

Not Sorry Works

Hot & Bothered: Live from Pemberley

The 2005 Movie with Helen Zaltzman & Jenny Owen Youngs

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Vanessa Zoltan [00:00:00] Hi, everybody. Ariana was out sick (she's doing better now) but because of that, we can't have a regular episode. But guess what we can have? A special episode in which we are talking to Jenny Owen Youngs and Helen Saltzman, two of my absolute favorite podcasters, about the 2005 Pride and Prejudice. Here is the conversation and I hope you enjoy.

[Suspenseful background music]

A long time ago in Hertfordshire, you've got no sons to inherit your estate, only five daughters. So what the hell are you going to do to ensure your family's housing and security?

Jenny Owen Youngs [00:00:32] Why you send Jane, the oldest and prettiest, to catch a cold in the rain so rich Mr. Bingley will fall in love with her.

Helen Saltzman [00:00:40] You let your boring cousin, Mr. Collins, take his pick of the flock: Lizzy. But when she's not into it, he goes off and marries her best friend, so your plan is again ruined! Damn this advantageous marriage based economy.

Vanessa [00:00:52] You don't take any of the rest of your daughters seriously till the youngest one scandalously runs away with Mr. Wickham.

Jenny [00:00:58] Luckily, there's a Mr. Darcy around to fix the situation with money and marriage. Because is there a problem that money and marriage can't fix?

Helen [00:01:07] If there is, I don't want to know about it. And nor does Pride and Prejudice.

Vanessa [00:01:11] In the end, neither pride nor prejudice can get in the way of Bennet sisters marrying for love. Plus, conveniently, carriage loads of money. Ah - all's well under love and patriarchy.

[Intro music]

Looking amazing walking through the early morning light with great chest hair, I'm Vanessa Zoltan.

Helen [00:01:31] Magicking a coin out of your ear so you can pay for ribbons before I ruin your life, I'm Helen Saltzman.

Jenny [00:01:37] And just here for those ribbons, I'm Jenny Owen Youngs.

Vanessa [00:01:41] And this is a special crossover episode of Live from Pemberley and Veronica Mars Investigations.

[Into music continues, fades out]

So this week we have a very special crossover episode with Veronica Mars Investigations, with Helen Saltzman and Jenny Owen Youngs. And of course the crossover being with Live from Pemberley. Now, Veronica Mars Investigations is an episode by episode watch-along podcast with Veronica Mars, the amazing TV show from the early 2000s.

Helen [00:02:16] The *sometimes* amazing [laughter] TV show.

Vanessa [00:02:20] And most importantly about VMI, your wonderful podcast, is that you all kept me company through the pandemic more than anyone [affirmation]. I was walking around my house, shushing my family, [inaudible] "no no, I'm with Jenny and Helen, don't interrupt." [cross talk]

Jenny [00:02:35] Hell yes!

Vanessa [00:02:37] And so what we are going to do today is apply the Veronica Mars Investigations style of episode to the 2005 Keira Knightley version of Pride and Prejudice. Pride and Prejudice became a thing on VMI, correct?

Helen [00:02:51] Hmm. Well, what happened in season two, possibly episode seven, is that a number of the characters are studying Pride and Prejudice at school [affirmation], and grudgingly get together to watch the miniseries.

Vanessa: Mhm, mhm.

Helen: And Jenny had not seen any Pride and Prejudice, she'd not read any Pride and Prejudice, not sure she'd ever even seen any modern riffs on Pride and Prejudice. And so because it was lockdown, what else were we doing? I made her live tweet the full 6 hours of the miniseries on one glorious afternoon [laughter] in 2020.

Jenny [00:03:24] Wow. It was only 6 hours, it feels like it was a lifetime. But a good lifetime. I mean, the real revelation of watching the film version is that I didn't miss anything that didn't happen, that they couldn't have fit into 2 hours.

Helen [00:03:38] Do you think this film was also stretching it a bit? Because I was like, this is quite a lot of people hopping around at a dance, and quite a lot of Mrs. Bennet speculating that Jane and Bingley are going to get married. And I know that the repetition of that was important, but they maybe could have pruned that some.

Vanessa [00:03:51] How long is your ideal version of the adaptation of Pride and Prejudice? This is a question for both of you.

Jenny [00:03:59] My ideal movie of anything is 90 minutes. [affirmation] If you can't do it in 90 minutes, why bother? [Laughter] The amount of stuff that happens in this tale could probably happen in like 50 minutes.

Helen [00:04:10] I think for me, every version of Pride and Prejudice, including the novel, drags a bit until the point where there's the awkward proposal with Mr. Collins, and Lizzy goes to Kent. So before that, I feel like I want to get that done in a nanosecond because I want to get to when the emotions really start to roll forward.

Vanessa: That's fair.

Helen: What struck me about this adaptation [affirmation], here's my theory: it could very easily just be re-scored as a horror film. Because Darcy just keeps appearing from nowhere [laughter] like [inaudible] suddenly the camera will swing around and there he is like, very tall in this tight, dark coat babadook-ing around in the back of a shot. Just need some, like, stabs for the jump scares, and then, like, Lydia and Kitty are always bursting through doors, screaming [laughter]. And - Mr. Bennet keeps orchids and dead insects. That is serial killer vibes.

Jenny [00:04:58] Dude, the way that they choose to shoot so many Lizzy and Darcy interactions, they are so horror gaze. There is a moment at the Netherfield Ball where Lizzy's walking towards camera down a hallway, and Darcy comes in sideways from a door, follows her over her shoulder for a little while, and then slides off screen [affirmation] into another door. And like, that is soo cree- that could be It Follows.

And she's always like looking at him and then looking away, and she'll look back and the camera will do a very short but very fast zoom [laughter] in on her like I can't get my head around why they made those choices, but I love it. It feels so weird and great.

Vanessa [00:05:43] So, Jenny, you're a musician. Can you make a sound effect on the spot for like, the moment where Lizzy arrives at Rosings and it turns out that all of a sudden Darcy is there?

Jenny [00:05:53] Oh, God! Right. They close the door and he's just behind it, [affirmation] that's like a real "nyuhh" you know, like that to me is like a slidey, stringy, sort of like kind of dissonant group of strings, but, like, fast-a fast movement of those-of that cluster. [laughter]

Vanessa [00:06:13] Well, should we go through the movie a little bit, scene by scene? So the first time that we see Lizzy in the novel, she is trimming a bonnet. I mean, she's just, like, bored, so that's what she's doing. Whereas the movie really is leaning in on Lizzy as a reader. The first time we see Lizzy is of her walking and reading at the same time.

Helen [00:06:33] Walking and reading doesn't work. And believe me, I've tried. That's an exhibitionist thing to do, but really you're not doing some very good walking or reading.

Jenny [00:06:40] And like, walking and reading in like, a regular dry field is like hard enough, but she's like navigating mud. There's like a little man-made bridge. Like, this is not where you want to be walking and reading, if you must. [affirmation]

Helen [00:06:52] I noticed a lot of her clothes are mud colored. And is that just like they were like, oh, Lizzy's always reading in mud at least if we get her mud colored clothes, that'll cover it up.

Vanessa [00:07:03] Do you think it's interesting in that opening scene with all of the family, Lizzy and her dad are wearing sort of matching outfits. And then even Mary, who's wearing a similar colored outfit, has like a very pastely apron over it. And so it does seem to be saying, like: these two are in accordance and the rest of them are silly women who like femme things and all women who like femme things are idiots.

Helen [00:07:26] There was a lot of like household mess. [Yes]. Like bonnet trimming mess, which is quite the mess really out of all the messes. But it did seem more like a house that five sisters wouldn't be living in. Well, so I felt like this family had the vibe of a family that spent a lot of time together.

Vanessa [00:07:42] I mean, apparently that's how Joe Wright directed the movie, was he had them all actually live together. [Affirmation] Carey Mulligan talked about it at some point. This movie is introducing a young Carey Mulligan, and she said that was the greatest acting experience of her life, because they actually all lived together and behaved as a family for several weeks.

Helen [00:08:00] I was upset to read that they had originally not planned to include Mary. [gasp] I think Mary said some very sensible things in this version when she's like, If you want to meet new people, maybe a ball isn't as good a place to do it as having a conversation like, absolutely right.

Vanessa [00:08:13] They give Mary a couple of the classic lines from other people. So that's Caroline Bingley's line in the novel. And then they also give Mary "what are men to rocks and mountains", which is a Lizzy line!

Helen [00:08:26] Also good. She also really plays the shit out of that piano [cross talk] when they're acting like it's embarrassing, you know? Like, she's great. Let her do it.

