Dance Mom up in Abby's face every episode.

Becca: Imagine the *Dance Moms* episode arc and Jane versus Lydia. Oof!

Molly: Oh. Then they may come in and everyone bows at once, which was an excellent little clip. Bingley is so excited to be there. Mrs. Bennet is going on about how happy she is that he's there and all of this stuff. Then, we see Lizzie and Darcy exchanged a glance and then look away from each other. Mrs. Bennet is rude to Darcy. She's going on to Bingley about how happy she is he's there. Then, she turns to Darcy, and she's like, "Mr. Darcy, nice to see you too," or something like that. And everyone's uncomfortable.

Becca: Especially Lizzie who knows what he did.

Molly: Yeah. Oh, and Mrs. Bennet, when she says that to him, Darcy rolls his eyes and looks away, which was beautiful.

Khari: I wish that they had had a huge brawl. [00:40:00] I would have loved to have had a scene together where they just duke it out and they're just dragging each other left to the right.

Becca: Listen, the two of them get as close to sloppy fighting as is allowed in this time period in society.

Khari: Because I will never forget when Mrs. Bennet came over to their house in the first or second episode, and it's after we already know that she does not like Darcy and she's like, "Well, some people have manners around here while others don't." It's like, "You do not have the range for all of this, all of this mouth."

Becca: [chuckles] Oh my God. I feel that's exactly what describes Mrs. Bennet. "Girl, you do not have the range."

Khari: You do not have the range. She's not the range.

Becca: She doesn't.

Molly: No. Also, Bingley keeps trying to talk and she keeps interrupting him. He'll open his mouth to say something and she'll just plow right through, and poor Bingley keeps smiling through the whole thing.

Becca: He's such a good boy. He just wants to marry Jane so bad.

Molly: He does. Lizzie tries to fix this whole situation by asking how long he'll be in [00:41:00] town and he says he hopes he'll be in town several weeks at the very least.

Becca: And he blushes so hard that he looks like he's sunburned.

Molly: He's so sweet. He's blushing.

Khari: I will give him that. That was a very cute Bingley moment. He is here, on a vacation. He is here to get his wifey.

Molly: He's got a purpose. Mrs. Bennet invites him to come shoot on their land. She then turns to Darcy and she's like, "And you may bring your friend too, if you will." Lizzie is so stressed about all. It's just so uncomfortable. Then they leave, and Jane says that she's perfectly content now. They're going to be great friends. Everything is fine.

Becca: Girl!

Molly: Jane! She says they'll be perfectly indifferent to each other, and Lizzie's, like, "Okay, sure."

Khari: Okay.

Molly: Cut to-- this was maybe my favorite scene in the entire thing because we didn't get to see this in the book and seeing [00:42:00] it is so satisfying. We see Darcy and Bingley coming out of Netherfield. Bingley is like, "You mean to tell me she was in London all that time?" Darcy's like, "Yes, I'm very sorry, I should never have interfered." Bingley's like, "So, you will admit that you were in the wrong?" Darcy's like, "Yes, of course." Bingley's like, "So, I have your blessing?" Darcy's like, "Do you need my blessing?" Bingley's like, "No, I don't, but I would like to have it." Darcy says, "All right, go to then." Then he leaves.

Khari: That was cute.

Becca: Off-topic, but Darcy's wearing the most dramatic coat in this scene.

Molly: Where is he going? Just London for work or something?

Becca: Yeah.

Khari: He's just being rich. That's what that is.

Molly: He's just being rich, taking names.

Becca: Rich people have dramatic coats.

Khari: Yeah.

Becca: Mike's exact words on this word, "They should fuck. Put 'em on a horse, you cowards."

[laughs]

Molly: Bingley and Darcy on a horse together.

Khari: Honestly. I would love some kind of alternate universe, where Bingley and Darcy fall in love. I think that'd be a great dynamic.

Becca: Talk about a [00:43:00] good match.

Molly: Listen, fanfiction writers--

Becca: Ah, get on it.

Molly: --what do you have for us?

Khari: I would like to see it. I would like to read it.

Becca: Lizzie and Jane can marry them and be their beards.

Molly: Yeah.

Khari: Oh my God, like *Grace and Frankie*. Ah, but the other way around.

Becca: Incredible.

Khari: *Grace and Frankie*.

Molly: Wow. Wait, my mom keeps telling me I should watch that show.

Becca: You would love that show.

Khari: Oh my God, watch it. It's so good. I think you'd love it.

Molly: I think I probably would do too.

Khari: I think you'd love Lily Tomlin.

Molly: I think I do love Lily Tomlin.

Becca: Lily Tomlin is who you will be when you're 70.

Khari: Yes, precisely.

Molly: Thank you so much.

Becca: You're welcome.

Khari: I think I'll be more like Grace when I'm at her age.

