

THE MAKING OF PRIDE AND PREJUDICE



SUE BIRTWISTLE & SUSIE CONKLIN



The Making of Pride and Prejudice reveals in compelling detail how Jane Austen's classic novel is transformed into a stunning television drama

Filmed on location in Wiltshire and Derbyshire, *Pride and Prejudice*, with its lavish sets and distinguished cast, was scripted by award-winning dramatist Andrew Davies, who also adapted *Middlemarch* for BBC TV. Chronicling eighteen months of work – from the original concept to the first broadcast – *The Making of Pride and Prejudice* brings vividly to life the challenges and triumphs involved in every stage of production of this sumptuous television series.

Follow a typical day's filming, including the wholesale transformation of Lacock village into the minutely detailed setting of Jane Austen's Meryton.

Discover how Colin Firth approaches the part of Darcy, how actors' costumes and wigs are designed, how authentic dances are rehearsed and how Carl Davis recreates the period music and composes an original score.

Piece together the roles of many behind-the-scenes contributors to the series, from casting directors and researchers to experts in period cookery and gardening.

Including many full-colour photographs, interviews and lavish illustrations, *The Making of Pride and Prejudice* is an indispensable companion to the beautifully produced series and a fascinating insight into all aspects of a major television enterprise.

DESIGN CONSULTANT: GERRY SCOTT

Front cover photograph shows Luckington Court, Chippenham, Wiltshire © George Wright

Back cover photograph by Neil Genower shows Colin Firth as Darcy and Jennifer Ehle as Elizabeth Bennet © BBC

Screenplay by Andrew Davies • Executive Producer: Michael Wearing
Producer: Sue Birtwistle • Director: Simon Langton

Pride and Prejudice is available on video from

BBC VIDEO



U. K. £10.99
U. S. \$22.00
CAN. \$31.50

ISBN 0-14-025157-X



9 780140 251579

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PENGUIN BOOKS
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Published by the Penguin Group

Penguin Books Ltd, 80 Strand, London WC2R 0RL, England

Penguin Putnam Inc., 375 Hudson Street, New York, New York 10014, USA

Penguin Books Australia Ltd, 250 Camberwell Road, Camberwell, Victoria 3124, Australia

Penguin Books Canada Ltd, 10 Alcorn Avenue, Toronto, Ontario, Canada M4V 3B2

Penguin Books India (P) Ltd, 11 Community Centre, Panchsheel Park,
New Delhi – 110 017, India

Penguin Books (NZ) Ltd, Cnr Rosedale and Airborne Roads,
Albany, Auckland, New Zealand

Penguin Books (South Africa) (Pty) Ltd, 24 Sturdee Avenue,
Rosebank 2196, South Africa

Penguin Books Ltd, Registered Offices: 80 Strand, London WC2R 0RL, England

www.penguin.com

First published 1995

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The Bennet family.

INTRODUCTION



In the autumn of 1986, I was invited to a preview screening of *Northanger Abbey*. Andrew Davies, a writer with whom I'd worked several times before, was there and we sat together. He remembers the evening well: 'It was an interesting, quirky adaptation and afterwards Sue turned to me and said: "I know what I'd like to do: *Pride and Prejudice* and make it look like a fresh, lively story about real people. And make it clear that, though it's about many things, it's principally about sex and it's about money: those are the driving motives of the plot. Would you like to adapt it?" It's a favourite book of mine, so I said, "Yes," and that was that.'

Well, it wasn't quite as easy as 'that was that'. From that evening until our version of *Pride and Prejudice* is broadcast in the autumn of 1995, nine years will have elapsed. Why did it take so long? What were we doing for all that time? Other projects, of course (in Andrew's case, many other projects!).

He and I met the following week and talked about our passion for the book. We were clear from the beginning that we wanted to make it on film so that it would have an energy and vitality to match the book. People often ask: 'Why make a new version on film when the BBC had made one on videotape in 1980?' Although videotape is the dominant medium for television and works for current affairs and documentaries, I don't feel it serves drama well. It always looks undernourished; it's too present, too literal. Unpoetic, if you like. We wanted scenes to have a freedom that is just impossible to achieve recording on video in the studio.

We decided not to offer it to the BBC at this stage but to try instead to sell it to ITV. This struck many people as odd, since the BBC is usually seen as the natural home for 'classic drama'. Our reasoning was that, as the book is apparently the most read novel in the English language in the world, we should try to make it available to the widest possible audience. We felt that, if it were shown on the BBC, then the ITV audience might not even give it a chance. Whereas we knew that a BBC audience would probably at least try a Jane Austen serial wherever it was scheduled.



Producer Sue Birtwistle.



Writer Andrew Davies.

No sex
please,

we're Sensation

watching

an oration

Has
Will come

Austen's
classic out

of the
draw

room
into

bedroom

LET'S SAVE THE BODICE-RIPPING FOR THE TV ADAPTATION, MISS AUSTEN.



From *The Guardian*, 1990.



Michael Wearing.

These pathetic bleating

I knew that if I contacted the ITV companies and said, 'Would you like to do *Pride and Prejudice*?' I'd probably have received a short, sharp 'no.' So, instead, I telephoned Nick Elliott, who was then Head of Drama at LWT and with whom I'd worked before, and said: 'Andrew Davies and I would like to take you to lunch and sell you a six-part adaptation of simply the sexiest book ever written.' We refused to name the book. He was so keen that we met the following day and we told him the story as if it had just been written: 'Well, there's five girls aged from 15 to 22 years old and their mother is desperate to get them married to rich men because, though some are very beautiful, they are poor' and so on . . . He became rather excited and asked if the rights were free. When we finally confessed it was *Pride and Prejudice* he was stunned. But Nick, typically, made a quick decision: 'I thought it was a thrilling idea. I was certainly carried by the argument that it could be popular drama, and I decided there and then to commission the first three scripts. At that time in ITV companies, there was a wider range of possibilities for drama. It wasn't as ratings-driven as it later became. When the first scripts were delivered, I thought they were terrific: some of the most exciting scripts I've read. Unfortunately, others there felt that six years was too soon after the last BBC version and so the project was put on hold.'

The project may have been 'on hold', but the publicity wasn't. Andrew had been asked in an interview what he was currently writing. He mentioned *Pride and Prejudice* and, in the same sentence, the words 'sex and money'. The tabloid newspapers needed no further encouragement. 'SEX ROMP JANE AUSTEN' hit the headlines. This new version, they confidently asserted, would have full frontal nudity and daring sex scenes. The broadsheets picked up the story. We even featured in the cartoon on the front page of *The Guardian*. Jane Austen experts were consulted and were quick to condemn this 'spiced-up' version. No one, of course, bothered to telephone me to check if the story was accurate. It wasn't. No doubt, we made a mistake when we described the novel as sexy; what we meant, of course, was that Darcy staring at Elizabeth across a room is exciting, that Darcy and Elizabeth touching hands the first time they dance is erotic. What we did not mean was naked bedroom scenes. But this story, it seems, will run and run.

In early 1993, the ITV network was again becoming interested in *Pride and Prejudice* and Nick Elliott felt he had a real chance of getting it made at last. It was at this time that Michael Wearing, Head of Drama/Serials at the BBC, stepped in. As he says: 'There was a real wish for the BBC to return to making the classic serial, and reading the first three scripts led one to believe that this was potentially a splendid and vigorous interpretation. There will always be debate about whether the BBC should have redone *Pride and Prejudice* but, after all, there will be a fifteen-year gap between the two versions and I do feel that a great

book like this one can bear revisiting. What attracted me about this version was that the idea of doing it wasn't executive-led; it didn't come from within the BBC, but came directly out of the passion of the people involved. I decided to commission the final three scripts.'

In November 1993 I was asked to prepare a budget based on the scripts and discussions with Gerry Scott, the production designer, and casting director Janey Fothergill. By Christmas we had been given the go-ahead and in January '94 director Simon Langton joined and pre-production (the arrangements that are necessary before filming can start) began. Suddenly, the project had a dozen or more people working on it full time. The numbers grew steadily until, in June, on the first day of filming, I drove to the location and saw at last the whole unit in place in a large field. It was like an enormous circus: large trucks for equipment, lights, props, catering, caravans for the actors, make-up and wardrobe, a double-decker dining bus, horses and carriages, dozens of actors in costume and make-up and the entire crew busy at work preparing for the first shot of the film while trying to introduce themselves to each other. After all, they knew this was the beginning of five months of intensive work together. This was my private moment of anxiety when I asked myself, 'What have I started?'

Filming in Wiltshire.





We began in Grantham and finished in Warwick on 1 November. Post-production continued until mid-May 1995, and the last remnants of the team then disbanded. In early autumn, the BBC publicity department will take over, the programmes will be shown to the press and the actors will be re-called for interviews. By Christmas 1995, it will all be over and I'll be left alone, fountain pen at the ready to face the 'Dear BBC, Why, oh, why . . . ?' letters. I hope there won't be too many about anachronistic teacups or coach wheels. We have tried during the production to be as accurate as possible, but we always felt it was more important to go for the spirit of the original book. We decided to write *this* book because we were always asked the same questions about the filming process wherever we went. I hope it will answer some of those questions.

The process of making *Pride and Prejudice*, though very hard work, was hugely enjoyable. There were many treasured moments. Perhaps one from early pre-production days will serve here to give a flavour: there was much interest from America in investing in the project and I was telephoned by one potential backer (it was not, I hasten to add, Arts and Entertainment Network, New York, who did eventually become our welcome co-producer). The call went like this:

'We're very interested in putting £1 million into *Pride and Prejudice*. Can you tell me who's written it?'

Assuming that, if they were prepared to invest so much money, they would have already read the book and just wanted to know who had adapted it, I said: 'Andrew Davies,' and then added as an afterthought: 'from the novel.'

'Novel? What novel?'

'Er . . . the novel. By Jane Austen.'

'How are you spelling that?'

'A.U.S.T.E.N.'

'Is she selling well?'

'Er . . . yes. Very well.'

'How many copies has she sold?'

'You mean altogether?'

'Yeah. Since publication.'

'Since . . . er . . . 1813?'

There was a long pause. 'You mean she's dead?' (Another pause.) 'So she wouldn't be available for book signings?'

Sue Birtwistle
May 1995

THE SCRIPT



Writing a six-part television serial is difficult and time-consuming work, but for Andrew Davies adapting *Pride and Prejudice* was a particularly enjoyable experience: ‘The novel itself is actually my favourite novel and has been for ages. I’ve re-read it simply for pleasure so many times, and I think I like it better than any other Jane Austen novel, largely because, like everybody else, I’m in love with Elizabeth. I find her kind of joyful energy and sassiness just so beguiling. Later on Jane Austen tried to do rather more complex things with her heroines. For me just this book, just Elizabeth, has these qualities, which are really very modern. She’s fiercely moral, she’s got a terrific sense of humour, she makes fun of people, she doesn’t take herself seriously, but she doesn’t put herself down either. She needs to marry money but she’s determined she’s going to love the man she marries. She is a great character.’

Before Andrew could sit down and enjoy the process of writing the scripts, he had to determine the length of the adaptation. ‘Of course, *Pride and Prejudice* has been done as quite a short movie, but you leave out some very important things doing it at that length. Because the book is so tight – her plot works just like a Swiss clock and doesn’t have any flabby bits in it – everything counts. Originally I thought I could do it in five episodes but, because the needs of television scheduling make four, six or seven episodes a much more convenient thing, this was not a popular idea at all!

‘So I looked again and found that if we did it in six episodes, we’d be able to be really filmic with the letters, and show those events that Jane Austen alludes to as little flashback or invented scenes. And I found that it fitted very neatly into six episodes. I say “very neatly” in comparison with *Middlemarch*, which was like trying to get an elephant into a suitcase in some ways. One would have liked more, and it was a struggle deciding what to leave out. With *Pride and Prejudice* I was jolly pleased we were able to get it all in.’

At this stage there was much discussion to ensure that each episode opened as vibrantly as possible and ended as strongly as possible – ideally at a key turning point in the story. Overall the first three episodes



‘I must confess that I think her as delightful a creature as ever appeared in print’ (Jane Austen on Elizabeth Bennet).





Darcy and Bingley have their first view of Netherfield.



'Bingley looked at and into Netherfield for half an hour and took it immediately' (Jane Austen).



Inspired by the galloping horses, Lizzy runs downhill towards Longbourn.

lead us to Darcy's arrogant first marriage proposal, which Elizabeth rejects; the last three episodes lead up to his heart-felt second proposal, which a chastened Elizabeth joyfully accepts.

The process of adapting a book for television is not as straightforward as some might assume. All too easily an adaptation can lovingly copy a book scene by scene only to find that the final product is too literary and undramatic. Important scenes in the book suddenly don't seem to make sense on screen, or time-jumps, which are explained beautifully in prose, make for a fragmented narrative in the film, or memorable dialogue on the page turns to lead in the actor's mouth. This can happen for a number of reasons.

Usually there is no central narrator (or voiceover) who can point out the intricate state of mind of a particular character, or describe a new character when he or she appears, or relate the back history of a character's life for the audience. And though occasionally a voiceover is used in an adaptation, it tends to work best when the original book is written in the first person – *Brideshead Revisited*, for example. The narration then becomes an integral part of a known character in the story rather than an omniscient presence that can distance the audience and prevent it from getting fully involved.

Andrew Davies taught literature for many years and has a thorough understanding of the structure of the novel but, when it comes to television and film, he is a full advocate of the 'show, don't tell' approach to scriptwriting. In other words, the camera can tell you a great deal that a narrator would, but in a different and quicker way. Of course, dialogue is terribly important – and Jane Austen has written some of the most delightful dialogue in literature – but good visual storytelling is at the heart of a memorable film. The goal therefore was clear – to remain true to the tone and spirit of *Pride and Prejudice* but to exploit the possibilities of visual storytelling to make it as vivid and lively a drama as possible.