Vanessa [00:08:33] She does!

Vanessa [00:08:33] Also, why is that embarrassing?

Helen [00:08:35] Because Mr. Bennet is a bit of a douche.

I have a question. Why is it that Bingley has come to Hertfordshire? And why is Darcy living with him rather than at Pemberley?

Vanessa [00:08:45] So it's not in the text. My understanding is that Bingley is looking to buy some land and start his own Pemberley, and so he's going to rent some land for like hunting and hanging out in the country in the quote unquote "off season" from London. And didn't people just visit each other for like months at a time?

Helen [00:09:05] I guess travel was slow and difficult.

Vanessa [00:09:07] Yeah.

Jenny Mm hmm. Mm hmm.

Vanessa And then he just, like, falls so in love with Netherfield that he's, like, "maybe I'll rent it forever."

Helen [00:09:14] Which house out of Netherfield, Longbourn, and Pemberley would each of you like the best to live in?

Vanessa [00:09:20] So, like, Pemberley is just a full on hotel.

Helen [00:09:23] It's like a mausoleum.

Vanessa [00:09:24] Yeah, it could be a Las Vegas hotel. Nobody steal that idea. If any hotel investors are listening. [Laughter] A Pemberley Hotel. That would do very well.

Helen [00:09:33] It'll be a Bridgerton Hotel now.

Vanessa [00:09:36] That's true. But isn't the obvious answer Longbourn?

Helen [00:09:40] For me, yeah. Yeah, absolutely.

Vanessa [00:09:42] Jenny. Are you secretly a Pemberley girl?

Jenny [00:09:45] I gotta go Pemberley. I gotta go where the marble statuary is already there, waiting for me. Painted ceilings, that long fountain lawn view. And that is my vibe. What's not to love? Don't answer that.

Vanessa [00:10:00] Okay, so the next sort of big scene is we go to the assembly ball.

Helen [00:10:03] And it actually has party vibes, the actors are having to shout.

Vanessa: Yes, that's true.

Helen Except for there's a bit where Lizzy and Charlotte are under the bleachers and can very clearly hear Darcy insulting Lizzy by saying she's not tempting. So at that point it's not loud. But every other point it sounds like a party.

Vanessa [00:10:20] There are moments like that at a party where, like, the music shuts off and suddenly you can hear everything. And I'm the only one still talking as if the music hasn't gone down and everyone hears me. No?

Helen [00:10:32] I don't go to enough parties really to have mapped this.

Okay. Another theory about this horror film possibility, or the possibility body swap film, because Mr. Bingley seems like he's a 12 year old in an adult body [laughing]. Darcy looks like he's a soccer player of the mid 2000s or a boybander, well like an indie-indie rock but actually manufactured boybander of the nineties who's been quantum leaped into this late 18th century aristocrat body but with the same hair.

Jenny [00:10:59] Bingley definitely has big TikToker vibes [laughter] - he's got, his hair is up, he is gangly, spry and all smiles. I feel like I'm so - upon Darcy's appearance, I'm so confused. It feels like, it feels like when Colin Firth throws up, you know, you're like, "Oh, this guy is like a grump" or something. Darcy seems like vacantly depressed [affirmation]. Like he seems very sad, but also very elsewhere [affirmation]. But not in the way that I feel like we're supposed to feel like Darcy vibes in a room?

Helen [00:11:42] I agree. He clearly has a problem with social interaction. He doesn't want to dance, but he's being socially pressured into it.

Vanessa [00:11:47] Also, we know by the end of the movie slash book that at this point in his timeline, he's like, just gotten out of the Georgiana-Wickham debacle. So like the last time, like, he was quote unquote, like in a social situation, or one of them, his sister was like, almost being abducted. He's just, like, recently been betrayed by all these manners. So I understand kind of being like, "why am I doing this again? This golden retriever named Bingley isn't that cute."

Helen [00:12:18] It's a good point. And none of us are necessarily at our social best [affirmation] when we're depressed. But also, especially not when we're wearing that kind of wig.

Vanessa [00:12:25] Yeah it's hard.

Helen [00:12:26] The hair in this film is so distractingly bad.

Jenny [00:12:29] His, like, bangs and mullet are so rough. Do you know, perhaps you have intel. Was anyone else considered for the Darcy role for this adaptation?

Vanessa [00:12:38] Oh, I have no idea.

Helen [00:12:39] I gather that Joe Wright thought Keira Knightley was not right for the part because she was too beautiful. And then when he met her, she's like, "Oh, she's got this tomboy energy". And the way that Keira Knightley says this is like, "Oh, he thought I was actually ugly enough," which I think is disturbing. Charmingly modest.

Jenny [00:12:56] Dude, love, love, the bullseye casting of a woman who is notoriously the second hottest girl in any family or grouping of which she is a part: Keira Knightley. [affirmation] Nailed it.

Vanessa [00:13:08] It is so much better cast than the miniseries though. Rosamund Pike is gorgeous in like a very quintessential [crosstalk] way. Which is what it's supposed to be!

Jenny [00:13:17] Canonically hotter than Keira Knightley! It is written in stone.

Vanessa [00:13:21] I actually think it's well cast.

Helen [00:13:23] I do prefer the rest of the Bennet family, but Lizzy and Darcy, I'm afraid - a tough casting for me. So they said that casting Darcy was difficult because of Colin Firth having cast this long shadow, and he didn't want a pretty boy. He wanted like this huge Manx. He's like, really? He's like six foot three, I think or something.

Vanessa [00:13:42] We do meet in this assembly ball, we meet, I think one of my all time favorite characters, and that's Charlotte Lucas. I *love* Charlotte [affirmation] and I think this actress is perfect as Charlotte, and I think her relationship with Lizzy is so beautifully done in the movie and I just want to say kudos to everyone.

Helen [00:14:05] Well done.

Vanessa [00:14:06] She's so cute and just so delightful and she stays so positive even after Lizzy has been insulted in a way that I think I found hard to read on the page. The first time I read the book, I was like, "is her friend being mean to her?" After she got like insulted by this guy, and the acting is just so good that you're like, "Oh, this is done with total love. I get it. "

Helen [00:14:30] Yeah. I think also Charlotte's like, "this world is cruel, and we support each other through it". That's kind of her vibe, isn't it? She's like "well, at least it's not worse". Because that, like. It's sad, isn't it? Because Charlotte is cast as this pitiable character in other people's minds. Because after the war, Mrs. Bennet says, "Oh, Charlotte's an ugly person who'll be a spinster." [affirmation] Before you then get all the exposition about their home situation being based on having sons, which they don't.

Vanessa [00:15:01] Right.

The other thing that happens at the ball that we absolutely have to mention is that like Jane and Bingley start to fall in love.

Helen [00:15:07] Yeah!

Jenny [00:15:09] Also, it seems like the dancing at the balls in this adaptation- bangin! Whoever is responsible for this choreography. Mwah!

Helen [00:15:18] Jane Gibson is the choreographer. [crosstalk] Well done Jane Gibson.

Jenny Oh, nice work Jane.

Helen There's some kind of sparring chat, I felt at that point that dialog really wasn't doing it for me.

Vanessa [00:15:28] Yeah. There's this moment of confrontation between Darcy and Lizzy where Mrs. Bennet is embarrassing Jane and does the whole "She was almost engaged once before. He wrote her some nice poetry". And, you know, Lizzy's like, "poetry ruins love, but

dancing does well for it". And then she looks at Darcy and goes, "even if one's partner is only barely tolerable". And then she walks away in that horror movie way [laughter] where Jenny would come in with the dissonant strings. [Someone singing example of dissonant strings]

Helen [00:15:59] I think Lizzy is actually quite unpleasant for a lot of the film. Like her sense of humor is mean. It's just like very insult based humor, which is not that funny.

Vanessa [00:16:09] Jenny, did you find Lizzy charming?

Jenny [00:16:13] Lizzy's has got a few things working in her favor. She is being portrayed by Keira Knightley. She is sort of positioned as the protagonist. So there is like an automatic sort of invitation to be rooting for her.

Vanessa [00:16:25] She's in these cute, like, tomboyish dresses and boots.

Jenny [00:16:30] Right, right, right, right.

Helen [00:16:31] What do you think Lizzy wants in life? Because she doesn't seem that interested in being married, but she seems aware that it's inevitable. So she's living in the moment just to avoid it as long as possible. What's her ideal?