Becca: I would watch a reboot of *Grace and Frankie* with the two of you when you guys are elder.

Khari: Except, instead of martinis, it'd be constant glasses of wine and gin and tonic.

Molly: Yes.

Becca: Yes.

Khari: I would never fail to have a gin and tonic in my hand.

Molly: Oh, absolutely. So, then, Bingley is like, "Get me my horse," and he gets on the horse, and he runs off to Longbourn, and Mrs. Bennet sees him coming and she has an aneurysm, and she starts screaming for Jane.

Khari: That whole scene is hysterical.

Becca: Such a moment.

Molly: This whole scene is like chaos. **[00:44:00]** Pure chaos. She's running around and she's like, "Jane, get dressed," and Kitty is looking for her locket.

Khari: Necklace, and Kitty is like, "Have you seen--" And her mom's like, "No one cares!"

Molly: No one cares.

Khari: "Get ready, no one cares about your necklace!"

Becca: Mary had a line here, but she was like, “I haven't seen it, but I wouldn't notice. I care nothing if it isn't bobbles.”

Khari: Bi Mary. This is why I want to fight you, that right there.

Molly: At this very moment, Mary is that what you need to be saying.

Khari: I literally rolled my eyes so hard when Mary said that. “Oh, God, here we go.”

Molly: This is also where Jane is like, “Kitty, go down.” She's ready. Mrs. Bennet goes, “Hey Kitty.” damn. Argh.”

Khari: Then Kitty again starts crying.

Molly: Kitty starts crying, poor Kitty, honestly.

Khari: She's always crying.

Molly: [crosstalk]

Becca: Oh God, what a frickin' scene.

Molly: Then the music is like, [imitates music] and then all of a sudden, it cuts out and they're downstairs sitting with Bingley in silence and it's super awkward. This is the iconic Mrs. Bennet winking scene.

Khari: Oh my God! So hysterical.

Molly: Her [00:45:00] face is twitching. She's winking and winking. She's sitting next to Bingley and then the girls are across from them, so Bingley has no idea what's happening. Kitty is the only person who's acknowledging it. Jane and Lizzie are trying to look in other directions. Mary is unaware. Kitty is like, “What's the matter, mom? Why are you winking at me?”

Becca: “Mom, do you have something in your eye?” And I love it because Lizzie just looks up, she's like, “I'm not dealing with this. Nope.”

Molly: And then, Mrs. Bennet is like, “Uh, why would I be winking at you? But now that you mentioned it, I do have to talk to you and you too, Mary.” Then they leave, and Lizzie just picks up her embroidery and is going to sit there. Why aren't they having a conversation?

Becca: Everyone's too uncomfortable.

Khari: Lizzie just picks up her embroidery and does a three-quarter turn, that's supposed to help her not hear the conversation at hand. That's not how hearing works.

Becca: Lizzie's just at peace. She's like, “This could go on forever. I'm in.”

Molly: Then, Mrs. Hill comes in and is like, “Your mom wants to see you upstairs.” [00:46:00] Lizzie gets up and goes to the door and then she turns around and she just does this look, like she rolls her eyes, but then also looks concerned and then tries to look like, “Sorry, I’ll leave you two alone.” All in at once. It was truly iconic. It was phenomenal.

Becca: These are the moments that make clear why Jennifer Ehle is the object of everyone’s sexual attraction.

Molly: I love her so much.

Khari: She’s so clever.

Molly: Then we can jump to everyone upstairs sitting in silence. Lizzie is begging her mom to go back down. She’s like, “Five more minutes will do it. Five more minutes.” In five minutes, Lizzie goes back downstairs, and she opens the door and they’re standing really close together and she might as well have walked in on them making out from how she responds. She’s like, “Oh my God, I’m so sorry, I’ll--” Jane is like, “No, no, it’s okay. Don’t go.” Then, Bingley whispers something to Jane and leaves.

Becca: Also, did anybody clock caught this? Did he give her a little tiny peck on the cheek when he did that?

Molly: It looked like he did.

Khari: I don’t know. You think?

Becca: I think so. [00:47:00]

Molly: He was on the other side of her face, so we can’t be sure, but that’s my headcanon.

Khari: He was definitely whispering something nasty in her ear.

[laughter]

Khari: Like, “Girl, after this wedding, Imma bring you on back to my house. They’re gonna have to lock up these stables, girl. I’ll see you after this wedding.”

[laughter]

Molly: It was probably something more along the lines of, “Girl, I’m about to go talk to your dad [crosstalk] get his permission.”

Khari: “And then, girl, Imma untie those 22 eyelets in your corset, girl.”

[laughter]

Becca: I love that men complain about taking off bras now, when men used to have to take off corsets.

Khari: Literally.