'The advantage of writing for film [as opposed to traditional studio drama on videotape] is that it just frees it up tremendously. For example, I wrote in a little opening sequence, which isn't in the book at all. It shows Bingley and Darcy riding their horses, and Bingley deciding to take Netherfield. It then moves to Elizabeth seeing them from perhaps half a mile away, and thinking, 'Oh, there are two chaps on horses!' Of course, she doesn't know who they are but, almost as if inspired by the galloping of their horses, she turns and runs downhill towards Longbourn. So right at the beginning one's trying to express some of this vitality. That's something you couldn't possibly do in a studio.'

'With scenes I've included in the dramatization which aren't in the novel, people sometimes ask, "What is the justification for that?" and I would have to say, what is the justification of spending money if you're just going to produce a series of pictures alongside the dialogue of the

novel? You have to offer an interpretation of the novel. There's this nonsense which some people say about adaptations that you've "destroyed" the book if it's not identical scene by scene. The novel is still there for anybody to read – and everybody has their own "adaptation" in a sense when they're reading it.

'In something like that opening scene, part of the justification for showing Bingley and Darcy at that moment when Bingley decides to take Netherfield is to show them as two physical young men. They are young animals on their big horses; that's one of the things they are. We also see in that brief exchange that Bingley, as he's described in the novel later on, is impulsive because he makes a quick decision, and that Darcy views life with a rather critical eye and is a little contemptuous of country manners. Of course, very importantly, you also get the sense of the kind of income level we're dealing with. We see Netherfield, which is a seriously big house and so anyone thinking of renting it must have a lot of money. And almost immediately afterwards you see Elizabeth walking up to her own house, which most of us nowadays would consider very desirable, but it's about a twentieth of the size of Netherfield. That indicates that the income of the Bennet family is about a twentieth of the income of the guys they hope to marry. And you can convey all of that without any ponderous dialogue.'

GENERAL PRINCIPLES OF THE ADAPTATION

Darcy and Elizabeth

'One of the first things that struck me about *Pride and Prejudice*, and which I decided to bring out very clearly, is that the central motor which drives the story forward is Darcy's sexual attraction to Elizabeth. He doesn't particularly like her, he's appalled by the rest of her family, her general circumstances, the vulgarity of her mother and some of her sisters and he fights desperately against this attraction. But again and again, he is drawn into conversation with her because she's a sparky woman, who resists him and is cheeky to him, whereas almost every other woman he's met tries to flatter and appease him – notably Miss Bingley. Unable to fight against this attraction, he proposes to her in a very arrogant and disagreeable manner.

'At this stage of the story, she still doesn't like him at all, and doesn't recognize her unconscious attraction to him. Ever since he snubbed her at the Meryton assembly she has fixed him in her mind as a very proud and disagreeable man, and so she actually refuses him. He is angry, amazed and wounded by the things she says, but eventually he overcomes his anger and his sense of humiliation, and proceeds to show her that he can be thoroughly nice and helpful, and eventually she comes to see his true character.'

'I realize in telling this story that I've really been telling it rather as if it's a story about Mr Darcy, whereas the book is definitely a book



'He is such a disagreeable man that it would be quite a misfortune to be liked by him,' says Mrs Bennet.



Elizabeth hears herself described by Darcy as 'tolerable; but not handsome enough to tempt me'.

about Elizabeth. In the novel Darcy is a mysterious, unpredictable character, whom we only really begin to understand right at the end. I haven't done a version about Mr Darcy, but I suppose in showing that his desire for Elizabeth is the motivation of the plot, I've perhaps pushed it a bit more to being a story about Elizabeth and Darcy, rather than a story about Elizabeth.'

DRAMATIZING ELIZABETH

Despite this decision to bring Darcy more into the foreground, most of the action is still seen from Elizabeth's perspective, and she is still the one with whom we most clearly identify and with whom we must get totally involved. Andrew's task, therefore, was to ensure that the character so well known and loved in the book was equally vibrant when she was brought dramatically to life.

'Elizabeth is so perfectly done in the book, there isn't very much to do really, besides let her be herself. Although I must say we were all keen to grapple on to an aspect of her that is very vivid and clear in the book, but often ignored by critics, commentators and interpreters of Elizabeth, which is that she is a very active, lively girl, not just mentally but also physically. Again and again she is described as running out of the room, or rambling through the countryside, and so on. So there is this kind of tomboyish, almost gypsy-ish quality to her, which we wanted to get across.'

'I'm not sure how far people would agree with me, but I almost think that this is a coded way of Jane Austen telling us she's got lots of sexual energy. This is probably what appeals to Darcy, unconsciously at any rate, who is used to some very artificial females. Here's a natural one, who runs round, gets her feet muddy, says what she thinks, sticks up for herself and it turns him on! When she arrives at Netherfield on foot Miss Bingley actually comments, "She really looked almost wild!" But the men respond differently. Bingley says, "I thought she looked remarkably well!" and Darcy comments that her eyes were "brightened by the exercise". We all know the benefits of going to the gym and things like that – so she's full of whatever chemicals are released by healthful exercise and the chaps unconsciously respond to it.'

'BACKSTAGE' SCENES

Jane Austen famously never included any scenes in which a young lady could not be present, so that you never get conversations between men on their own – most of the conversations are "on stage" as it were, on occasions where everyone is fully dressed for a social occasion. There are some private conversations between Jane and Elizabeth in their bedrooms, but these are the exception rather than the rule.

'To walk three miles above her ankles in dirt, and alone, quite alone!' (Miss Bingley).



'Her eyes were brightened by the exercise' (Darcy).

'In the adaptation, however, I felt free to go backstage, partly to show that these are real human creatures, who have bodies and have to get dressed up. In fact, the bodies and faces of the Bennet girls are their only assets in the marriage market, and so we see them dressing themselves up, borrowing each other's clothes and trying to present themselves as well as they can in this struggle to get well married. So we do have a lot of little backstage scenes.'

'I particularly wanted to show backstage scenes with Darcy and Bingley because in almost any version of Jane Austen I've seen, everyone seems terrifically stiff and buttoned up the whole time; you get no sense that they are living, breathing, feeling people inside. So I thought, "What do they do in their spare time?" and decided to show them going riding, and shooting and fencing. Darcy goes swimming at one point and it's partly a way of showing him as a real human being.'

The swimming sequence at Pemberley is a good illustration of how visual storytelling can communicate as much about a character as a literary description, though in a different way. During their tour of Pemberley the housekeeper takes Elizabeth and the Gardiners into the gallery where Elizabeth is shown a portrait of Darcy. Elizabeth stares at it a long time – trying to put the picture of the formal but smiling Darcy together with the portrait she has made of him in her own mind. We then cut to Darcy riding towards Pemberley. From a distance he looks every bit like the formal Darcy we are used to. But then we cut in close and see that he is actually travel-stained and sweaty, his breathing heavy from the exercise. He heads to the lake and decides to dive in – 'a brief respite from duty, and from the tumult of his tormented and unhappy feelings', Andrew writes in the stage directions. We then follow Darcy underwater – not absolutely vital, one might think, but again it was a visual way of communicating a different picture of Darcy 'cleaving through this other element, a natural man, free of the trappings of culture'. In that brief moment, one is reminded that Darcy, for all his responsibilities as the owner of Pemberley, is actually a young man. And, by intercutting Elizabeth staring at his portrait with the flesh-and-blood Darcy the audience sees, one is able to point up the idea that there are many portraits of Darcy being formed in the story, as Lizzy tells Darcy herself at the Netherfield ball: 'I hear such different accounts of you as puzzle me exceedingly.'

We, the audience, are also forming a portrait of Darcy, and are given glimpses of him denied to Elizabeth, thereby making us more actively involved in the story: 'I wanted the audience to get a sense fairly early on that there is a lot more to Darcy than Elizabeth sees,' says Andrew. 'Some people might see that as a mistake, as giving away something in advance, but I think the richness you can get out of it makes it, at any rate, a very interesting way of looking at the book. And, of course, we were careful not to give too much away.'



Darcy fencing.



Darcy dives into the lake: 'a brief respite from duty'.

These scenes also help to build the transition from the proud and arrogant Darcy we meet at the beginning to the thoughtful and loving Darcy we come to know at the end of the story. This seemingly sudden change in character has been much discussed by critics and lovers of the novel and is one that poses particular challenges for an actor. (See Colin Firth's discussion of playing Darcy in Chapter 9.) At the script stage, inventing a few moments in which to bridge the transition was crucial: 'It's easier to believe in this complete change in character which Elizabeth has brought about if you can see glimpses of him, say with his friend, in which he's being completely open and friendly and is just what a good friend ought to be.'

BUILDING ON EXISTING SCENES: THE MERYTON ASSEMBLY

The Bennet family is first introduced to the Netherfield party at the Meryton assembly. It is here that Jane and Bingley first set eyes on each other and that Darcy's character is fixed as proud and disagreeable by all of Meryton society and, most importantly, by Elizabeth, who is stung by his refusal to dance with her. Yet Jane Austen devotes just three pages to describing this crucial event in the book. The only dialogue she gives us is a short exchange between Darcy and Bingley. It soon became clear that this event was pivotal in setting up the story, and so the decision was taken to build it up substantially in the adaptation.

Dramatically it was the ideal place in which to introduce the audience to new characters and to make the relationships between those we'd already met better understood. When Bingley is introduced to Mrs Bennet, she points out her daughters to him. We see Jane and Elizabeth having fun but behaving with decorum; we see Mary sitting out another dance, destined to remain a wallflower; and we see Lydia and Kitty cavorting about with 'the youth-club element', as Andrew calls them. The fact that Mr Bennet is not there tells us something about his character too.

We meet the other prominent family in the area – the Lucases. We see that Charlotte Lucas is Elizabeth's close friend and that her father, Sir William, is a likeable buffoon. By being the first to greet the Netherfield party we understand that he is a leading figure in Meryton society.

Andrew also wanted the dance to be a bit of a knees-up, with energetic and not tremendously skilful dancing, lots of heavy drinking and coarse male laughter going on around the refreshment table. 'We wanted to show the difference between what is, in effect, a rather rowdy village hop and a very formal ball, which we will see at Netherfield in Episode Two. The idea was to contrast the kind of behaviour that is permissible at these events.' This was done not only by choosing faster dances but also by contrasting the bands we see at each event. At the assembly there are only three rough-looking musicians, whereas at

'Come, Darcy, I must have you dance. I hate to see you standing about by yourself in this stupid manner.'



'A single man of large fortune. What a fine thing for our girls!'

(Mrs Bennet on Bingley).

Netherfield we see an elegant eight-piece band. The quantity and quality of food are also contrasted. At the assembly we see a few food and drink tables at the edge of the room, while at Netherfield there is a dedicated supper room with lavish dishes.

This issue of money and class is further accentuated when the Netherfield party enters the assembly room. They look rather horrified by what they find and the room goes painfully silent for a moment. Thereafter it is clear that getting through the evening will be a case of stoical endurance for everyone in the Netherfield party except for Bingley, who proceeds to have a whale of a time. This contrast allowed us to recognize the differences in Bingley's and Darcy's characters early on in the story.

Visually the differences in class are clearly pointed up as well. The Bingley sisters' frocks are made of rich colours and expensive-looking fabrics, whereas the Bennet girls wear simple muslin. We don't see them dance with anyone from Meryton, which suggests that they see themselves as socially superior to anyone else in the room. And finally through Mrs Bennet, who works hard all evening in an attempt to pair off the girls with eligible men, we learn about Darcy's considerable wealth and social position.

DRAMATIZING LETTERS

Jane Austen was a prolific letter writer and, possibly as a consequence, letters form an important part of *Pride and Prejudice*, particularly in the second half of the book, where crucial and complex pieces of information are conveyed in this way. Dramatically, however, it can be unexciting to see someone reading or writing a letter, even if the information it carries is vital. For Andrew, therefore, the challenge was to dramatize these letters in as visual a way as possible.

'I think there is some evidence to suggest that *Pride and Prejudice* actually started off as an epistolary novel. While the first half of the novel is full of scenes, in the second half the characters all go off to different parts of the country and write each other rather long letters. That was the biggest technical difficulty in adapting the book. I had to use a variety of just about every device going,



Elizabeth and Charlotte wait for dancing partners at the assembly rooms.



Sir William Lucas introduces the Netherfield party to Meryton society.



The Netherfield party arrives at the assembly rooms.



ABOVE: 'Mr Bingley thought Jane quite beautiful and danced with her twice' (Mrs Bennet).

ABOVE RIGHT: Miss Bingley impresses Meryton with 'her air of decided fashion'.



with voiceovers and flashbacks, people actually sitting down and reading them, people reading them to each other, voiceover commentary and a mixture of all of these.

'In the book, for example, Mr Bennet sits at the dining table and reads aloud a letter from Mr Collins announcing that he's going to visit Longbourn, and a fortnight later he arrives. What I've done is start off with Mr Bennet reading this letter. We then see Mr Collins coming out of the church, where you get a sense of the kind of sycophantic clergyman he is. Then, as his letter continues, we hear Mr Collins's voice reading it and we actually see him enacting the journey, and describing his means of transport in ridiculous detail, and finally, we cut to him at Longbourn, laboriously climbing out of the carriage. That is all done in the space of this single letter, or a rather cut-down version of Mr Collins's letter.'

This sequence is not only a neat and visual way of dramatizing Collins's letter but also a useful way of introducing and describing new characters. We see the formidable Lady Catherine, who will play such a crucial part in the story later on, and her sickly daughter, Anne. In addition, we get our first glimpse of Collins's parsonage, which, combined with seeing him both fawning over Lady Catherine and being rather rude to his servant, helps us to form a view of his character before he even arrives at Longbourn.