Jenny [00:16:41] Maybe this, this is what we lose in those missing 4 hours, between the two adaptations. We lose more of a window, maybe, into Lizzy's humanity and her sort of, emotional interiority. Maybe her progression of her - sort of, how she gets from the beginning of the story to the hard turn. I mean, we all know she sees how big Pemberley is and she's like, "That is a big piece of property. [laughter] Wow." And then suddenly, you know, a hairpin turn is made. But I feel like we get more of, like, warmth between sisters and maybe, like, a little bit more lightness to Lizzy in the Long Boy, than we get here. Which is making her feel more sort of like, sour and antagonistic without necessarily, like, a reason to be. You know what I mean? She just, like, comes in hot and is like, "ahh, I'm going to go after Dar- I'm gonna just like bite as hard as I can."

Vanessa [00:17:45] It reminds me of Jo March in Little Women. I'd never thought about this because Jo just wants them all to stay kids, right? She's, like, very anxious about the fact that they have to get married and, like, boys are going to come in and *ruin* everything. And it's a similar thing in that novel where she's really upset when her older sister is going to get married. It's like: you're leaving me behind.

And so I think Jane really getting ready to be married has put Lizzy on edge, like everything is about to change. I think what she wants is for it to not have to change, or to be able to have a profession of something to get excited about. But since she doesn't have anything to get excited about, like - they're kind of a happy family.

Helen [00:18:27] I love that they were dying ribbons with beets, a family that crafts together. Also a family, though, that will send Jane through the rain to get ill for the purposes of strategic marrying. [affirmation] I mean, what do you think about that? Like Mrs. Bennet immediately hatching this plan, like: I know how to get this marriage to happen, is for Jane to risk her health.

Vanessa [00:18:49] I don't think she thinks that Jane is going to risk her health. I think that that's a win for Mrs. Bennet. She's like "ha-hah! And she got sick." I think she's just like, it's going to be raining and so she'll be stuck there in the rain.

Helen [00:19:01] Hmm. Well, ingenious in a very sinister way. But I suppose she's also just working with what she has, which is a bunch of daughters. [Laughs]

Jenny [00:19:10] Yeah, I'm way more scared of Mrs. Bennet in this version then, and also less annoyed by Mrs. Bennet. Maybe just because there's less of her.

Vanessa [00:19:19] Brenda Blethyn will do that too, though.

Helen [00:19:22] She doesn't mention her nerves as many times, which is a great relief to mine.

Vanessa [00:19:27] But she has a great line in, in the scene when Jane gets the letter. All Jane does is get a letter from Netherfield and Mrs. Bennet goes, "praise the Lord, we are saved." And that's like whoop! That is some jumping to conclusions. [Laughing]

Helen [00:19:44] Um I think this is Darcy's first awkward boner, when Lizzy shows up at Netherfield, all windswept and muddy.

Jenny [00:19:52] Yeah. He's like, wow, six inches of mud. Yes, correct.

Helen [00:19:56] I do love Caroline Bingley's Red-y Orange dress. And I do love when she takes Lizzy around the room for a walk. Caroline is so bad at flirting, you know, she's trying to lure Mr. Darcy by just negging the entire world. It's tragic, in a way.

Vanessa [00:20:13] I agree.

Jenny [00:20:14] Was it common to go on a walk around the room, around the people you were just sitting down talking to? [cross talk] At this period of time? Yeah.

Helen [00:20:25] Pre-television, Maybe.

Vanessa [00:20:26] Taking a turn about the room is also something that happens in Shakespeare. So I feel like in these, like, palaces, right? Rooms were big!

Helen [00:20:36] This-this room's big.

Vanessa [00:20:38] And it's rainy in England. Sometimes you can't go on a walk. This was their version of a treadmill, Jenny.

Jenny Ah hah! I see.

Helen [00:20:43] I thought that at this stage, only Bingley seems to be having a great time. Actually, I really was endeared to Bingley - he's loving life! He's a pure soul.

Jenny [00:20:56] He's a happy guy.

Helen [00:20:57] He's pressured by the Bennet sisters into holding a ball and inviting all the soldiers because they're hot for soldiers.

Vanessa [00:21:03] Yep. I find him very endearing.

Helen [00:21:05] The important part of this whole Netherfield thing is just when Lizzy leaves, Darcy has his like hand flex of desire and frustration.

Jenny [00:21:16] Was there a hand flexing in the BBC version?

Vanessa [00:21:19] Nor in the novel.

Helen [00:21:20] I think in the BBC version there was just more Darcy drenched in water. There's three like, drenched scenes for Darcy. Maybe that's what they do instead is like, "He's so hot, they need to pour a jug of water on him to cool him down." No relief for him here. He's stuck under that polyester wig and his high collar, so warm throughout.

Vanessa [00:21:40] But Jenny, the two famous moments added, are like, the hand extensions seen in this one. And then the Darcy coming out of the water in the mini series. And I'm wondering which of those two you think is sexier? I would love to know from both of you. Which one are you like [laughs], "This is-This is the thing that sells me on Darcy more."

Jenny [00:22:01] Okay. The thing about the hand flex is that, like, it could very easily read, much like a lot of the camera work, as a horror movie thing. [laughter] It feels like a serial killer signaling that they're about-

Vanessa: So can him coming up out of a pond!

Jenny [00:22:17] No, no, no, no, no. A man winning a wet peasant blouse contest upon his own estate? The hottest thing that's ever happened, especially in a movie where he also has a tub scene. There's no tub and there's no pond in 2005. And for that, I must subtract points from this adaptation.

Helen [00:22:35] I would say the good thing about the hand shot is that you can't see his hair in it. [laughing]

Vanessa [00:22:42] Oh my God. You two are so negative. I am a big defender of the hand shot. It is, what is ha- [cut off]

Helen [00:22:46] I just complimented the hand shot in a way.

Vanessa [00:22:51] No, no. Lizzy. That was a real Lizzy compliment.

Helen [00:22:54] I'm getting into character. [laughing]

Jenny [00:22:55] Are we negative, or do we just know what we like? I have to steer the ship backwards for one second, because we all really regret it if we didn't talk about this.

Vanessa [00:23:05] Thank you.

Jenny [00:23:06] That is - the very clear shot of an enormous set of hog testicles.

Helen [00:23:11] Lordy Lord.

Jenny [00:23:12] And then you see Mrs. Bennet, who's reacting to news about one of her daughters and a man. And, you know, she's envisioning marriage, but she looks at the pig testicles right before she reacts. And her reaction is like, like, excitement and intoxication. It's like-It's very intense, Helen. It's unbelievable.

Helen [00:23:36] Obviously, I'm going to go back and check. I promise.

Jenny [00:23:38] Okay. Sorry for getting all worked up, but after I was warned about it and then I-It really delivered even beyond my expectations. I didn't want to miss the opportunity to note that.

Vanessa [00:23:48] Thank you, Jenny. And it is the Mrs. Bennet reaction that makes it so confusing. [laughing, affirmation] Like I love it as far as like, this is a real farm. Sometimes animals are being brought through, right? Like from one part to another, like, they are not a super wealthy family. They're wealthy enough to keep a cook will boil potatoes, but like-

Helen [00:24:10] Loads of potatoes, so many.

Vanessa [00:24:13] But sometimes a pig will walk through. But Mrs. Bennet, looking at them and being like, "hey, pig's testicles" is what's *confusing* about the scene.

Helen [00:24:23] She's a much more interesting, Mrs. Bennet, isn't she? She has thoughts, a lot of them are abhorrent thoughts. Yeah, but she also seems a bit more like a human being that has had a genuine emotion once in a while.

Jenny [00:24:34] Yeah, more dimension.

Vanessa [00:24:36] And another thing that's different from the book is that Mrs. Bennet and Mr. Bennet in the movie actually seem to like each other. [affirmation] Right after the pig testicle shot, he calls her blossom. He's like, "yes, blossom." And I'm like, that certainly does not happen in the book. It's lovely.

Helen [00:24:52] Yeah, I think the amount of disdain Mr. Bennet has in the mini series for everyone in the family except Lizzy and Jane, I felt like really reflected worse on him than any of them. [affirmation] But that, that adaptation didn't seem to be critiquing that. And I think here he comes across as kind of an asshole. And the film is like "this guy is a bit of an asshole." Even though there are some tender scenes as well.

Vanessa [00:25:17] Absolutely. I'm very confused as to whether the novel thinks he's an asshole. [affirmation] But...

Okay. Now we meet Mr. Wickham. Mr. Wickham comes in. So, Helen, I think you and I have almost opposite impression so far. I love Mr. Darcy and Elizabeth. I'm not even convinced that Matthew McFadden's hair is a wig, [laughter] I find it very believable. However, I do not think Wickham is hot enough, charming enough, or deceiving enough. But Jenny, are you compelled by Wickham? I - Helen?