Molly: Actually, we've done some research now and we know that it's in fact a stays, and not a corset that they're wearing.

Khari: That's actually accurate.

Molly: I found that out on Twitter.

Khari: They like didn't go back to full-blown corsets until the 1850s, when they started doing the really round skirts because they're just one of these round ass skirts and then these small ass waists, and it was a weird kind. **[00:48:00]**

Molly: To get that hourglass.

Khari: Well, the hourglass was the 1890s into the early 1900s. 1850s was not hourglass, but kind of dome into--

Becca: Cupcake?

Khari: Sort of, kind of, yeah. Then the 1860 and 1870s, like the Edwardian era was an S shape because of the bustles that people had on their booties, they have like the bustles.

Molly: Oh, yeah, I know what you're talking about.

Khari: It was like an S-shaped type of thing.

Molly: I love having fashion people on the pod.

Becca: I love having fashion people on the pod. It's so good.

Khari: I took a whole class about this when I was studying abroad in London. I learned about the history of corsets. It's very fascinating.

Molly: Wow.

Becca: Lots of whaleboning.

Khari: I made a corset.

Molly: You did?

Khari: Yeah, I made one for myself, but granted, I was 25 pounds heavier when I made this corset, so now it doesn't fit me. But yes, I have a corset, I made one. It was cool.

Molly: When Bingley leaves, the rest of my notes just say, "Jane!" She turns to Lizzie, and Lizzie is like, "Well?" and Jane just almost burst into tears. She's like, "Lizzie, **[00:49:00]** I'm so happy. How Can

everyone not be so happy? Could you imagine that it would end up like this?" Lizzie is like, "Yes, I could imagine, and I do. I do believe." Jane is so happy. She goes to tell her mom and she's like, "I'm going to bring my family so much joy." It's just so happy. What a sweet, sweet, happy ending to this scene.

Becca: So well deserved. And that brings us to Becca's study question, which is about Jane's performance here. I talked about this with the book as well. But Jane is so repressed the entire time, but how does actually seeing it help you understand her arc in the story?

Molly: There's this moment where Lizzie says, "Well," and Jane looks stressed for a second, and then she just breaks into this giant smile. I think that that sums up her arc in this story. She's been there for everyone else this whole time and has borne all of the stress and drama of her family. **[00:50:00]** Now she gets this thing for her. We get to see her transition into being her pure, joyful self that we don't get to see the rest of the time. Even then, she's still like, "This is going to make my family so happy." She's still got that that shred of Jane, but she's so happy.

Becca: Yeah.

Khari: I feel her whole story is waiting for everything to happen. She's just waiting. She's like the Lady Edith. If you watched *Downton Abbey*, she's like the Lady Edith.

Becca: Yes, I see that.

Khari: Where she's watching everybody else go through the drama and deal with all this stuff. She's waiting for her life to start.

Becca: I agree. I also think there's an element of like she feels pressure because she knows she's her family's best shot at having no ruin at the end of it. So, you see not only she's so happy and in love and finally allowed to admit it, but also the weight lifted, literally, lifted from my shoulders, figuratively lifted from my shoulders, but still.

Khari: Who's older? Her or Jane?

Becca: Jane older.

Molly: Jane. **[00:51:00]** Also, we get to see Lizzie's relief after Jane leaves to go tell her mom. We see Lizzie-- there's a line in the book about Lizzie thinks about how this whole ordeal has now come together and been tied up so neatly and come to such a happy ending.

Becca: Oh, yeah.

Molly: We get to see that cross Lizzie's face and we see her shoulders relax a little and she sighs with all of the release of the pressure that's been on Jane too.

Becca: Absolutely.

Molly: On that happy note, let's end this episode and finish the rest of Episode Six in our next episode.

Becca: Khari, thank you so much for joining us. This has been so much fun. Tell the people where to find you.

Khari: Okay, so if you want to find me on Instagram, it's *@titusstwin*. T-I-T-U-S-S-T-W-I-N. If you're wondering why it's Titus, because everyone thinks that I act like Titus Andromedon from *Unbreakable Kimmy Schmidt*.

Molly: Listen, I could see it.

Khari: That's why-- but, yeah, find me on Insta. That's where I'll be at.

Molly: Awesome.

Becca: All right, listeners, thank you so much for **[00:52:00]** joining us again this week. Until next time, stay proper--

Molly: I've been blanking on these lately. Khari, you think of one.

Becca: Khari, help us close it down.

Khari: Stay proper, shop on Depop and support small businesses during a pandemic.

Becca: Yes.

Molly: Yes.

Becca: Incredible. We love it.

Khari: And that's it, right? Oh, and find a man.

Molly: Find yourself a Williamsburg lesbian if that's your thing.

Khari: Or Bushwick. [chuckles]

[Pod and Prejudice Theme]

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

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