Dramatizing letters can also be used to point up irony. When Jane, who always sees the best in everyone, writes to Lizzy about her visit with Miss Bingley in London, she says matter-of-factly: 'I was very eager to see Caroline again and I thought that she was glad to see me, though a little out of spirits.' What we see, however, is the two sisters coldly receiving her and very anxious to see her gone. Our suspicions



Lizzy receives a letter from Jane with the latest news from Longbourn.



TOP: Mr Bennet learns of Mr Collins's plan to visit the family.

ABOVE: Mr Collins arrives at Longbourn.

LEFT: Mr Collins attends his noble patroness, the formidable Lady Catherine de Bourgh.

are confirmed when Jane describes Miss Bingley's promised visit some weeks later. We see her carriage draw up outside the Gardiners' house in Cheapside and her getting out, nose in the air. 'Miss Bingley goes slumming,' Andrew wrote in the stage directions!

DARCY'S LETTER TO ELIZABETH

By far the longest and most important letter in the book is Darcy's letter to Elizabeth after she rejects his first proposal of marriage. In it, he defends his actions in breaking Bingley's attachment to Jane, and relates his long and painful association with George Wickham, a revelation that is so authoritative and detailed that Lizzy is forced to believe Darcy's account and face the humiliating fact that she has been utterly deceived by Wickham.

Jane Austen tells us that Darcy gave Elizabeth 'an envelope containing two sheets of letter paper, written quite through, in a very close hand. The envelope itself was likewise full.' In the book it runs across six densely packed pages. But in the script, where the opportunity was taken to dramatize the scope of the letter fully, it accounts for the first twenty minutes of Episode Four – and that with some careful pruning beforehand!



Darcy writes his letter to Elizabeth and gives it to her the next morning. 'Will you do me the honour of reading that letter?'



Miss Bingley and Mrs Hurst are not pleased to receive Jane in London.

In dramatizing this letter, Andrew employed a complex sequence of flashbacks and invented scenes. At first, they simply serve to help us visualize events Darcy describes in his past, such as his playing with Wickham when they were children, their Cambridge days and finally his discovery of the relationship between Wickham and his sister Georgiana. Both the audience and Lizzy believe in the authority of these events.

Then there are flashbacks to events both Darcy and Elizabeth witnessed (such as the Netherfield ball), except that this time Lizzy is forced to see her family's embarrassing behaviour from Darcy's perspective. As a consequence, Andrew wrote heightened flashbacks to exaggerate the humiliating spectacle of, for example, her mother belowing to Lady Lucas that if Bingley marries Jane it will 'throw the girls into the paths of other rich men'. This over Darcy's damning commentary: '... the situation of your family, though objectionable, was nothing in comparison with the total want of propriety so frequently betrayed by your mother, your younger sisters, and even your father.' Again, Elizabeth is forced to accept that Darcy has got a point.

But Lizzy is not totally won over by his letter: there are moments when she imagines events to which Darcy alludes, but which she hasn't witnessed herself. She sees them with comic exaggeration, as she is convinced he behaved worse than his letter suggests. For example, Lizzy reads that once Bingley went to London, Darcy followed and 'engaged in the office of pointing out to him the certain evils of his choice of your sister as a prospective bride'. Andrew's stage directions indicate that Lizzy imagines the worst.

It was also decided to swap the two halves of the letter and begin first with his account of Wickham. Because Andrew wanted to start with Darcy writing the letter in the night, it was more dramatic to intercut this section with the Wickham flashbacks, as this is the most painful part of the letter to Darcy. We can see the torment Darcy feels in remembering these events, thereby suggesting to the audience that the revelations about Wickham must be true.

'I felt that when Darcy first sits down to write that letter it is in anger and then later, I think, it turns to something else – mainly because he can't bear to be misjudged by Elizabeth. We start off with Darcy and see he's taking a long time to write the letter – he goes on for hours into the night in his bedroom, describing the history of his relations with Mr Wickham.'

'In order to do that, I've gone into a series of flashbacks which show both the childhood and the university days, and finally an incident which is lightly alluded to in a way (it's never dramatized in the book) but is terribly important in terms of Darcy's character and what has made him as he is, and why he's so wary and suspicious of other people. That is that his 15-year-old sister Georgiana, to whom he was almost a



Mrs Bennet's loud conversation embarrasses Elizabeth at the Netherfield ball.

father, was virtually (though I don't think technically) seduced by Wickham. They were about to elope together, which would certainly have meant her ruin, when Darcy arrived for a visit at what, he tells Elizabeth, "turned out to be the vital moment".

'I decided to show this in a flashback so we could see this innocent girl, and view Wickham in a completely different light from how we've seen him before. We see that he is scared of Darcy and gets paid off and more or less thrown out of the house – all this in a series of quick flashbacks. When reading the book, Georgiana often seems hardly in it at all, but I think in this flashback she'll stick in our minds. And we realize that Darcy is a very caring brother who rebukes himself for his carelessness. It also signifies how highly Darcy thinks of Elizabeth that he's prepared to reveal this very private and painful piece of history, simply because he doesn't want her to misunderstand him. He thinks she herself will have the discretion not to gossip about it – he trusts her.'

'We then cut to the morning and Darcy giving Elizabeth the letter, shots of her as she sits reading it and then Darcy continues in voiceover talking about why he dissuaded his friend Bingley from pursuing his love for Jane. He describes the scenes at Netherfield from his point of view, commenting that he didn't believe Jane's affections were passionately engaged. We see that it was possible for him to think that, but then we cut in closer and see Jane as we have come to know her, and we are reminded that Darcy was wrong.'

'Then when he talks about the really rather awful conduct and behaviour of the Bennet family, Elizabeth remembers events in an exaggerated way, as one does – and she comes to the conclusion that she can scarcely blame Mr Darcy for wanting to have nothing to do with this dreadful bunch of people!'

'And so there are touches of humour in there, although it's mainly a very painful letter – both for him to write and for her to receive – and as it begins to sink in, she still thinks, "Well, I don't like Mr Darcy much, but I'm going to have to admit that he's right in some respects – that he has some justification for his behaviour."

LYDIA'S AND WICKHAM'S ELOPEMENT

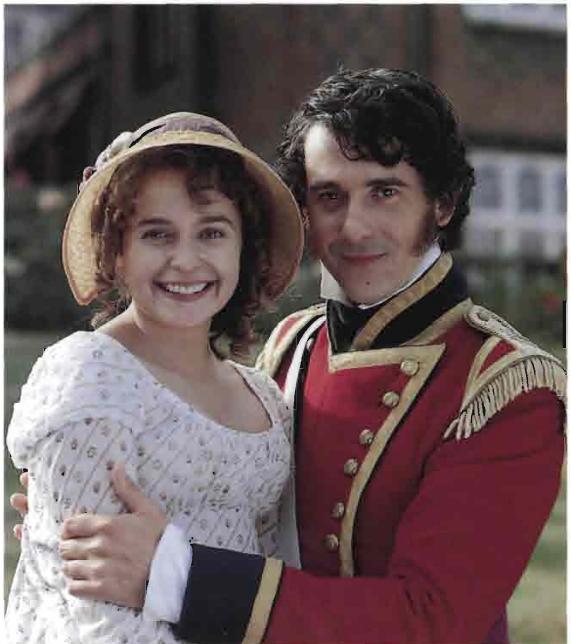
In the book it's clear that Lydia's elopement means not only her own social ruin, but the impossibility of either Jane or Elizabeth marrying well, or even respectably. The consequences of the elopement would have been clear to an audience in Jane Austen's time but is more difficult for a modern one. So we have added an extra line where Elizabeth comments: 'Our whole family must partake of her ruin and disgrace.' It was decided that it would be useful to see something of Wickham's and Lydia's situation once they arrive in London, which could be intercut with the Bennet family waiting desperately at Longbourn for news of their whereabouts.



Darcy tries to convince Bingley of the 'certain evils' of his choice of Jane as a wife. Bingley's natural modesty makes it an easy task.



Wickham follows Georgiana to Ramsgate to persuade her to elope. Darcy arrives in time to save her.



Lydia and Wickham elope: 'What a good joke it will be when I write to them at Longbourn and sign myself Lydia Wickham!'



Wickham starts to regret the elopement.

'I thought that this was one of the little liberties we could allow ourselves in the adaptation – let's see what this "poor disgraced girl" is like. We've got the clue from how she carries on when she comes back to Longbourn after getting married – she's not at all chastened. I liked the idea of seeing Mrs Bennet wailing, "Oh, my poor girl, my poor Lydia!" and then cutting to her with Wickham in London and seeing that she doesn't look at all miserable. She's a bit bored and wishes they could go out more, but she's very proud of her catch and can't see what she's done wrong.'

'I imagined that Wickham, on the other hand, is possibly regretting the passionate impulse that caused him to run away with her because they haven't got any money, and she's saying, "When can we go out and see the sights?" and such things, and he's worrying about his debts and people coming after him and thinking, "Maybe I didn't do the right thing this time."'

DARCY AS THE 'AVENGING ANGEL'

The other advantage of seeing Lydia and Wickham in London is that it provided an opportunity to dramatize Darcy's key role in making them marry. 'I took a bit of a chance in a way, and decided it was worth letting the audience guess that Darcy was on a mission of mercy. In the novel we learn about Darcy's role in putting things right much later, and again only through a letter (this time from Mrs Gardiner). But we thought it would hold up the narrative action if we had to go into another letter so near the climax of the story.'

'I also thought that it was worth dramatizing because he's actually going on a sort of Heroic Quest, like heroes in fairy stories and folk tales. There is something heroic about his decision to seek out and pay off this man who nearly ruined his sister – all because he loves Elizabeth. It's a terrific part of the story really – the Avenger on the trail. So we see him travelling to London, and searching through it for Wickham. I thought it would be good to see Darcy as a man of action, which we know he is, although there are no scenes in the book which show it. I thought, "Let's see him really intervening; let's see that he's somebody who can change things and make things happen," which indeed he is. There was a lot of discussion about how much to show but I think it was a risk well worth taking.'

APPROACH TO DIALOGUE

Jane Austen writes wonderfully dramatic dialogue, so I was reluctant to cut it, but it was necessary in places to do so. This was not just to make

it fit into the allotted fifty-five minutes, but more importantly because there can be an almost musical quality in the way scenes dovetail – a kind of rhythm and pace which one strives for – which scenes that are too dialogue-intensive can disrupt. And because we can communicate so much visually – for instance, by the expressions on people's faces – you don't need quite so many words as you do in a novel, where so much is carried by the dialogue.

'On the whole I treated different characters in different ways in using the dialogue. With Mr Collins, for example, who's a pompous, pedantic character, I left his dialogue rather as it was represented. My own belief is that Jane Austen, like every other novelist, doesn't write completely naturalistic dialogue. She's writing something that is like real speech, and alludes to it, but is more elegant and more pointed. I actually believe that most of those characters, especially the Bennet sisters when speaking together, would say "isn't" rather than "is not" – although it's shown as "is not" in the book. I wanted to make the dialogue sound like something that could be spoken in the early nineteenth century, but also something you wouldn't think terribly artificial if it were spoken now. Occasionally we'd find in the book Elizabeth saying something that sounds a bit too self-consciously arch – but I certainly didn't go into much rephrasing or paraphrasing. I'd sometimes substitute one word with another if I thought a modern audience would more readily understand it, but that's about it.'

ON LEARNING THE DIALOGUE



Jennifer Ehle:

'It's the hardest dialogue I've ever had to learn. Shakespeare is a doddle compared to Jane Austen. I think this is essentially because the sense of the line comes at the end of it

and also the lines are much longer. When I get to the end of a sentence I usually say, "Oh, I see!" and then I have to go back and read it again. Sometimes the thoughts are quite convoluted – you do all these hairpin bends – so it takes some getting used to. But it's like anything – by the end I found it much easier to learn. It's like learning another language.'

Alison Steadman:

'I haven't done a lot of period drama, so at first I

found the language very difficult. You think you've learned it and then, when you come to run it, odd lines and phrases are completely wrong. Because we speak in a completely different way I kept wanting to put in modern phrases. It was a nightmare at first. I thought, "I'll never get on top of this; I'll never get the hang of it." And what was worse was that I imagined I was the only one who was having problems. But then I found everyone was finding it extremely difficult to learn. Then I felt

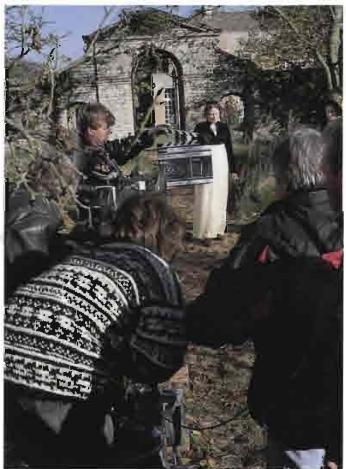


better and once you get over that feeling, you get into the rhythm of it and the speech patterns suddenly all begin to make sense.'



Darcy as the 'Avenging Angel'.

PRE-PRODUCTION



Simon Langton and Lucy Scott.

With the scripts completed and the go-ahead given by the BBC, the producer was then ready to bring on board the other key production staff, the most central of whom is the director. Pre-production is an immensely busy time when all the details of the filming, from location hunting and casting, to budgeting and scheduling must be immaculately planned.

DIRECTOR SIMON LANGTON: FIRST IMPRESSIONS

'Six hours of solid reading is a daunting prospect, especially since you want to concentrate on the language so much, but I was fascinated by the characters and was never bored. I sensed the sort of enthusiasm and real love for the piece that Andrew had himself. His dialogue was imbued with energy and his whole approach was to make the characters real. I was sure that the first people to recognize this would be the actors. I suppose I was expecting something more archaic and literary, closer to the previous productions, which never seemed very naturalistic.'