Jenny [00:25:50] I might have been compelled in 2005. He looks a lot like Orlando Bloom with blue contacts and some highlights to me. [laughing] Which, if you got rid of the blue contacts and the highlights, that would be very compelling. You know, so he's - he's not too far away.

Vanessa [00:26:10] He's poor man's Orlando Bloom is what you're saying.

Jenny [00:26:13] But I could fix him, Vanessa. I could fix him. [laughing] Let me at him.

Helen [00:26:15] I think the thing I found with Wickham is that I was a bit too aware with him what you're supposed to think about him, if you-If you've ever experienced any Pride and Prejudice before, then you're like, I know that I'm meant to be charmed by this guy, and later he will betray any affection you had for him. And I found it hard to isolate the performance from what I already knew about the character.

Vanessa [00:26:39] Yeah.

Jenny [00:26:40] I think he, like, isn't charming enough to be charming and doesn't feel insidious enough [affirmation] later for you to really hate him. Like you don't get the opposite ends of the spectrum that you want, I think.

Vanessa [00:26:52] Yeah, he's just like, boring and then boring. [Laughter]

Helen [00:26:57] I think his first scene is my favorite one because he bumps into the Bennet sisters 'cause he catches Elizabeth's stray handkerchief, oooo, handkerchief flirting time. And the sisters are going ribbon shopping. And he's like, "Cool. I'll go ribbon shopping." He's wearing a little pale blue ribbon in his hair already.

Jenny [00:27:16] That is nice.

Helen [00:27:17] And he and Lizzy flirt about ribbons and buckles. Well, actually, it really made my stomach lurch, because Lydia is like, "I need money for the ribbons," and he, like, magics a coin out of her ear. A: Not a turn on, B: Doing something that kind of infantilizing, with someone he then elopes with is so nauseating.

Jenny [00:27:37] I think the true sin here is close up magic. No offense to any close up magic practitioners who are listening.

Vanessa [00:27:44] The fact that he tries to run off with Georgiana? Fine. Pulling a coin out of my ear?

Jenny [00:27:51] Too far. A bridge too far!

Vanessa [00:27:53] Sir. How dare you?

So Darcy is hanging out there, and Lydia's making a suggestive comment about Jane blushing or whatever in front of Bingley. And Darcy, kind of, smizes at Wickham. And Wickham [laughter], like, just stares back. And then Lizzy is like, "What happened?"

Helen [00:28:18] Sizzling. And then it's thunder-y. And Lizzy is sitting under a massive tree. And I know that the education of these girls is kind of questioned at various points in this film, but that seems like a really bad idea. [laughing]

Jenny [00:28:32] Get out of there, Lizzy.

Helen [00:28:33] And then Mr. Wickham says that Father Darcy loved him more than Darcy. Which-real asshole thing to say.

Vanessa [00:28:41] Yes. "Well, he loved me better and Darcy couldn't handle it." I'm like, okay, okay. But so now we're getting ready for the Netherfield ball. And this is something-

Helen [00:28:50] So many kinds of balls.

Vanessa [00:28:51] So many kinds of balls. We've had at least two kinds of balls so far, but I actually love this scene. This is also something that's not in the book. And I love this as an adaptation moment. You like, follow a housekeeper from room to room as she hums, which has Godfather vibes, where you hear classical music while like violence is happening in the background. Like Lydia and Kitty are sort of like wrestling each other into corsets as this woman just sort of like hums from room to room. But there's very little acknowledgment of the, quote unquote, downstairs in *Pride and Prejudice*. And so I love this little moment.

Helen [00:29:28] There's one later, like towards the end as well, where it's shot from outside and you see what all the Bennet's are doing before they go to bed. And this housekeeper like tiredly coming up the stairs and singing. But generally, yeah, they're just standing behind people while they eat.

Vanessa [00:29:41] Yeah.

Helen [00:29:42] Just can't swallow anything without just a phalanx of servants watching you do it.

Jenny [00:29:46] It's notable also in this sequence that Lizzy says Wickham is twice the man Darcy is.

Helen [00:29:53] Why do you think we follow Mr. Collins of all the characters into the ball? Is it because he's kind of uncomfortable in this environment?

Vanessa [00:29:59] I mean, maybe it's- I'm now like wildly speculating- but if we're thinking about the camera in this scene following the men who are interested in Lizzy. In the previous scene, Collins has essentially told Mrs. Bennet that he set his eyes on Lizzy. And so it's like, this is the man who is currently horror-movie-stalking Lizzy. He's like the bad guy who we have to murder before the big bad guy of Darcy. [laughing]

Helen [00:30:25] Caroline's wearing what I thought was quite a risque dress with the little straps.

Vanessa [00:30:31] True!

Jenny Oh, yeah.

Vanessa: Charlotte has the best dress, though. She doesn't have an awkward ribbon at the Empire waist, it's actually a slightly bit lower than an empire waist. And she's got these, like, great sleeves rather than the, like, super short cap sleeves. She's got this like, layers of lace sleeves. She looks beautiful. She has a little crown of flowers in her hair.

Actually, this was another thing that I noticed for the first time. So Charlotte is wearing what I think are like teeny tiny daisies in her hair. And then at the end of the party scene, Collins is like playing with a little daisy, and goes [blows raspberry], like a little horse sound, with the daisy. Is he holding one of Charlotte's daisy crown flowers? Like, does he already have kind of a crush on Charlotte?

Helen [00:31:21] Oh, he's just keeping his options open. [affirmation] He's a pragmatic Mr. Collins.

Vanessa [00:31:27] Because Charlotte goes all in on Collins in the film adaptation. Like she is sitting in church listening. She is excited when Lady Catherine drives by, she has become a devoted wife. I wonder if the movie is making it less of a compromise than it is in the books and that these two actually like each other.

Helen [00:31:47] I think Mr. Collins seems like nervous and a bit annoying, but he doesn't seem as terminally bad as he does in other versions. And I actually kind of loved him during this ball scene. Like, specifically when he's trying to converse with Lizzy in brief moments while they're dancing [laughing]. So funny, but sweet. Like, he's really trying in a way that a lot of the other characters aren't.

Vanessa [00:32:12] Yeah. And then Lizzy finds that so awkward in Mr. Collins, but then is like negging Darcy about the fact that he won't talk to her during the dance. And it's like: lady, what do you want?

Jenny [00:32:22] Yeah. Pick your side, Lizzy. Okay, so Lizzy and Charlotte go like, running and they almost crash straight into Darcy who's standing there like Lurch, you know. Darcy asks Lizzy to dance. They're dancing. They're talking. They have that whole exchange about, you know, whether they should be talking or not. And then it cuts to the empty room. It's just them. They're alone. And that feels very, like, Hannibal and Clarice energy to me [affirmation, laughter]. And then it goes like - Oh my God - they're alone, in the world. And also, he might

be about to murder her and eat her liver. We don't know! Is the director of this adaptation actually a famed horror director, and I don't know about it?

Vanessa [00:33:13] No. This is his first movie too, I'm pretty sure, Joe Wright?

Helen [00:33:18] Yeah. Isn't that nice? Just handed to him. Never read the book. Never directed a movie.

Vanessa [00:33:22] Oh, to be a man.

Helen [00:33:23] Sure. I'll give it a go.

Vanessa [00:33:25] It feels like they're the only two in the room. I just - here's what I think about the horror movie stuff, y'all. I think it says more about you than it does the movie. I think the two of you need to really look inside. He is not Lurch. He is a tall, dark and handsome man.

Helen [00:33:44] Prove it! Prove it! [laughing]

Vanessa [00:33:48] Then the following morning we see Mrs. Bennet is doing a hangover cure. She's putting a raw egg into I don't know what.

Helen [00:33:57] It's the one time when someone tells Mary to stop playing piano where I agree with it. Hangover breakfast time, not the time. This breakfast? Really good though. Bread rolls, hams, plums. Until Mr. Collins turns up to run it. It's a good time.

Jenny [00:34:10] Dude! Mr. Collins, with the jump scare. [laughter] Like he wants a private audience with Lizzy, and we get a slow horror zoom. I'm not making this stuff up, Vanessa. I promise, [crosstalk] it's there.

Helen [00:34:20] No, it's all there. It's all there in the text.

Vanessa [00:34:28] My favorite moment in this is that Mr. Bennet, is- everyone gets out of the room, and then Mrs. Bennet is like "Mr. Bennet-whose first name I don't know-you have to go to." And he looks at her like, "but I'm just reading my newspaper." Like he looks like a crime has been committed.

Jenny [00:34:42] Let him live!

Helen [00:34:43] Lizzy looks like her soul is falling out of her colon because she knows that Mr. Collins has come to propose and she's, like, mouthing at her dad to save her. And he doesn't. And she's like, begging everyone, like Jane is just laughing, which I like this little moment of Jane being like 'ah hah' from this being [laughing], this like, very sweet, angelic person, Jane's not boring in this. And I think that's quite difficult to do because the character could easily just be so nice and boring. [laughing]

Vanessa [00:35:11] Yes, she is. I mean, and Kitty and Lydia are just laughing their little butts off.

Helen [00:35:16] Of always, though, that's all they do is like, burst through doors and cackle. Mr. Collins also seems emotional.

Vanessa [00:35:23] I also think that they make this scene much more forgiving of Mr. Collins than the novel. In the novel, it reads like a Me Too scene, where she's like "No means no." And he is like, "I don't understand, what, you must be teasing me." And they do a little bit of that here. But the performance is so good. It feels pathetic and sad, but not creepy and bullying.

Helen [00:35:48] Yes, it's still a bit like, "but no means yes." Which is creepy. Also, he talks about how Lady Katherine really wants him to get married and why is she so hot for him to get married?

Vanessa [00:36:01] If he gets married, then there'll someone else to play cards with her.

Helen [00:36:04] Right, someone else to torment.

Vanessa [00:36:05] Yeah, she only has Anne. And Anne's never going to get married.

So Lizzy runs off. There's just, like, sprinting, and Mrs. Bennet chases her.

Helen [00:36:17] Mary looks like she wouldn't have minded it being her.

Vanessa [00:36:20] There's a great shot of that.

Helen [00:36:22] Why didn't they think of that?

Jenny [00:36:23] Mary definitely gives him some eyes.

Vanessa [00:36:25] Yeah.

Helen [00:36:26] Yeah. Strategic importance of marrying a Bennet sister. Why not Mary? She can play the piano. She has a high tolerance for boredom. [Affirmation] I think the scene where the Bennet parents are at the side of a lake or pond with Lizzy, and Mrs. Bennet shrieking at her to go back in and accept, the horror really seems to be coming out of Lizzy of being just a tool to secure the home via marriage.

Vanessa [00:36:50] Yeah, it's horrifying. That is the horror of these novels, right? [Affirmation] But Mr. Bennet has this great line, "As of today, you will be a stranger to one of your parents. If you don't marry Mr. Collins, your mother will no longer speak to you. And if you do, I will no longer speak to you." Which can I just say? Ultimatums" not a great way to go. And if she married Mr. Collins, you should still talk to her. That's not what love is.

Jenny [00:37:15] It feels like this is not a real ultimatum. This just feels like him letting her off the hook.

Vanessa [00:37:20] Yeah.

Jenny [00:37:20] Especially because I'm assuming that what Mr. Bennet says carries more weight than what Mrs. Bennet says in terms of the household. It seems like he is just like: you do not have to marry this man.

Vanessa [00:37:32] Yeah. While undermining his wife, though, right?

Helen [00:37:36] Yeah. That's because he's an asshole, and also because he can.

Jenny [00:37:39] In defense of Mr. Bennet, his wife has a terrible idea. That his daughter doesn't want to do.

Helen [00:37:46] Yeah, but they've all got to be pragmatic, right? Or maybe he's like, "Well, the problem will only happen when I'm dead, so it's not my problem."

Vanessa [00:37:53] I think that is actually what it is. Donald Sutherland is too charming for this role [affirmation]. Mr. Bennet is the actual bad guy. If this is a horror film, at the end you find out that his negligence was the real villain.

Okay, so then we get the letter that the Bingleys are leaving and Darcy is leaving town.

Helen [00:38:16] Noooooo!

Vanessa [00:38:17] And they send off Jane to London to hopefully run into him. Which is-

Helen [00:38:22] "Try not be a burden, dear." That's a very my-family thing to say. [laughing] As you're seeing someone off.

Vanessa [00:38:30] But Mr. Bennet says what I think is so horrible: "Women like to be a little jilted in love sometimes."

Jenny [00:38:37] Oh, my God. Yeah.

Vanessa [00:38:38] I'm like - Fuck you!

Helen Where is he getting that from?

Jenny [00:38:40] Yeah Mr. Bennet you're really undermining my defense of you with this piece of dialog.

Helen [00:38:47] And, is he saying to Lizzy, you should try to marry Mr. Wickham so that you can feel what it's like to be jilted. Like, is he onto Wickham?

Vanessa [00:38:56] Interesting. I think he's saying that he's on to the fact that she has a crush on Wickham.

Helen [00:39:02] Yeah. But he seems to be onto the fact that Wickham is not a solid marriage prospect. The next thing that happens is a big mystery to me. **[Vanessa: The Swing?]** Let's see if you can illuminate. Yeah. Lizzy's on this swing. She's barefoot. No footwear to be seen.

Above, so much mud [affirmation]. Her feet are clean. How did she get there? What science fiction is this?

Vanessa [00:39:21] Well, this is where it's good that we got introduced to one of the housekeepers earlier. Because what –

Helen Oh would they just have carried her?

Vanessa I think her feet got muddy. She sat on the swing, and then she was like, “Excuse me, Hill!” and Hill came and washed her feet. Or the local Catholic priest came to wash her feet as part of some sort of–

Helen [00:39:40] Or, maybe a pig licked the mud off? Okay, you have solved this for me. Thank you very much. According to IMDB goofs, the rope is made of modern nylon, which wasn't invented at the time. I didn't look closely enough at the rope to verify.

Jenny [00:39:52] How embarrassing. [laughing]

Helen [00:39:55] Anyway, Charlotte just appears out of nowhere because this is a horror film, Vanessa. Swing, swing, swing; another rotation; just a person.

Vanessa [00:40:02] Except that I feel like horror films are all about reaction. And Lizzy's reaction is so happy. She's like, “Charlotte!” She's so happy.

Jenny [00:40:13] Until -

Helen [00:40:14] Yeah.

Jenny [00:40:15] You know that feeling when you tell your friend you got engaged and your reaction is, “But he's ridiculous!” instead of “congratulations!”

Helen [00:40:23] Lizzy is not an adorable character in this.

Jenny [00:40:27] It's rough.

Helen She's prejudicing.

Vanessa [00:40:30] She really bounces back by visiting Charlotte so soon. Their hug, when Charlotte and Lizzy see each other for the first time outside of Charlotte's new house, and they hug until they, like, kind of fall over. [Affirmation] It's just a little haiku in the middle of this movie to the beauty of female friendship. I'm so into it.

Helen [00:40:52] Yeah. Charlotte is nicer than Lizzy maybe deserves. But okay.

I think the film at this point, this is where it really gets going. The visit to Kent, everyone is dealing with Lady Catherine in person. Right, Lady Catherine's got these big, huge, naked murals all over the walls [affirmation], so she's horn- it like, she seems like quite a horny character.

Jenny [00:41:16] Also this— Her hairstyle makes me feel like she's horny also [laughter]. But she has, like, a very, like, sumptuous hair choice happening. Did anybody else feel that way or just me?

Helen [00:41:29] No, seriously.

Vanessa [00:41:30] That's a very Freudian reading of this tall hair style.

Jenny [00:41:35] I see. Well, but it's like swept to the side, like it doesn't feel stuffy the way I would expect that style to feel. You know what I mean?

Helen [00:41:44] She looks awesome.

Vanessa [00:41:45] And just so everyone knows as we're at Rosings now at Lady Catherine's house because we're visiting Charlotte, and Collins. And Judi Dench is playing Lady Catherine.

Jenny [00:41:56] Hell, yeah, I love that as soon as they see that Lady Catherine is here and she's, like, invited them to dinner, Mr. Collins and Charlotte are like, "Oh, Lizzy, don't worry about how you look like shit, you can come to dinner anyway."

Helen [00:42:10] There's a lot of people dissing people in this film. Also, Lady Catherine— So Judi Dench was like 70 when they shot this, but she's the mother of the young de Bourgh

Vanessa [00:42:23] Yeah. Lady Catherine's supposed to be like 40 in the book, 50 max, and none of that makes sense. I also think that this, your point about them insulting Lizzy's clothes goes back to my point earlier that Charlotte is all in on this marriage. She's like, I feel like Charlotte six months ago would have been like, "Mr. Collins, don't talk to my friend like that, Lizzy, you're going to look gorgeous!" And instead she's like, "Yes, don't worry, you're going to be ugly no matter what." It's like a real pancake flip on Charlotte.

Helen [00:42:59] Well, Charlotte's a product of the society she grew up in where she was considered not beautiful. And also, she's friends with Lizzy, who does insult comedy [laughing]. So, fine. And then Darcy Babadooking again, if you missed that.