Another key ingredient that convinced Simon to direct the programme was that it would be made entirely on film rather than on videotape in the studio.

'We used to work this ridiculous system in the Seventies when you had eight days' rehearsal and then you had two hours in which to record the entire thing. The result of this studio-based filming was everything I didn't like about classic drama. It always looked slightly forced.'

'And there's a whole new generation of young people who have been brought up watching drama on film, which is structured and shot in such a different way. I think film is more authentic and adds up to the kind of production Andrew had in mind; the scripts are written with a filmic sense of rhythm. It is more expensive than studio but it does affect the actors.'

During pre-production the director's life breaks down into two areas. One is approving the main locations found by the production designer and location manager. The other is casting.

CASTING

Casting all the parts in the production was a huge task. Although the director and producer will have their own ideas, it is vital that a casting director is brought in to oversee the whole process.

JANEY FOTHERGILL TALKS ABOUT CASTING

'I know the book very well – for a start, I did it for A level! But I love Jane Austen anyway. It's just brilliant to be able to work on something you really like because it engages your heart as well as your mind. But, of course, knowing the book so well means you have a very strong preconception of what the characters are like, which can make casting it harder. Most people who are familiar with it will know just what Elizabeth and Darcy should look like, and there is no way in which we can satisfy all these differing notions. But obviously the first step for me is to make sure that the director, producer and I are all thinking along the same lines.'

'Then we list the people we've all thought of as possibilities for each part. We started with Elizabeth and Darcy, and then went on to the Bennet family. Now Darcy, I feel, is such a specific type – in a sense he really is what Mills and Boon heroes are, the naughty, arrogant, difficult man who underneath has great charm and sensitivity and is – oh, yes, most important – *rich!*'

'The five Bennet girls are a problem to cast because of their ages, which range from 15 to 22 years. And they are all important parts. In fact, three of them – Elizabeth, Jane and Lydia – are leading parts and it's very difficult to find people of the right ages with sufficient experience and enough serious work to their credit. There are a lot of other young women in *Pride and Prejudice*, so we decided to see every actress between the ages of 15 and 28! Absolutely everyone, whether they had been to drama school or not. But finally, I think, in the case of Elizabeth, there were probably only about half a dozen serious candidates. It came down to the classical actresses because you have to have someone who can hold it together. It's a play-carrying part and that in itself takes a lot of stature and a sort of gravitas.'

'The other important thing with *Pride and Prejudice* is getting people who are witty enough. I have a real bee in my bonnet about this. If people don't have that light touch, watching it can seem interminable. So we were looking for wit, charm and charisma, but also for the ability to "play" that period. Some people simply can't do it; everything about them is too modern. It's a difficult thing to analyse; there are a lot of good young actors and actresses around, but they are just very twentieth-century and don't have the right sort of grace. I don't think that can be instilled any more than you can train someone to be funny. People like Colin Firth are quite unusual in that they can play most decades quite easily; there is very little that he can't tackle.'



Colin Firth.



The Bennet girls.



Jennifer Ehle
(Elizabeth Bennet)



Susannah Harker
(Jane Bennet)



Julia Sawalha
(Lydia Bennet)



Polly Maberly
(Kitty Bennet)



Lucy Briers
(Mary Bennet)



Alison Steadman
(Mrs Bennet)



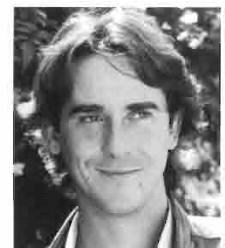
Benjamin Whitrow
(Mr Bennet)



Joanna David
(Mrs Gardiner)



Tim Wylton
(Mr Gardiner)



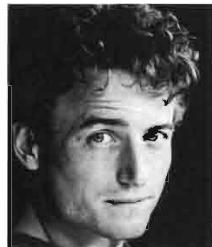
Adrian Lukis
(Wickham)



Colin Firth
(Darcy)



Emilia Fox
(Georgiana Darcy)



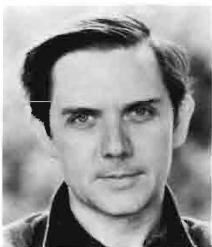
Crispin Bonham-Carter
(Bingley)



Anna Chancellor
(Miss Bingley)



Lucy Robinson
(Mrs Hurst)



David Bamber
(Mr Collins)



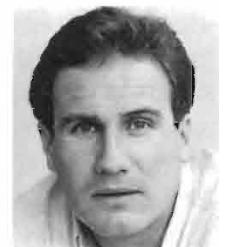
Barbara Leigh-Hunt
(Lady Catherine de Bourgh)



Christopher Benjamin
(Sir William Lucas)



Lucy Scott
(Charlotte Lucas)



Rupert Vansittart
(Mr Hurst)

AUDITIONS

'We narrow down our lists and are then ready to invite people to come and see us. For the main parts, we would send a full set of the scripts to the relevant agents. In this case, the wonderful thing was that the scripts were so good, the agents would ring and say, "Great, fantastic scripts, they'd love to meet for it." Add to that the fact that the whole project is so high-profile and there's no problem getting actors interested.'

"They would come in to meet the producer and director and we'd chat before they read a couple of scenes. This can be very nerve-racking for the actors, but where the script is such a joy to read it can be a hoot too. You may just let them read it once cold, and then say, "Let's try it again, but do this, or that," if only just to see if they've any range apart from what they've shown first time. After the readings, if people were witty enough with the right presence, then they went on to be screen tested.'

SCREEN TESTS

'Two or three contrasting scenes are chosen and sent ahead to the actors, who'd be expected to learn them so that when they test, their eyes aren't locked down on to a piece of paper. We arranged for the costume and make-up designers to kit them out, so they'd be properly made-up and have their hair done and be wearing some sort of costume of the period.'

"They then performed the pieces in a television studio, with people reading in the other parts, and we recorded it all on video. During the tests, they were asked to move around and to sit, and we'd make sure that the camera recorded close-ups of them from all angles, as well as full-length and mid-shots. There was perhaps twenty minutes of material of each test to view afterwards, when we all compared performances and looks. It really is important to check all this out when the part is a leading one and the actor may not be very experienced. The other benefit of screen tests is to see how different people go together. For the Bennet girls, we'd say, "Would that person look right? Or do the actresses look too similar? Will we get confused as to which one's which? Or do they look ludicrously different?" With Darcy and Bingley it was important to get a physical contrast. Having already cast Colin Firth as Darcy, we deliberately looked for someone very different in both looks and manner for Bingley, and I think we found him in Crispin Bonham-Carter.

'Sometimes an actor will audition for one part and we might offer something else. This happened with Lucy Davis who, when we first saw her, had not really worked much professionally. She auditioned for Lydia and, liking her very much, we offered her a screen test. It was obvious when she came to test that she'd done a tremendous amount of work on the scripts we'd sent and we were very impressed with her. We



Casting chart.



'Mr Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners' (Jane Austen).



Julia Sawalha
as Lydia
Bennet.



Emilia Fox as Georgiana Darcy and Joanna David as
Mrs Gardiner.

seriously considered casting her, but she was too inexperienced. It's an enormous part; Lydia has to be very witty, and naughty, attractive, feisty and with knock-down energy. In the end, we decided to offer it to someone we'd not even tested, but who is very experienced – Julia Sawalha. We needed to feel confident that we had a Lydia who could deliver the goods, as she's such a driving force in her scenes. But we were also very keen to have Lucy, so we offered her the part of Maria Lucas. This was a bonus for us because she brought the same commitment to this smaller role. And, of course, for young actors it's important to work with experienced actors, directors and producers as much as you can. If you do a small part well, it will always lead to more work.'

CASTING GEORGIANA

'Georgiana Darcy was difficult to cast. She has to be 16, but a very young, innocent 16, completely untouched by the world. As Darcy's sister, she has to have class. She's described as looking proud and haughty, but only because she's painfully shy, which meant we needed someone who could act, while in the scripts she also plays the piano beautifully. So we were looking for all these things in one young girl!'

'We did a huge trawl. We'd already seen hundreds of girls for the other parts and none of them was our Georgiana. So we went to ordinary schools and asked if they had anyone they thought could do it. After seeing about seventy girls, we were getting desperate and ended up going through our own address books to see if any friends had daughters who might be suitable – preferably the offspring of an actor in the hope she might have inherited some talent! In the end, Simon suggested Emilia Fox, who is the 19-year-old daughter of Edward Fox and Joanna David and who is passionate about acting. He knew her slightly and felt she had the right looks and the class. So we phoned and asked if she'd come to meet us. Her father was very against this idea, as she'd just started at Oxford, but she came in to read and felt just right for the part. In fact, we auditioned her twice, just to make sure – and this gave her time to convince her dad!'

LUCY DAVIS ON BEING CAST

'I was so pleased, so happy, to audition for Lydia and very nervous. I was sent one scene from the script, which was great because you don't often get that. I had only two days to prepare. You're not expected to learn the piece but it does make a great difference if your face isn't glued to the script while you audition. I felt really happy after the audition; I thought it had gone well but, because I'd had no previous experience of anything big, I didn't realize what the next process was. So when I got a message from the agency saying: "We've got some good news for you – please ring," I just thought, "I've got it!"'

'The agent said, "Good news; you've got a screen test." I said, "Great. What's that?" It was a few weeks before the test and I was sent several scenes, this time to learn. I did so much work on those scenes! I know it sounds pretentious to outline your lines in bright orange pen, but that's what I did. And I wrote lots of instructions for myself down the side of the script to remind me of how I wanted to play the part. Not things like "She feels really happy here", but odd words like "Burst" or "Wow" or "Giggle". At the screen test, I was really anxious in case anyone saw my script and thought, "She's weird!" (In fact, I've still got my scripts – I think it'll be interesting in years ahead to look at them). Considering how nervous I was, the test was actually good fun. Being in costume and having the make-up and hair done helped more than you could imagine.'

'First, I had a couple of rehearsals in the studio and the first assistant director laughed when it was supposed to be funny, which gave me a real boost, and Maggie Lunn, one of the casting directors who was reading opposite me, was so encouraging that even if you feel they are just being kind, it helps you to relax.'

'I was really disappointed not to get the part of Lydia, but I was pleased to be offered Maria Lucas. I mean, if I'd auditioned for Maria in the first place and been given it, I'd have been thrilled. It's just that, having had a chance to try for Lydia, I was sad because I thought, "I'll never play her now. By the time the play is cast again, I'll be too old!" I realize it would have been a huge responsibility and I could have made a mess of it. And the brilliant thing about playing Maria Lucas is that not many people know who she is, as she's usually cut out of other versions, so I didn't have anyone else's performance to follow. It was all new territory and I thought, "I can have fun with this!"'



Lucy Davis as Maria Lucas.

OFFERS

'With established actors like Colin Firth, Alison Steadman or Barbara Leigh-Hunt, whose work you know well, there's no need to screen test or, indeed, audition. You just make a straight offer of the part to the agent and send the scripts. With a major series like *Pride and Prejudice* you would expect an answer within the week.'

'Once the part has been accepted, the actual deal is done between the BBC's contracts executive and the agent. I might advise at this stage and give the bookers more information about what the actor has just done. Casting directors have to keep up with this. We go to drama schools to see the students in plays, as well as going to the professional theatre as much as possible and watching endless video cassettes. It's our job to know who's around and whose star is rising.'

BILLING

'The deal is usually "subject to billing", which means the credits the audience reads at the beginning or end of the film. The agent negotiates this directly with the producer. With some actors and agents this is of major importance, and disagreement can be a deal-breaker, particularly when there are a lot of high-profile actors in the same project. Occasionally actors will turn down a plum part, even if the money is right, if the billing isn't good enough. So it's up to the producer to balance out the credits and make sure everyone is satisfied before the contracts are finalized.'

LENGTH OF CONTRACT

'The main difficulty in casting something like this, which films over five months, is that some actors may be used for only parts of the filming. It won't be a problem if this is, say, for two consecutive weeks' filming, but some of the characters appear in different parts of the story that might be filmed in varying locations at different times of the year. This could mean that an actor is booked for two weeks in June, five days in July, eight days in August, three weeks in September and four days in October, making it very difficult for him or her to fit in other work. I explain to the agents that the producer will be as accommodating as possible if their clients are offered other work during filming, though obviously their primary commitment has to be to the project in hand.'

'The whole process of casting is very enjoyable; it's such a lovely job. The pleasure of it is in working with like-minded people, especially if it's a project like this where I loved the scripts and the parts are such gems to cast. If all these things gel, then the process is great fun!'

Alison Steadman: 'When I was offered the part of Mrs Bennet, it was like being given a huge box of chocolates – you know, when you can't wait to dive in. I just couldn't, couldn't resist.'



Alison Steadman on Mrs Bennet and Lydia: 'I think Lydia shows us exactly what Mrs Bennet was like in her youth. Lydia is obviously her favourite child. She is an anarchic, wild, loving, bright-eyed young girl who's full of fun and spirit. She's attractive, flirtatious, and finds the soldiers irresistible. As Mrs Bennet admits herself, "I remember the time when I liked a Redcoat myself very well – and indeed so I do still in my heart."

JENNIFER EHLE ON WHY SHE WANTED TO PLAY ELIZABETH

'Elizabeth is such an incredible part. I first read the book when I was about 12, and it was the first grown-up romance or classic that I read. I had tried to read *Wuthering Heights* but I couldn't understand it – the passion in that is very grown-up. With *Pride and Prejudice* I was able to fall in love both with Darcy and with Lizzy. I didn't have any concept of being an actress at that time, so I didn't want to play Lizzy, I wanted to be her very much. In fact, I probably pretended I was for a couple of days.'

'She's a wonderful role model. She's independent. She manages to be a free spirit in a society that doesn't encourage free-spiritedness, which is something that I think appeals to young women today because they can sympathize with her. So she's quite easy to identify with. I love her wit and her intelligence. There aren't that many female role models in literature or film who are as bright as she is. She is certainly no victim.'

'It's so lovely to read a book by a woman that one is able to understand at the age of 12 and to know that it was written in 1813. You realize that you're not the first person to feel all those things. And it's wonderful to go through the fantasy of falling in love – it's

so flirtatious and yet so safe; nothing really sexually threatening happens in it. It's a lovely fantasy to have.'

'When I was called for a screen test I had no idea how many other potential Elizabeths were being tested. I was nervous, of course, but I really enjoyed it. I'm afraid the costume didn't help me much because it was far too small so the back wouldn't fasten and I had to have the microphone wire tied round the middle! But the wig and make-up were a great help. I've never confessed this before, but I cheated a bit. I knew that everyone was worried about the fact that I am blonde because they felt that Lizzy should be dark. So the night before the screen test, I dyed my eyebrows darker and deliberately didn't wash my hair that morning so it wouldn't look as fair. Everyone kept saying, "We didn't realize how dark your eyebrows were. It's great! You'll look fine in a darker wig!"'

I could tell things had gone well, but waiting to hear was an anxious couple of days. It was so exciting when my agent called to say that I'd been offered the part. My parents took me out to dinner to celebrate. I thought I was the luckiest person in the world to be able to spend an entire summer being Elizabeth Bennet.'



Jennifer Ehle as Elizabeth Bennet.



Sam Breckman returns from location hunting with a few photos.

Luckington Court, Wiltshire, as Longbourn.



LOCATION HUNTING

'Choosing locations is a collaborative process,' says Simon Langton. 'I didn't have an overall vision of how the piece would look at this stage, though I did have a very strong idea of what some of the locations should look like.'

Finding locations is time-consuming work, and the process of negotiating a contract with the respective property owner can involve many hours of discussion and planning. This task was put in the hands of the location manager, Sam Breckman, who had detailed discussions with the production designer, director and producer early on in order to prioritize the location hunt and set a brief as to what was required.

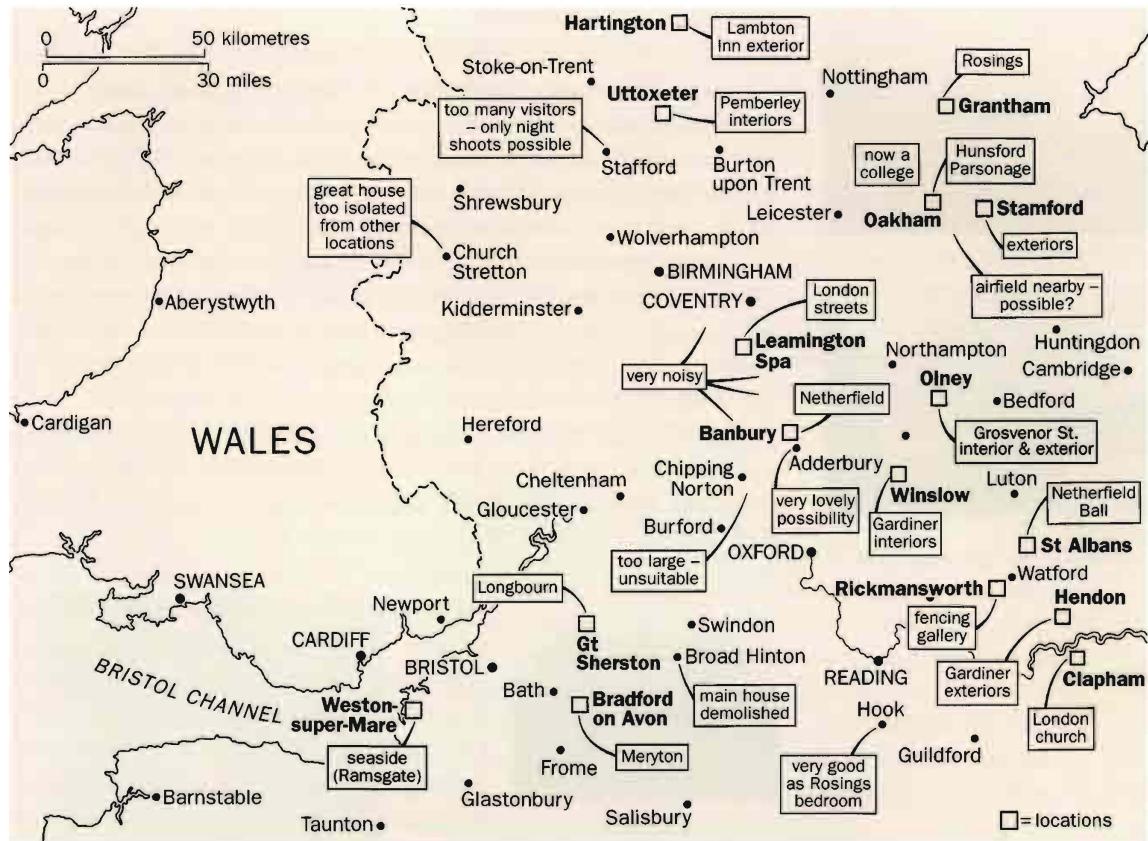
'Our main location for *Pride and Prejudice* is the Bennet family house, Longbourn,' says Sam. 'We would be filming in it for ten weeks, for both interior and exterior scenes, so it had to be very special. We would be making a lot of demands on it. We needed a drawing room, dining room, library, large hall, staircase, landings and three bedrooms, as well as extensive gardens. We would also be making demands on its owner, as we knew we would need at least five weeks to prepare the house before the filming. We wanted to split the shooting so we could film there during the summer, but then return for two weeks in October, to register the changing seasons.'

Finding a suitable Longbourn was designer Gerry Scott's biggest concern. 'I remember saying to Sam that Longbourn was going to be very difficult to achieve. It has to be a very specific size but can't be too grand; it mustn't threaten the social levels that we were hoping to establish. It also needed to sit in its own grounds and be from the correct period. We had no idea where we would find such a house, and one's heart sank at the thought of asking some owner to move out for three months while we shot there!'

'The other problem with these smaller period houses is that a lot of the original features will have been replaced, central heating and fitted carpets put in everywhere and generally a lot of changes done to make them more comfortable for a modern family to live in it. This makes it well-nigh impossible for us to start turning it back into a period location because the costs are just prohibitive.'

STARTING THE SEARCH: Sam Breckman

'Gerry Scott had a memory of Lacock village in Wiltshire and thought it might serve as Meryton, which is the small town near to Longbourn. She and I took Sue and Simon for an early visit and we all agreed it would be ideal, if we could persuade the National Trust (which owns the village) and all the residents to let us use it. So I then looked at the Ordnance Survey map to try to find a house for Longbourn near Lacock. You have to understand the topography to know where houses



like that might have been built. Then I drove and drove. You get a sense of where to look, an instinct of which roads to travel down. I saw a flash of ochre in the distance and thought, "What's that?" and I arrived at Luckington Court. I thought, "I've found it!" I knocked on the door and introduced myself to the owner. She invited me in and it seemed that everything we needed was there. We were fortunate to find it all in this one place and even more fortunate in its owner, Angela Horn, who positively welcomed the idea of our filming there.'

Gerry takes up the story. 'The fact that Sam found the right house, in the right place, with a welcoming owner was a miracle! But Mrs Horn had not had experience of a film crew before, and Sam and I like to make it very clear to location owners what filming means. We both believe that it would be desperately unfair to imply to an owner that our coming to their house would not be a major disturbance because it will be. You can't move upwards of sixty or seventy people in and out of a house on a daily basis without this being an enormous upheaval. So I think you really have to be clear about the disadvantages. If the owner is still happy about it, then it's fine – we all know where we stand. Mrs Horn was absolutely wonderful with us. She understood what our problems were likely to be; she anticipated what we might need to do.'

Sam's map: 'I try to pinpoint the most difficult location first and then try to find the other ones as near as possible because travel time for a film unit costs money. Sometimes you will find a wonderful location, but there's nothing else near by, so it's not a practical proposition, and you have to start the search again.'



Derbyshire landscape.



Pemberley.

Rosings.



Netherfield.



Longbourn.



Hunsford Parsonage.



PEMBERLEY TO HUNSFORD

We were all keen to establish a relationship between the sites and grandeur of the houses. Pemberley, which is Darcy's house, has to be the grandest. Then, in descending order of importance, we placed Lady Catherine de Bourgh's house, Rosings Park, followed by Netherfield, which Bingley rents, Longbourn and finally Hunsford Parsonage, where Mr Collins lives. Having found Longbourn, we decided to look for Pemberley next and then fit the other houses in between. So Sam set off again: 'Houses on the scale of Pemberley are few and far between. It is supposed to be in Derbyshire, which would give it a distinctive northern look, and it has to be very big and set in stunning scenery. It has to say, "I am powerful, I am wealthy, but I have taste."

'Some people think Jane Austen was thinking of Chatsworth House as Pemberley, but in fact Chatsworth is referred to in its own right in *Pride and Prejudice*. We finally settled on Lyme Park, which is situated on the Cheshire/Derbyshire border. Unfortunately, due to a

changeover of management during our filming period, we were allowed to film only the exterior of the house. This caused great problems, because we had to find interiors that would match but in another location. On our travels Gerry and I had seen some striking interiors but, for various reasons, it was impossible to use the exteriors. Sudbury Hall in Derbyshire was one and, fortunately for us, it was not too far from Lyme Park. So we decided to have what is called a "split location" and film all the exteriors of Pemberley at Lyme and all the interiors at Sudbury.

'This can create problems, of course. If there is a scene where a group of people walk up the steps and into the house, we have to finish the scene in another location, perhaps several days later and several miles away. Yet it is essential that all the details of the costume, make-up and performance match. Another difficulty while we were shooting at Lyme Park was that we had no "weather cover". If it rained, there were no alternative scenes to film inside. And, if production falls behind schedule, it costs money. The team knew they were taking a big risk. Fortunately, the summer of 1994 was blessed with sunny weather and the risk paid off!'

ANGELA HORN – OWNER OF LUCKINGTON COURT

'You have to be willing to go the whole hog. Filming takes over your life and, if you agree to do it, you have to honour your side of the bargain.'

'When I first decided to have the film crew here I expected to suffer a lot from being displaced. After all, I've lived here undisturbed for the last forty years. But instead, I've never been happier. Everyone in the crew works from dawn to dusk, but they're always cheerful.'

'It's the numbers I can't get over. It's nothing to have seventy people



to lunch in the catering truck, then there's another for make-up and costume, and a rest van for the artists and an enormous quantity of large generators. Luckily they can all park in the drive and the church car park and not damage the garden.'

'They bring in real period experts, you know. Even the flowers in the garden have to be right. I wasn't allowed to have my busy lizzies or my blue petunias.'

'I'd advise anyone contemplating this to find a separate wing to live in. Luckily they didn't need all the house, so I was able to keep my lovely kitchen with its Aga, which is the centre of the house. And there's the housekeeper's room behind the kitchen which Sam had completely redecorated as a sitting room for me and moved in some of my furniture. Upstairs, my bedroom was to be used for Mrs Bennet's room, so I was moved to the nursery wing and bathroom. All my

other furniture was moved out and put into storage for the duration and the house was transformed from Luckington to Longbourn. All this was done very smoothly, the only mishap being that I'd put all the bills I was about to pay in the "dumb waiter" I have. Because of changes they were making, this had been pulled to the top floor and jammed there for all the filming, so I couldn't pay my bills for five months!'

'They did offer me a role – as an extra – but I declined. I'm very fussy now about being photographed. I don't mind so long as I can hide under a hat. It works a treat. Otherwise I look the age I am.'

'I will miss the film crew. They really were awfully nice. They became like a family. I cried at the thought of them leaving. It was like a ghost town when they went but I cheer up by reminding myself that I now have enough money to re-roof the west wing.'

ROSINGS, HUNSFORD, NETHERFIELD, LONDON STREETS

Sam Breckman:

For Lady Catherine de Bourgh's house, Rosings, we eventually chose Belton House in Lincolnshire, our fourth National Trust property. It's a splendid Restoration country house with wonderfully formal gardens to the front and rising parkland to the side. It also has its own attached small church, ideal for Mr Collins. We needed now to find the Parsonage in the same area. It had to be more modest than Longbourn, next door to a church that matched the one at Belton House (as they were supposed to be one and the same) with pretty gardens for Mr Collins to look after. The Old Rectory at Teigh in Leicestershire, owned by Barry and Tor Owen, fitted the bill perfectly and we all received a warm welcome there.

The last main location, Netherfield, was found near Banbury, and in the schedule we wanted to link this with the scenes of Darcy in the



Lord Leycester Hospital – used as a coaching inn.



ABOVE: Parkland at Rosings.

ABOVE RIGHT: Spanish chestnuts: the location for Darcy's second proposal.



streets of London. We'd had great difficulty finding what we needed in London itself. Period exterior town scenes are always a problem. As Gerry Scott says: 'My heart sinks whenever I read something like EXT. LONDON STREET in the script.' The money involved in just taking a camera out to an exterior townscape is phenomenal because you have to do so much 'negative' work: you may have to remove signs, aerials, alarm boxes, door knockers, telephone cables and cover the roads – and this is before you start to design. We only needed it for one day's filming so we couldn't afford to spend money or travelling time. We finally found what we needed in Warwick in Lord Leycester's Hospital. We were also able to film one of our coaching inns here, which made it economic. The scenes are all night scenes, which is fortunate for, although the building is lovely, it would have been a bit 'chocolate box' for our purposes if filmed in the daylight.