Jenny [00:43:15] Yep. Yep.

Vanessa [00:43:18] And this is where Lizzy finds out that it was Mr. Darcy who separated Bingley and Jane. And so she's already hated him for all the Wickham stuff. And now she hates him for that. And then she goes for a walk in the rain.

Helen [00:43:34] And the twist is that he's Lady Catherine's nephew, which maybe is why he's rich?

Vanessa [00:43:39] Oh, yes.

Helen [00:43:39] Because, he's just a Mister, right. He's not a Lord. He's not a Baron or anything. But he's got this horny aristocrat aunt that everyone wants him to marry the daughter of. Wha?

Jenny [00:43:53] And - man, oh, man. I've lived through this speech before, but you have so many flaws, and I will enumerate them. However, somehow, they cannot stop me from being in love with you, even though you suck. And your whole situation- your family, your environment, everything is terrible. But please, I can't stop loving you or prevent myself from asking you to marry me. How do you say no to that? How do you say no to that?!

Helen [00:44:19] That's how bad love is.

Jenny [00:44:21] Oh, my God, [cross talk] Vanessa, do you feel like this is romantic? Is that what's up right now?

Vanessa I love this scene. No! I don't think it's romance.

Helen [00:44:27] Negging.

Jenny [00:44:29] Is this your love language?

Helen [00:44:32] How come her bad family is, in Darcy's opinion, a problem for Bingley, but not for Darcy himself? Is it because Darcy is rich enough that it doesn't matter at all what he does and who he marries?

Vanessa [00:44:42] Yeah. I think also he genuinely - he thinks Bingley could just fall in love like a puppy. He's like, "Oh, you love Jane now. Now you're going to fall in love with the next girl" where he's like, "My love for Lizzy is true and deep."

Helen [00:44:53] I just feel like if that were the case, Bingley would have already been, at least, at one marriage. One imprudent marriage down.

Vanessa [00:45:01] I think Darcy is wrong about Bingley, but I think that- right?

Helen [00:45:06] I think everyone is wrong about Jane being hard to read. We haven't been shown that at all.

Vanessa [00:45:10] No, absolutely.

Jenny [00:45:11] Yeah. Footage not found.

Vanessa [00:45:13] There is one thing of Jane being hard to read. There's a shot at, I think, at the Netherfield ball where- or maybe- but maybe at the Assembly ball - where Jane is laughing just as hard dancing with someone else. And Darcy and Bingley are talking. And so-

Helen Hussy!

Vanessa Exactly. And so- it's the slut defense for Bingley and Darcy, like she flirts with everyone.

Helen [00:45:35] Is it surprising to you, though, that after this very awkward proposal, there is nonetheless kind of "Will they kiss?" moment?

Vanessa [00:45:43] I- See, I love that. It is the enemies to lovers trope in one little scene. Right? That there is something about you that I can't understand. And it is frustrating, but it is also more interesting than anything else in my boring life.

Jenny [00:45:59] Did you expect me to rejoice in your circumstance of inferiority? Vanessa, did you expect me to rejoice in your circumstance of inferiority?! [laughter]

Vanessa [00:46:09] Here's the thing. Obviously, this is a horrible proposal. And, I get where he's coming from. He's an external processor. He has had to like think all of this through on his own. He doesn't want to confess to anyone that he's in love with Lizzy, for whatever reason he doesn't even want to tell Fitzwilliam. And then he's like, d'you know what? Fuck it. I like you so much. I shouldn't like you, here are all the reasons why I shouldn't. And I just can't. I can't help it.

And I think he thinks it's romantic that he's like - "Finances, you know how bad your family is", like- "And I love you so much, I don't even care!"

Helen [00:46:48] Okay. Why do you think it is that Darcy will externalize all these thoughts about her bad family and about how he sabotaged the relationship with Bingley, but he doesn't externalize how Wickham is a bad egg? There's all this stuff he keeps to himself, and it's the wrong stuff.

Vanessa [00:47:02] Well, he explains all that in the, in the letter. He doesn't know that that's part of it until she says it at the end. And he's like - that's new information for him. He's a slow external processor.

Jenny [00:47:16] Yeah, yeah.

Helen [00:47:17] It's just tricky, isn't it? [laughing]

Jenny [00:47:22] Then after, after saying no to this proposal, Lizzy stares into a mirror for 12 hours until- under very horror movie-esque circumstances - Darcy appears in the mirror with the letter, puts it down and when she turns around, woosh, he's gone.

Helen [00:47:41] He's already on a horse.

Jenny [00:47:43] Riding away on horseback.

Vanessa [00:47:44] It is winter in England. I understand why you think it is 12 hours, but it is sunrise to sunset, winter in England

Helen: That's like 20 minutes.

Vanessa Exactly. It is the length that Helen would want this movie to be. That is how much time passes.

Jenny [00:47:56] Still a long time to stare into the mirror.

Vanessa [00:47:59] Okay, so Lizzy goes home and she doesn't tell anyone that she's been proposed to. Jane asks, like, "How was your trip? Did you see Mr. Darcy? Did he say anything about Bingley?" And she's like, "No," blowing out the candle.

Helen [00:48:13] And and also Mr. Bennet and Lizzy have this conversation because Lydia's been invited to Brighton. [**Vanessa** Yes.] To cavort with officers. [**Vanessa** Yes.] And Mr. Bennet, Lizzy's like, don't let her go, because it will make her terminally silly. And Mr. Bennet is like, well, I'll have no peace till she goes [affirmation]. And also, she's too poor to be of interest to men and the trip will teach her her own insignificance. What kind of parenting is that? Yes. I want my daughter to feel insignificant. She's already the fifth child. [laughing]

Vanessa [00:48:47] It is a truly disgusting scene and one in which you're like, Ah, Lizzy gets it. And he does not.

Helen [00:48:53] And he's playing with a dead dragonfly again with the serial killer vibes. Derbyshire looks nice though, when Lizzy gets to go there with the nice aunt and uncle [affirmation], probably the nicest people in this thing.

Vanessa [00:49:06] The Gardeners. We love the Gardeners. Okay. Yeah, they're on this trip, and Jenny's favorite part is coming up. Jenny's house is about to come into view.

Helen [00:49:17] So that's creepy marble statues [affirmation]. All those vivid, violent frescoes, the terrible bust of Darcy.

Jenny: Yes!

Helen And what I love to see, though, is Lizzy follows the sound of some piano music and through a door sees Georgiana Darcy, his little sister, playing piano. And then she also gets to see Darcy doing his, like, looming up on someone thing from afar.

Vanessa [00:49:40] It's the closest thing to a Rotato-Kiss! He Rotato-Hugs her.

Jenny [00:49:43] Oh yeah. Rotato-Hug.

Vanessa [00:49:44] Oh, that's exciting. Wait, we missed what I think is one of the great adaptation moments of the movie. Which is Lizzy looking at the house. And I think Keira Knightley plays this so brilliantly. She just, like, kind of burst out laughing at herself [laughing]. And I just think it's really well done where she's like "Oh, of course, that could have been—Of course, he's not an asshole. And that could have been my house. Okay, great. Good job, Lizzy." I find it very endearing.

Helen [00:50:16] Yeah.

Jenny [00:50:16] I also love while she is wandering through the marble sculpture room. When she comes upon the bust, she gazes at it so lovingly. And it is like such an unsubtle sort of like, sploosh moment. And then it cuts to a fountain, [laughter] which feels like a choice that was made for me. And maybe not you.

Vanessa [00:50:39] I'm very happy for you. And then Darcy and Lizzy have this, like, very cute moment where he's like, "Can I escort you back to the village where you're staying?" And she's like, "No, I love to walk." And he's like, "Yes, I know." And [unintelligible] I find this very endearing. This is just me?

Helen [00:50:57] Oh, no, I enjoyed it as well. You also get his boner hand again. [laughter] She's running off without her coat. So you sense like this emotional fluster. And then he's like, she gets there and he's already bloody there! Talking to her Aunt, inviting them to dine, wanting her to meet his sister. He's everywhere. And the Aunt is Darcy-matized. She says "there's something pleasant about his mouth when he speaks." [laughter, inaudible] Did you ever?

Jenny [00:51:25] When he sees Georgiana, that's the first time you see him smile in the entire movie. And we're, we've got to be more than halfway through. We're like two thirds of the way through. And he smiles for the first time.

Helen [00:51:34] I think he's happier in Pemberley.

Vanessa [00:51:36] Aren't you more comfortable at your, like, small country estate than you are out on the road?

Jenny [00:51:41] My small country estate. You mean Pemberley? [cross talk] My tiny little, little manse?

Vanessa [00:51:46] Yes I do. Your little, your little cottage! Doesn't it make you happy when you're home?

Helen Two up, two down.

Jenny [00:51:51] Oh, yeah. Yeah.

Helen [00:51:53] I think this is the part of the film where the thing you get throughout is that both Darcy and Lizzy are Alphas. And this is the point where Darcy's like, "I will be the Beta for this woman."

Vanessa [00:52:06] Oh, I love that theory. And you see that they go home, or they go back to the inn, right? And Lizzy has a letter from Jane - and she actually has two letters from Jane because one got delayed - and this is where she gets the news that Lydia has run off with evil Wickham.

Helen [00:52:24] Yeah. What's his motivation? Because she's not rich. And the implication is Wickham is after ladies for money. Did they cut his engagement from this film like he's

engaged to this offscreen woman [affirmation], for money. And Lydia is coded so much younger in this than in the mini series adaptation, so she really seems a lot closer to 15. She's got this history with 15 year old Georgiana. Is the implication that, you know, his motivation is supposed to be money, but really his main bias is 15 year olds. Like, what is it?

Vanessa [00:52:51] He just wasn't planning on marrying her. She was willing to ruin herself for him and he doesn't care who he hurts. So I think, yeah, he was planning on having a weekend with her.

Helen [00:53:00] Was he not thinking of what was likely to happen given what society was framed like at the time? Anyway. Made me wonder. What? What's he doing this for? There must be other people willing to ruin themselves for him.

Vanessa [00:53:15] Yeah. I mean, he definitely seems to have a thing for 15 year olds.

Helen [00:53:20] Eeuh. I think in the miniseries, Lydia seems like she's a lot more grown up, partly because Julia Sawalha was in her late twenties, I think. But she seems like someone who wants to be older. Whereas like this, Lydia still seems like she's kind of a keep gremlin, like kind of a horny kid gremlin, but not like she's trying to be an adult.

Vanessa [00:53:40] Well, and I think that's on purpose, right? Like in the DVD extras that I watched 15 years ago, like they intentionally left, right, like no make up over her pimples, right? Like they're keeping her young-looking on purpose. Which I think is, I think is the right choice.

Helen [00:53:59] Yeah. Even though she's probably ten years older than the character, and probably older than some of the older sister characters. [affirmation]

Vanessa [00:54:06] Okay, so Lizzy gets home and then Mr. Bennet is off confronting Wickham and Mrs. Bennet is crying because she's like, "he's going to die in a duel."

Helen [00:54:17] Doesn't seem like him. [laughter]

Vanessa [00:54:21] But then all of a sudden, right, like Lydia and Wickham are home and married. All is well again.

Helen [00:54:26] Darcy got it done fast, Bam! And Mrs. Bennet's so pleased that there's a marriage. And at 15, jackpot! She gets, she lets the servants have some punch. It made me laugh when Lydia and Wickham roll up in a coach and Wickham is already buried under a hatbox. [laughing]

Vanessa [00:54:43] And I also think, like, there are little things that are done well, I think in the movie, like Lydia is telling Lizzy about how it got patched up and Darcy was there and she's swapping glasses with Lizzy. Right? Like Lizzy is like "no, drink water, not wine." And Lydia is taking her wine back and giving Lizzy the water. There's like good character stuff, I think.

Helen [00:55:05] And Mrs. Bennet seems genuinely upset that because they're going to move to Newcastle, she's losing a child. That's a genuine emotion she has.

Vanessa [00:55:13] Yeah. And she says that to one of the sisters, right? Like “just wait until one of your kids moves.” [Affirmation]

Okay. But then. So then Bingley and Darcy show up.

Jenny [00:55:23] [Sharp inhale] Mrs. Bennet is like “Everybody be cool! There's nothing to freak out about!”

Vanessa [00:55:29] So like, Bingley comes in and essentially they like Femme Energy him out of the room. They like, have their period all over the room and he's like, “I don't know how to be here.” And so he leaves. And then I love this scene that's not in the novel, which is Darcy and Bingley role playing proposing.

Helen [00:55:46] Oh, it's so cute, Bingley's like “it's a disaster”.

Jenny [00:55:49] I love it. I love that Bingley's, like, “you know who I really should get proposal advice from? Darcy. He definitely knows how to do it really well.” [laughter]

Vanessa [00:55:58] But like, he, Darcy is playing Jane, and Bingley is like Miss Bennet. And Darcy bows and goes, “Mr. Bingley?”

Jenny Hell yeah.

Helen [00:56:08] It was, it was nice seeing those two actually having a friendship scene as well.

Jenny [00:56:13] Yeah.

Helen [00:56:14] Because otherwise they're always just sort of in parallel, but not really interacting in most of the scenes that we've seen them in.

Vanessa [00:56:19] Yeah, I find it very charming.

Helen [00:56:21] Yeah, it's cute.

Vanessa [00:56:23] Okay and then Bingley and Jane get engaged and then. Oh, Lady Catherine comes!

Helen [00:56:28] It's just very efficient at this point of the film. Just every few seconds a proposal.

Vanessa [00:56:35] Any thoughts about the Lady Catherine “Obstinate, headstrong girls!”

Helen [00:56:40] She turns up in the middle of the night looking [cross talk] fantastic!

Jenny [00:56:46] Middle of the night! Saying you have a very small garden, madam.

Helen [00:56:48] Yeah. Which is apropos of nothing. Because I think they're supposed to go for a walk in it. But they don't so it's really just insulting their garden because she can.

Jenny [00:56:55] For no reason.

Helen [00:56:56] And Lizzy's basically like, "Oh, fuck off. And Bennets - you can fuck off as well."

Vanessa [00:57:05] "For once in your life. Just leave me alone!" So relatable, Lizzy.

So Lizzy can't sleep because she's had this conversation with Lady Catherine. And so she goes on a pre-dawn walk. And that's when she runs into—I don't care what either of you think—the hot, hot, hot Matthew McFadden, in his shirt that I think is unbuttoned down to his belly button. And he has that great coat, like, swooshing in the wind behind him, and they're kind of in matching, matching-ish coats.

Helen [00:57:33] Yeah.

Jenny [00:57:34] When this man emerged from the mists [laughing], I was watching this with my wife, Jess, and she looked at me and said in the Darcy voice, "I, too, am fond of walking." [affirmation]

He was walking for so long and he's like, "Is this what you like? I would love to walk with or near you."

Helen [00:57:56] Aw. The light in this film is beautiful. And I think it's noticeable in this scene with the light gradually appearing in the sky. I wondered what it was that Lady Catherine had reported back to Darcy overnight [affirmation] that gave him hope that Lizzy was into him. Right, what did—what was her interpretation of the scene that Darcy would be able to glean that information from?

Vanessa [00:58:19] She goes home and she's like, "I confronted her and she said that she would not promise not to marry you. Will you promise not to marry her?" And Darcy's, like, "Super won't, no. I'm going to go try right now, thanks." No? That's my theory, Jenny?

Jenny [00:58:37] I think the first part happened, as you said, and then that dissonant string swell happens [laughing], Darcy's with the butcher knife. He takes care of business, and he's like, "Nobody tells me who to not propose to." Blood spattered, he emerges and walks forever until he happens to come upon Lizzy.

Helen [00:58:58] That would explain why he was wearing fewer clothes than usual. Because they're in the wash.

Vanessa [00:59:02] Yes. Well, they've been buried, right?

Helen [00:59:05] It's possible that he was there when Lady Catherine was there [laughing] because he just as suddenly appeared in the air, and it was dark. So he could have been

hiding in a shadow. He was hiding in her enormous hair. What did you reckon to this proposal then?

Vanessa [00:59:20] Yeah, it's the proposal of absence, right. "If you don't say anything, I will take it as a yes."

Helen [00:59:26] It's not enthusiastic consent if someone didn't actively say yes, but she does nonverbally accept by kissing his cold hand and then breathing close to his mouth.

Jenny [00:59:34] I think that "you have bewitched me body and soul" is slightly stronger than "everything about you sucks. However, I still want to marry you." [laughing]

Helen [00:59:46] I think what chemistry these two have together is kind of hate-fuck vibes. Where like once they got it out of their systems, they're like, "okay, I've moved on. I'm done."

Vanessa [00:59:56] Oh, he looks like a puppy who's watching its owner swim. Like, are you swimming on purpose or are you drowning? It's very sweet.

Jenny [01:00:07] I think Darcy has taken on quite a tenderness [affirmation] by this point.