NEGOTIATIONS

Once the locations are approved, Sam Breckman has to discuss in detail with the Art Department what is required at every property and then go back to the owners or custodians and negotiate the deal. At Lacock village, for example, the discussions took five months. Once the National Trust, as the freeholders, had given their consent for the main street to be closed during filming and for the tarmac surface to be covered in soil and grass, the council and the police had to be consulted. At this stage Sam wrote to all the residents explaining what would happen and inviting them to attend a meeting to discuss all the implications. After this, there was further information by letter and house-to-house calls to answer questions. Once all this is agreed, he has to arrange workshop space for the design team, carpenters and painters. A tool store has to be organized, car parking arranged, plans to divert traffic in the village worked out, security people hired and everyone kept informed at all stages. Sam explains: 'It all takes a lot of time and one has to step very carefully. We mustn't forget that people live here and we are disrupting their lives. But the cooperation in Lacock was amazing and everyone joined in the carnival atmosphere for the week's filming.'

THE PRODUCTION TEAM

While casting and location hunting are under way, a number of other critical roles are being performed by the rest of the production team. Budgets and schedules must be prepared, supporting artists booked, transport and hotel accommodation organized. Members of the Production Team describe their jobs:

ASSOCIATE PRODUCER: Julie Scott

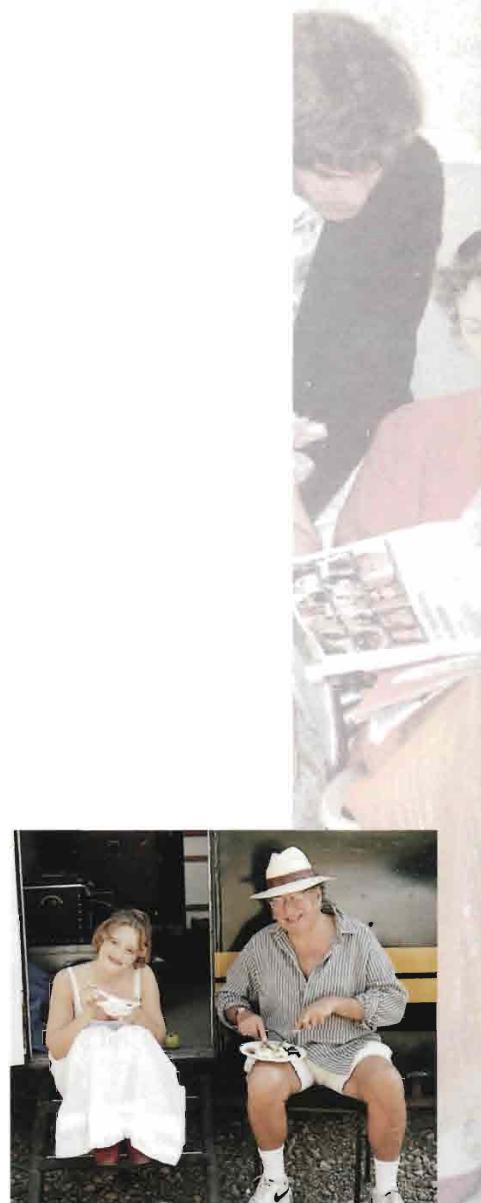
The associate producer works to the producer and is responsible for the management of the production from pre-production through to delivery of materials for transmission.

I was lucky with *Pride and Prejudice* – there was a full set of scripts for me to take home and break down immediately, and I was then able to talk to Sue about her aspirations in terms of the production. Sometimes scripts aren't ready until a much later stage. I was given certain parameters in terms of the budget; we both had a gut feeling about what the production needed, which was roughly £1 million per episode, and it was really then a matter of looking at what the requirements of the production were. With a period production, design is the key element and it governs the shape of the shooting schedule.

One parameter I was set by the budget was that we could have twenty weeks' filming. So we then started to have a look at the shooting schedule to see how we could fit it in. We wanted to work on the basis of a five-day shooting week, because the demands of a period production mean very long days. We were aiming for 10½-hour shooting days during the actual filming but, in terms of costume and make-up, actors and design, this meant that some cast and crew would work 15-hour days, and sometimes longer, in order for us to achieve 10½ hours' actual filming time each day.

First of all I talked to Sue about the calibre of casting; she obviously wanted a very strong cast, which costs money. Add to that the fact that we were going to have a narrative repeat in the same week as transmission (which means it will first be seen on BBC-1 and, later the same week, be repeated on BBC-2). For this the cast are paid extra. Add to that the co-production cost of transmission in the United States. If we know there will be a transmission there, then the costs of this (actors' buy-outs, music and so on) will be paid up-front in the budget in return for co-production money. In this case, the money came from the Arts and Entertainment Network in New York, who will show *Pride and Prejudice* in three double episodes.

Then I go through the script again, identifying the estimated number of supporting artists. These are the people you see in the background of busy shots like street scenes or ballroom scenes. The production designer gave me an assessment of the type of locations and



Lucy Davis and Christopher
Benjamin having lunch.



Lizzy at the Netherfield ball. Eighty supporting artists were used in this scene.



'Being roped in as an extra is not in the job description of production manager but, as I'm an Equity member, I was happy to oblige' (Paul Brodrick).

sets required and what would need to be built, so I could then do the estimates. I was also able to talk to the costume and make-up designers about their budgets because they need to know the scale of the cast and the number of supporting artists before they can do a cash budget for the costumes and the wigs, as well as looking at the staffing levels needed to sustain a production of this size. If, for example, there are sixty supporting artists as well as the main cast required for a scene, then it would be impossible to get everyone dressed and made-up in time without extra staff for that day.

In terms of the camera department, I estimated the kind of equipment and scale of lighting required. Filming in large period houses inevitably means large lighting rigs; so then I started talking to lighting companies about estimates for the cost of lighting.

There are inevitably changes, even in the pre-production stages. For instance, once Jane Gibson, the choreographer, joined and discussed the dancing requirements with Simon and Sue, she advised that it would be more efficient if the other dancers alongside our main actors in the ballroom sequences were trained dancers and not supporting artists – and dancers, having very special skills, cost more than extras. We agreed to use professional dancers, but then had to discuss with the director where he was prepared to make cost cuts in other areas to compensate for the additional expense.

I have to book the caterers – a vital area to get right! Good food, acceptable to the wide range of diets and appetites you'll inevitably find among a film crew, is a real bonus. Bad food each day will wear down even the most cheerful and resilient group when people are working so hard and the days are so long.

All of this takes time and several budgets are worked out before the producer and I are ready to submit our final budget for approval. Once this is approved, it's our responsibility to keep the production within these limits.

PRODUCTION MANAGER: Paul Brodrick

When I first sat down to schedule the filming for *Pride and Prejudice* I already knew from the associate producer that the overall budget allowed twenty weeks to complete filming, that it should take place between June and October and that we were aiming to film five days each week. Each of these facts helped to provide the framework for the schedule, even before taking the scripts themselves into account.

A basic rule of thumb for scheduling this kind of period drama is to assume that four to five pages of script (or three to four minutes of screen time) will take one day to film. In theory it would take about 100 days to shoot all six episodes, but this does not take into account the relative difficulty of each scene. For example, a scene in the Bennet house-

hold involving two or three characters sitting and talking to each other should be much quicker and easier to film than a scene with a large number of horses and carriages and extras on Meryton High Street. For the latter scenes I decided that we would, in fact, need a few extra days and turned several of the weeks into six-day filming periods.

The next decision was in what order to film the scenes. Rather than move the whole production unit backwards and forwards over the country in order to film in story order, it made obvious sense to group together scenes which take place in the same geographical location, even if this meant going from, say, a scene in Episode Five directly to one in Episode Two.

Even within the same location it made further sense to group together scenes according to which room they happened in, or in which part of the garden, or whether they were day or night scenes. Windows have to be tented over with black material for night scenes and this takes time, so it's best to shoot the night scenes one after the other. Of course, it makes it harder for the actors playing the scenes out of order, but it saves a huge amount of time and money if you don't have to keep moving people and equipment.

Of particular importance to *Pride and Prejudice* was the significance of the seasons as they reflected the ups and downs of the relationships between the characters. It was therefore important to try to film scenes at the right time of year whenever possible. This meant that we started at Lady Catherine's house, Rosings, and Mr Collins's parsonage in spring-time. We then went on to Pemberley and Longbourn for the summer, before filming a number of interiors in the Ealing Film Studios in London. By this time it was October and we could return to Netherfield, Meryton and Longbourn to film scenes set in autumn and winter.

The availability of individual actors also affected the schedule. Only Jennifer Ehle would be working with us throughout the whole schedule – the others came and went according to the scenes they were in. Sometimes they had already been committed elsewhere before we booked them for our production, which meant that we had to schedule their scenes to fit in with their other commitments.

Another potential problem was the nature of the locations we had chosen. For example, some of the large historic country houses we were using were owned by bodies like the National Trust, so our timetable had to fit in with their requirements. This usually meant working inside the houses only on days when they were closed to the public or, in the case of Lacock Abbey and the village nearby, avoiding the summer season altogether and filming there in October, in order to cause as little disruption as possible to their tourist trade.

Having taken all these factors into account, I produced the filming schedule, which was treated almost like a Bible by the film crew, as it allowed everybody to plan their life ahead for the following five months.

PRIDE & PREJUDICE

BY
JANE AUSTEN

SCREENPLAY IN SIX EPISODES BY ANDREW DAVIES

SCHEDULE



AFTER LIGHTS OUT, SMYTHE WOULD TAP OUT A CHAPTER OF "PRIDE AND PREJUDICE" IN MORSE CODE FOR THE LADS IN DORMITORY X.....
Glen Baxter

Glen Baxter provides the cover for the shooting schedule, which becomes the Bible that rules everyone's life for the next five months.



SCRIPT EDITOR: Susie Conklin

The script editor's role is to work alongside the producer and writer on the development of the scripts, and to act as a liaison between the writer and the rest of the team through the various stages of production. The most intensive period of work is the development stage, when the scripts are being written. Sue, Andrew and I would discuss the opening and closing of each episode, essential scenes and less essential scenes, what might need inventing and so on.

Luckily, Andrew and I had worked together before on *Middlemarch*, so we knew each other well, which is always an advantage. I remember getting a bit worried when Episode Four was late, especially as Andrew is always so punctual about delivery. So I rang him and asked gently when we might see the script, and he replied, 'Oh, I've got on such a roll I went on to write Five and Six as well. I'll have all three ready by the end of the week!' And he did.

At this stage I do rough timings of each episode and then make notes for the second drafts, as do Sue and Andrew. We then get together and talk through our ideas. This stage of rewriting is always hugely enjoyable because the framework has been laid down and now it's a case of enhancing what's already there. And one of the great pleasures of working with Andrew on adaptations is that he never allows his enjoyment of the prose to cloud his intention to make the screenplay as visual and pacy as possible. I think he has an excellent sense of rhythm and writes very lean first drafts, which provide a solid backbone to the story and a strong narrative drive.

Inevitably, there was a bit of haggling about what should go in – we all had favoured bits of dialogue, but the key is never to overload a scene or give a character great chunks of dialogue. It may read well on the page, but it's sure to make an audience glaze over when watching it. We finished this final process over the course of a month and had the six scripts marked up and ready for the director and production team by December 1993.

In the pre-production stage the script becomes a blueprint which every creative area uses, but the writer can't be available to answer all the queries that come up throughout the long production process. So the script editor acts as an interpreter of the script, responding to a number of queries as they arise – 'Can we move this scene from the dining room to the drawing room? Can we cut the carriage arriving and start with them entering the hall? Can you write a few lines to cover the long walk down the corridor? Can you make this a day scene rather than a night scene?' – and so on. The results of the location hunting and the scheduling always have an effect on the script, and inevitably a bit of rewriting and trimming is necessary. All these revisions are done in time for the read-through. The script should then be as final as possible for filming.

CONTINUITY SUPERVISOR: Sue Clegg

The continuity supervisor, or script supervisor as I'm often called, is a second pair of eyes and ears for the director. I'm there in the rehearsals and filming, taking notes of any action or dialogue changes and the camera moves. On the set the director will give an idea of the shots he wants, so I make a note of each one – a close-up here or a panning shot there. I make notes for the film editor, listing which 'takes' the director wants to use and why; this helps the editor to see quickly what we've shot.

The first thing I do in pre-production is to read the scripts three or four times so that I am really familiar with them. Then I break down the scripts into day order. Sometimes it's straightforward – when the action goes from a 'day' scene to a 'night' scene then that is obviously the end of one day. But there are times when a night scene doesn't separate two different days. It's important for wardrobe to know if someone should be wearing the same costume. I then do a breakdown for each scene. I list the characters and any props that might be required – Mary's prayer book or spectacles, for example; anything that needs to be remembered. I only had about three weeks to break the six scripts down before we started filming. This was quite daunting at first but I had enough time in the end – just!

RESEARCHER: Clare Elliott

When Jane Austen wrote *Pride and Prejudice* she assumed that her readers were as familiar with the England that she was writing about as she was. Everyone knew that dinner was at 5 o'clock and that Mrs Bennet would have had a housekeeper – they did not need the novelist to tell them. However, 1813 is now worlds away, and society is organized rather differently.

As trainee script editor in the pre-production period, I was asked to pronounce on wildly disparate questions and I became an instant expert on the Life and Times of 1813. Did they have busy lizzies in gardens then? How many servants would the Bennets have had? What would a wedding look like? How was the alphabet game played? Did men bow when they came into a room? At first, I had no idea at all.