Helen [01:00:11] Oh, for sure.

Vanessa [01:00:12] Okay. The real mystery in the last few minutes of this are, and I want to know what both of you think. So Lizzy goes to tell her dad, like "Darcy is going to come and ask for your permission, say yes." And Donald Sutherland does this thing where he's like, "I don't think you should marry him, he kind of seems like a jerk." And Keira Knightley is like, "No, he seems like a jerk, but he's actually great." And then Donald Sutherland laughs and like holds his hand up to his teeth while he's laughing. And I'm wondering what you make of this gesture.

Helen [01:00:44] I think he's sort of like, "ha, well, fuck this house! I'm going to move to a much bigger house in my old age. She sorted it out. Mr. Collin's going to have it. Take it now. No more muddy defeat for me."

Jenny [01:00:58] This feels very like, "Well, I'll be damned." Kind of like he thought Lizzy would never get married to anyone. Perhaps because she's like the daughter he really identifies with and, like, seems to have the closest relationship with and the most, like, shared understanding with.

Helen [01:01:17] Hm. [Cross talk] The most respect for.

Jenny [01:01:18] And I think because of that maybe- yeah, the most respect for and she is like, I mean she's been proposed to twice before this, and said no to both. He doesn't know about one of them but like, you know, he knows that she didn't like Darcy and he knows that she said no to Collins. So, like, I don't know, this, this just feels to me like a "well.... if that doesn't butter my croissant." [laughter]

Helen [01:01:44] He comes around very, very quickly within seconds, having been like, I don't want Lizzy to marry people she doesn't love. He's then like, "Well, all right. I mean, I'm not convinced she does love him. Maybe she's gold digging, but. Okay."

And then he wants to repay Darcy for the whole Lydia arrangement. But then in the British version, which is the only one I've seen, that is the end of the film. The last scene is just Mr. Bennet looking delighted, having got this all sorted out, that's *weird*.

Vanessa [01:02:12] And saying if anyone comes for Mary or Kitty, send them in. I'm quite at my leisure.

Helen [01:02:18] He's at leisure. Yeah, and that's it. That's a weird ending.

Vanessa [01:02:21] Well, an even weirder ending is the American one, which has this fan-fiction moment of Jenny and Darcy overlooking their kingdom.

Jenny [01:02:31] Nice.

Vanessa [01:02:32] Them picking nicknames for each other.

Helen [01:02:36] Woah. So what are the nicknames they choose?

Vanessa [01:02:37] Well, he asks, "When I'm mad at you, should I call you Mrs. Darcy?" And Lizzy is like, "No, you can only call me Mrs. Darcy when I'm incandescently happy."

Helen [01:02:48] Uh?

Vanessa Yeah

Jenny [01:02:50] Wait. I think she says you can only call me Mrs. Darcy when *you* are incandescently happy and then he's like, Mrs. Darcy, smooch, Mrs. Darcy, smooch, Mrs. Darcy, smooch.

Helen [01:02:58] So it's not like Mr. and Mrs. Bennet, who don't even know each other's first names? [laughter]

Vanessa [01:03:06] No. He does seem to know her name. And this is a shtick. Maybe Mr. and Mrs. Bennet came up the same rule a million years ago, and that's why she calls him Mr. Bennet. Cracked that nut.

[transition music]

Okay. Well, we have agreed to do a couple of Hot and Bothered inspired things as well, which is, first, a piece of advice that we would like to offer for a character. We each get to offer one character, one piece of advice.

Helen [01:03:34] Mm hmm.

Vanessa [01:03:35] I can go first. It's to Mary. Mary, keep practicing that piano, girl. You sound great.

Helen [01:03:42] Yeah. Do what you want. Your sisters have assured your housing future. [affirmation] Use that freedom.

Vanessa [01:03:47] Just go start doing duets with Georgiana. But, like, go, be, keeping you. Helen?

Helen [01:03:55] Yeah. Kitty, who even are you? What do you want? Now that Lydia's is gone, that's your chance to explore.

Vanessa [01:04:02] Great advice.

Helen [01:04:03] Yeah. She's got the most middle child syndrome out of all of them.

Vanessa [01:04:06] Absolutely. Jenny, what advice do you have for a character?

Jenny [01:04:10] Mr. Darcy, *please* emerge from your estate's pond at your earliest convenience. [laughter]

Vanessa [01:04:19] Any last bits of advice?

Helen [01:04:22] If you're not comfortable in a party situation, that's okay. You don't have to enjoy parties. It's not a complete moral failure of your entire character. [laughter]

Vanessa [01:04:33] That's nice. That's like advice for our listener.

Helen [01:04:36] Yeah. Beaming from me to the future to you, in the Georgian era.

Vanessa [01:04:44] And then something that both of our podcasts do is talk about a favorite quote. So mine is Kitty and Lydia, like exploding laughter through the doorway of Netherfield.

Helen [01:04:55] Always.

Vanessa [01:04:55] And Lydia says to Kitty. "Did you see the one with the great long lashes? Like a cow?" [laughter]

Helen [01:05:05] Yummy.

Jenny [01:05:06] Nice, yeah. Hold me back.

Vanessa [01:05:10] There was one with great long lashes like a cow. Did you see him? This is when they're coming back from that parade.

Helen [01:05:15] Love it. My favorite was from Caroline Bingley at one of the balls, I forget which because there are so many that they blend into one. But I think she's criticizing how

rustic it feels to her, she says, "I can't help feeling at any point this evening someone's going to produce a piglet and make us chase it." [laughter]

Jenny [01:05:34] Okay. My quote choice is sort of like a three part bang, boom.

Vanessa [01:05:38] Mmhmm.

Jenny [01:05:39] It occurs after Jane is so stoked. She's so into Bingley and like, it's really happening as she's telling Lizzy, they're like, doing their bedtime girl talk thing. And she tells Lizzy, "I'd love to see you so happy with a man." And Lizzy says "perhaps Mr. Collins has a cousin" and then I enter the text and say, "He does, and it's you, honey, remember?" [laughter]

Vanessa [01:06:07] Okay. Now, back in VMI inspired world, we all give a rating to this movie. Jenny, what would you rate this movie?

Jenny [01:06:18] I had a blast. I enjoyed characters I didn't expect to enjoy. I spent significantly fewer hours getting the whole lay of the land. And there was a whole horror movie thing happening [laughter] that was not promised but yet was delivered on to me joyously. I will happily, happily rate this adaptation: 4 & 1/2 out of 5 TikTok posts from Bingley, that start with P.O.V. and are just a shot of his face, having a conversation with a girl who is off screen. [laughter]

Vanessa [01:06:58] Helen, what about you?

Helen [01:07:00] I think it's really beautiful to look at and it has a lot of atmosphere and I like a lot of things about it, like the Bennet family predominately. For me, I just can't really get into Lizzy and Darcy. I think they do fine enough performances, but I just don't really believe in the characters. So that for me is the main issue I have with it. But I still get swept along by the last third of it [laughing], and I'm rooting for them. So I'll give it 3.8 ribbons dyed with beads out of 5.

Vanessa [01:07:35] Well, I love it. I fall for it hook, line and sinker. Every time I tried to take notes and then would look up and be like, "Oh, it's been 12 minutes and I just got swept in," so I'm going to give it 200 out of 200 deliciously boiled potatoes.

Helen [01:07:50] Well, that's a lot of lovely potatoes.

Vanessa [01:07:52] I mean, they do have a cook to help make them. I didn't have to boil all of the potatoes on my own.

Helen [01:07:58] Yeah. They're so poor that they have a cook, but they have to dye their own ribbons. It's just how you gauge people's wealth in those days.

Vanessa [01:08:08] Well, Helen and Jenny, an honor and a pleasure.

Helen [01:08:12] Thank you so much for inviting us to the ball!

Jenny [01:08:13] Thanks so much for having us.

[ending music begins playing]

Vanessa [01:08:18] You've been listening to Hot and Bothered: Live from Pemberley, a cross-over episode with Veronica Mars Investigations.

Hot and Bothered is a Not Sorry Production. Our executive producers Ariana Nedelman and we are edited this week by Malika Gumpangkum and we are distributed by Acast. Thanks as always to our Jane level patrons: Baroness Gretchen Sneegas of Breakfast Carbston, Knight Molly Riehle of Worcestershire Sauce, The Countess of Kristen Hall, Dame Leah B of Pickleshire, Dame Beckyboo of Tiara-landia, Marquess Tucker Kratt of Seltzerworth, Duchess Lauren Beyer O'Connell of the Isle of Key Lime Pie, and the Right Honorable Claudia Hammerman of Pen Palium.

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