I tackled the servant question first. The production team needed to know exactly who did what, so that in the background of scenes there would be the correct servants opening doors, serving food, riding on carriages and populating the houses. I discovered an excellent book at the London Library published in 1825: *The Complete Servant*, written by Samuel and Sarah Adams, whose own credentials were 'Fifty Years Service in Different Families'. Written for prospective servants, it outlined what tasks were performed by everyone in the household. There seems to have been an army supporting each house, and they all worked incredibly long hours. I felt sorriest for the undercook, who was up at



Sue Clegg making continuity notes.

5 a.m. to start a day full of scouring and washing up and wouldn't finish until 11 p.m. With the help of this book I worked out that the Bennets would probably have had eleven servants, and was able to give them all job descriptions, from housekeeper to undergroom.

I found that there were a number of experts who were extremely helpful. Mrs Mavis Batey, the president of the Garden History Society, kindly filled me in on what plants were popular and available in this period. Obviously, the owners of the houses where we filmed could not dig up their gardens to root out plants introduced only in the twentieth century, but at least the worst anomalies could be avoided. Chris Nicholson at the National Trust told me about the carriages and the number of postilions and footmen who would ride on them, and how the system of post-chaises worked across the country. Julian Litton at the Victoria and Albert Museum was able to give me the precise measurements for the decoration of an altar for the wedding scene. He shuddered when I asked whether silver candlesticks would have been used – that would obviously have been a disastrous error.

Simon was keen that the Bennet girls should be active in their scenes rather than just doing their embroidery, so I was asked to find out the kinds of games, apart from the ubiquitous cards, that were played at the time. Spillikins turned out to be popular – it was similar to 'pick-a-stick', played with bone spills shaped like saws and hooks. The alphabet game was an early form of Scrabble, and the grandly named Bilbocatch, perhaps more familiar as 'cup and ball', was widespread. One game that sounded great fun was the 'bullet pudding', where a pudding was laid on a pile of flour which was then cut into by each player. The player who lets the bullet fall from the top of the pile must pick it up with his teeth, thus covering himself with flour. This was a great favourite of Jane Austen's young niece, Fanny Austen Knight.

One of my most enjoyable pieces of research was finding out about ballroom etiquette, for which I visited the library at Cecil Sharpe House. I had been asked to find out about a number of points, such as whether guests carried dance cards and whether they were given a full meal, sitting down. The library had a collection of women's pocket books from the early nineteenth century – delightful leather-bound diaries containing useful information such as hackney-carriage fares across London and sovereign heads of Europe. Among these I found a ballroom guide, which explained exactly how a hostess should hold a ball – how many musicians should play, what food should be served, with which ladies a gentlemen is duty-bound to dance and so on. The writer offered the helpful advice that candles should be provided with 'bobeches', to prevent wax falling on the guests. I am sure many a dancer was indebted to him.

There were a number of difficult questions. To find out what beekeepers wore at the time, I tracked down a charming beekeeping



One of the popular games of the period, a variation of quoits played with sticks.

historian, Carl Showler (the answer is a smock and black veiling). Whether Darcy would have used a cheque or a banker's draft to pay off Wickham proved tricky, until the British Museum came to my rescue. The exact date at which quills were abandoned in favour of metal pens was initially puzzling (the metal pen was introduced around 1830). However, these were challenges and they were satisfying to solve.

ASSISTANT DIRECTORS: Pip Short, Amanda Neal, Melanie Panario, Simon Bird, Anne-Marie Crawford, Sarah White

There is a first assistant director (AD), a second AD and two third ADs. During pre-production, they are responsible for casting all the supporting artists. With the director, they go through the scripts and note how many extras are needed in each scene and what they should look like. For example, in Meryton High Street, the director wanted to see a variety of townsfolk in the background.

As filming takes place in different parts of the country, the supporting artists will be cast from local people. It is too expensive to bring supporting artists from London. But this means that Melanie Panario had to trawl through large books of photographs sent from agencies around the country. It would have been very easy just to order thirty extras and leave it to the agents to supply them, but Simon was clear that he wanted the faces to look right for the period. Once cast, all the physical details and photos are sent on to costume and make-up so they can make their preparations.

The assistant directors will organize the read-through and attend rehearsals. During filming they will be responsible for organizing the call times for the actors, for transporting them to and from the location and for offering emotional support when needed.

ASSISTANT PRODUCTION ACCOUNTANT:

Elaine Dawson

As the APA my main responsibility is to maintain the financial records for the production. Before filming I assist the associate producer in preparing the budgets. The final budget is a fairly brief document but it represents many hours of detailed planning.

When filming begins I am based on location and return to London for only one or two days a week. On location I operate the bank account,



Forty supporting actors were used to supplement the main actors on the wedding day.



David Bamber as Mr Collins in his bee-keeping smock and hat with black veiling.



which involves preparing payments and monitoring fees and invoices for location transport and catering. I am also responsible for withdrawing cash from the bank and distributing expenses and other cash payments to the unit. This is the area of the job which the crew consider the most important and they always greet me on a Monday with hot-off-the-press expense forms, big smiles, a promise of a drink in the bar that night and the nickname of 'Moneybags'!

PRODUCTION COORDINATOR: Janet Radenkovic

The coordinator should act as the focal point of contact between the production team and the cast and crew. It's my job to book all the hotel rooms we will need during filming (and re-book them when the schedule changes!), to organize car hire, licences for child actors, medicals, insurance. I distribute cast and crew lists, script rewrites, schedules, movement orders, and make sure that the rushes are collected immediately by courier and delivered to the processing labs. On the social side, I am the only one who has the information about everyone's birth dates – so I organize the birthday cakes!

PRODUCTION SECRETARY: Julia Weston

The production secretary joins the team in pre-production, setting up an effective office system, liaising with agents and actors during the casting period, distributing scripts and contact lists.

The whole team departs to location, leaving you to man the fort – with endless urgent calls needing immediate response and a production team which is uncontactable on mobiles! From time to time you are 'let out' to assist on location – ferrying artists, costumes and breakfasts to and fro, manning doors to ensure all artists are kitted with rain-hats when going outdoors, assisting location managers at 5 a.m. and standing in bushes to cue actors on horses.

Filming continues in unpredictable fashion for about five months, so a flexible approach to all matters is recommended, particularly in connection with the demands of press and publicity. Then the majority of crew abandons ship and the core personnel return for post-production. Just when a steady, though busy, routine seems to be established, the producer is commissioned to write a book about the programme and the days become longer than ever. The whole process, from beginning to end, takes well over a year. It's frustrating yet rewarding, exhausting yet relaxed and, although there are times when you wonder – it's all hugely enjoyable.

PRODUCTION DESIGN



DESIGN: Gerry Scott

Laying the backbone

I met Sue and read the scripts before Christmas 1993, but I started work proper in January, which gave me five months' preparation. There were twenty-four locations to find, some of them grand houses, and eight studio sets to design and build. January was spent planning, discussing with Sue and Simon what they hoped to achieve, budgeting with the associate producer and hunting for locations with Sam. In February the Art Department joined.

Our main job is to lay the backbone of the production, so we have to consider everyone else's areas of work at the same time. It's no use finding a location that I think looks perfect if the director of photography can't light it, the film crew can't fit in it, we can't afford to hire it or we can't make sound recordings because it sits next to a motorway. Accommodating all these things obviously narrows down our options.

The nature of the job is to serve the text and the performances. There's an enormous amount of hard labour involved, but the irony is, if a location or set has worked well, then the final result on the screen shouldn't really be noticed; it should appear so natural that the audience won't even think it has been designed.

Historical accuracy

Every author is portraying a specific world, and it's our job to recreate that world and make it accessible to an audience. Though I like to be as historically accurate as possible, I'm not prepared to be a slave to it. It's important to understand the way people lived in 1813, but we are not making an academic study of the period; it's much more important to grasp the spirit of the time. In any case, even if we had all the time and money in the world, we could never be completely accurate because an awful lot of the things we'd need no longer exist, except perhaps in museums. So we get as much as we can and the rest we make up; we take something that has the flavour of the period – a pattern that is close, a colour that feels right – and we use it in a judicious way so it doesn't look out of place.



Gerry Scott.



Studio set for Lucas Lodge and fabrics to be used.



UNDERLINING THE SOCIAL LEVELS

A lot of the novel is about class and money, so an important part of our job is to underline the different social levels. As soon as a character is introduced their income is often mentioned. For example, we know immediately that Bingley has £4,000 or £5,000 a year; that Darcy has £10,000 and a great estate in Derbyshire; that Lady Catherine's new windows cost £800.

There are many areas where we can emphasize these differences for the audience. Obviously, we chose our main houses with this in mind, but we also graded a number of other items to underscore differences in wealth. The food that is seen on screen, for example, reflects the income levels of the different households. And, though every house had a piano, we graded them to ensure that the finest instrument was at Pemberley (the one Darcy bought for Georgiana) and the cheapest at Longbourn.

We also graded the carriages from the grand to the utilitarian in order to reflect the differences in social standing. On the whole, the richer families tended to have the smarter carriages, with four horses instead of two. For example, we had a stunning team of four chestnuts to pull Darcy's carriage. The whole image says, 'This is expensive-sports-car league,' whereas with Lady Catherine we felt she really had to have a big Daimler of a carriage.

Darcy would have had a collection of horses, but what sort of a horse an actor has, and how he sits on it, is really important. Fortunately,

Colin rides well, but it's still possible for someone to look ridiculous if he is on a horse of the wrong size. So each horse was especially selected for each rider; the classiest horse for the classiest character.

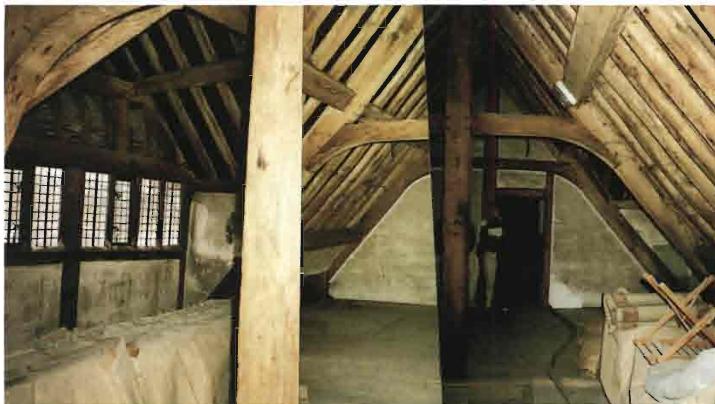
LOCATION OR STUDIO

Our aim was to film as much as possible on location because we wanted to use the English landscape as a player in the film. It makes a great difference if you can see real exteriors outside the windows of the rooms; it gives a true sense of the geography of the places. Some rooms you know you will never find; and if you are going to be shooting on a particular set for several days, it may make economic sense to build it in the studio. If there are several very short scenes, needing only small sets, sometimes you can build these almost in a row in a studio and shoot them one after the other very quickly. This avoids moving the whole unit around the country and so saves money.

SET DESIGN

I love designing studio sets. It's exciting to create something that never existed before. I go through the scripts and take out all the scenes that relate to each set and then draw little sketches of how every shot might look. Because the end product is the shot, I design shots first, not sets. Scale is very important; you have to know how figures will look in relation to each other in order to determine the size of the room and plan where the light should come from.

The next thing I do is to plot all the moves. I know that the director and actors will do this themselves, but it's vital that I work through each scene in this detail so I know that everything required by the script is possible. I have to know that the furniture can fit and that the positioning of it will work for every scene. After that comes the placing of the doors and windows and, finally, the walls.



ABOVE LEFT: Original room at Lacock Abbey – the model for the coaching inn.

ABOVE CENTRE: Set being built in the studio (top). Finished set (below) with windows to match originals (right).

ABOVE RIGHT: Windows at Lacock Abbey.



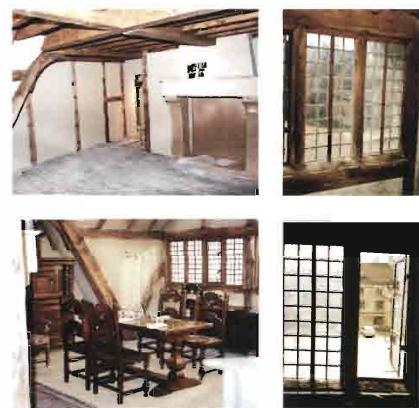
Lady Catherine de Bourgh's carriage.

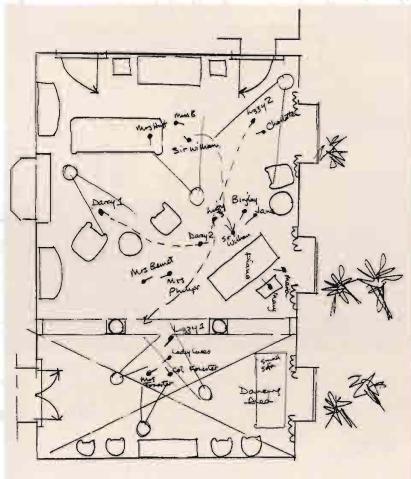


Back shot: a fisherman's hut, Ramsgate.

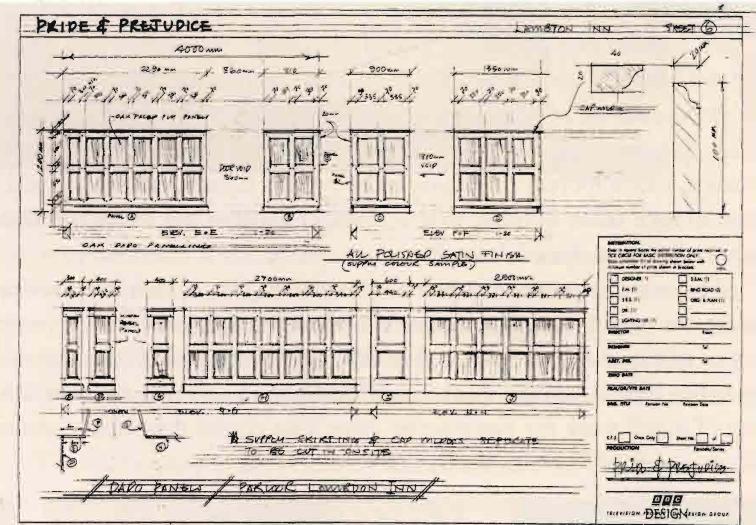
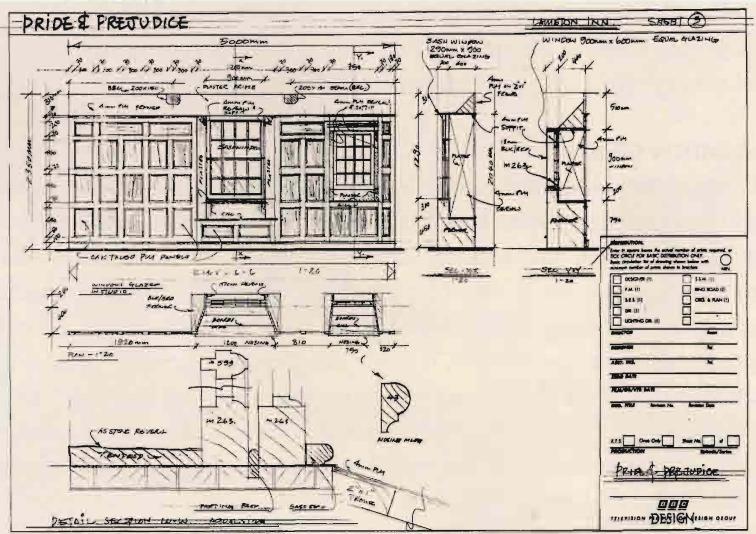


Lambton Inn: interior finished set.





The Lambton Inn: working drawings for the set and designer's own shot plan.



If a scene is very short and simple to shoot, it is possible to build a set with only three walls. This can save money, but it imposes real limitations on the director. So, in the main, complete rooms with four walls are built. Sometimes they are designed so that sections of the walls can be moved out, to allow more room for the camera team to work. Likewise ceilings can be lowered in parts of the room, if the camera is pointing upwards, to prevent the studio from being seen.

It always surprises people how much detail goes into the working drawings for the sets; more than into some architect's drawings that I've seen. Art director Mark Kebby is responsible for this work, and he produced 180 drawings and seven models for *Pride and Prejudice*. Construction manager Barry Moll then takes these to a number of different workshops to be made. Mark and Barry have to ensure that every-

thing is made exactly to specification, on budget and in time. Every joint, every moulding, every piece of timber is detailed; nothing is left to chance. Then I take over with the wallpaper and the paint colours.

DESIGNING THE MERYTON ASSEMBLY ROOMS

Getting the flavour right seemed to be most important. I based the design on the assembly rooms I had seen in Stamford, which are some of the earliest in the country. They have a rural feel to them – they are trying to be smart, but they can't match Bath. The scale of the assembly rooms varied from town to town; the ones built later are larger, so for our date we were looking for something of a medium size.

We had already found our Meryton High Street in Lacock, so that's where the rooms had to be found. There was only one building of a reasonable size, which we might believe formed the assembly rooms, and this was the Red Lion pub. Unfortunately, it didn't have one large room suitable for our use, so we decided to use its exterior only and to build the interior in the studio.

In doing so, there were many things to consider. We talked to choreographer Jane Gibson about the number of dancers and how much room they would need. Simon wanted the townsfolk to be able to sit at supper tables at one end and for there to be seating around the edges for spectators. We knew the room would be long and narrow, and we placed it as if it were going from the back to the front of the building. But it was obvious from the exterior that the room had a low ceiling, so we decided to imagine that it hadn't been purpose-built for assembly rooms but rather had started as an inn, the first and second floors of which had been knocked together, giving it a double height and three sets of windows at the front. This meant that the scale felt right for the numbers involved and that the interior and exterior looked like the same location.

TRANSFORMING LONGBOURN

The Bennets' house, Longbourn, was our main location. We had eight weeks' filming there and we needed several rooms, the principal one being the drawing room, where so many scenes take place. The script

Two of the small three-sided sets: Wickham's rooms in Newcastle and London.



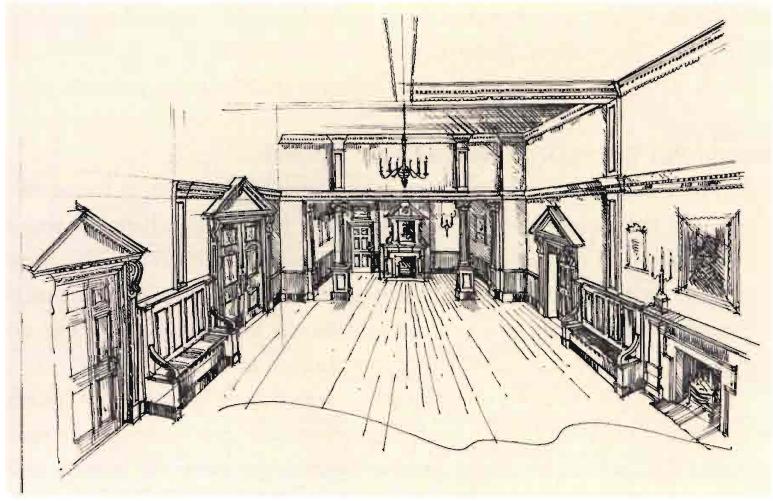
Studio floors: one wood, one painted lino.





ABOVE: Assembly room set under construction (top) and being dressed (below).

RIGHT: Mark Kebby's sketch of the assembly room.



also required a dining room, a hall, a study for Mr Bennet, bedrooms for the girls and Mrs Bennet, a staircase and landings.

To transform the house, Mark and Barry moved there three weeks before filming with a team of two carpenters and four painters. Sam settled the owner, Mrs Horn, in another wing and then organized the removal of her furniture and central heating. It was a very old-fashioned system with large pipes and radiators, so there was no way in which we could disguise it. Then all the electric fittings, ceiling lights, switches, sockets, wires and so on were removed and the carpets taken up.

Some structural work was also needed. We removed false ceiling panels in the dining room, blocked up the serving hatch to the kitchen, took out washbasins from the bedrooms, and built false walls and fireplaces to hide fitted wardrobes. Once all the rooms were stripped bare and cleaned we started the decorating.

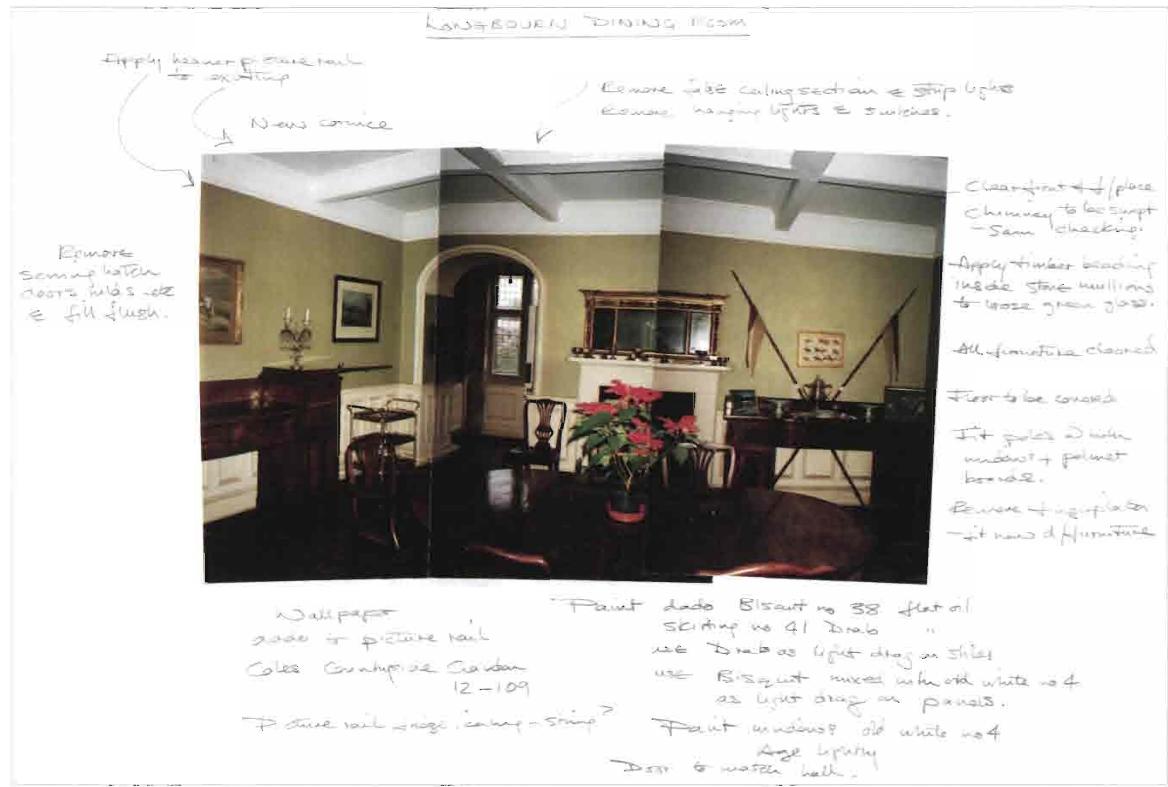
At the same time work was being done outside. The conservatory needed new doors, as the existing ones were obviously from the wrong period. We had to construct false fronts for all the stable doors. We needed an extra bit of roofing done, so we used a local roofing man, working in weathered stone. We always try to employ local craftsmen to work alongside the design team.

The gardens had to undergo some replanting. This can always be a tricky area to negotiate with an owner because people are so fond of their gardens. We can always repaint a room to make it look the same as before, but digging up plants is a trickier proposition.

We brought in Lynn Hoadley, a local gardening specialist who does a lot of film work. She took Mrs Horn round her garden and explained what needed to be replaced. Mrs Horn was very cooperative – out went her red busy lizzies and in came old-fashioned marguerites. There were a couple of things she felt strongly about moving, so we tried to avoid those when filming.



The Red Lion pub in Lacock, which became the Meryton assembly rooms.



WEATHER COVER

Andrew Davies had set a great many Longbourn scenes in the gardens and surrounding countryside, which was a risk because bad weather can make filming impossible.

It was decided that we should have an extra room, always at the ready, to be used if it rained. So we turned a small, square store room behind the dining room into a 'still room' – a place where Jane and Lizzy might go to hang flowers to dry or make rose water and where they might escape for a private conversation. Clare Elliott found all the recipes for cosmetics that young ladies might have made, and we tried to reproduce the props.

The danger was that a room with lavender drying and bowls of rose petals on the table would look a bit 'Laura Ashley'. With period design it is difficult, now that so many things have been appropriated by advertising agencies, not to make sets look over-glossy or false. It's a shame because the room would have looked like that, but now there's a danger that people will say, 'Couldn't they have thought of anything better?'

COLOURS

There is a palette of colours that was very popular at that time, but we simplified it somewhat to make it more accessible to us. The truth is that almost every colour was available to people in the early nineteenth

The dining room at Luckington Court with designer's notes listing work to be done to convert it into Longbourn.



Jane in the still room.



Wallpaper and paint samples.

century; it's just that certain colours were more fashionable. They preferred soft colours to vibrant ones: bluey-greens, different greys, a lot of dark greens. Derek Honeybun, our painter, had to be able to reproduce with paint almost any surface, including brick, stone and marble, and he had to be able to 'age' it convincingly. He observes how things age naturally and can recreate the effect brilliantly.

Overall, I'm more interested in using colour to convey information about character, mood or atmosphere than in using it simply for the purposes of historical accuracy. For example, the green we used for the assembly room is the kind of institutional colour that you see now in a lot of hospitals. We wanted the room to have a utilitarian look by comparison with the Netherfield ballroom, with its gold paper and sumptuous features.

Historically, the interiors of the houses would have been quite pale, with lots of soft whites, creams and lemons. This was a problem because the muslin dresses were pale too, so, if we were not careful, we knew the dresses would 'disappear' against the walls, giving the effect of floating hands and faces. We decided to keep the main drawing room at Longbourn pale and simple to show that the Bennets are not a pretentious family, but I checked both fabrics and flesh against the wall colour to make sure they worked.

I reserved the really rich, strong colours for places where we needed to make an enormous impact. Rosings was a deep jade-green with gold. I thought that if anybody was going to dare to have a good powerful colour, it would be Lady Catherine. I gave Lucas Lodge regal overtones with reds and golds, which accentuate the family's social aspirations and echo Sir William's constant references to the Court of St James. By contrast, Pemberley had to be in exquisite taste. Though the grandest house, I wanted it to have a sense of natural elegance. Darcy's family has been secure in its place at the top of the social hierarchy for many generations, so there is no need to impress. The rooms were already painted in very soft colours – pale pink, oyster and cream – which were perfect.

SOFT FURNISHINGS

Finding soft furnishings for a period production is a nightmare because so little of the originals has survived, and what has is usually beyond our budget. It's also difficult to find items such as crockery in sufficient quantity, so you have to buy contemporary equivalents. The skill lies in judging how much liberty you can take. For example, if I were given the choice of a moth-eaten but original carpet for the Rosings drawing room or an immaculate carpet that was incorrect for the period, I would choose the latter because it says the right things about Lady Catherine's character.

We couldn't afford to have fabrics for the curtains and drapes printed and it's very rare to find matching sets of the correct style and colour,



Storerooms in prop house.

so Marge Pratt, our set dresser, bought fabrics that were as near in design to that period as possible and then had the drapes made.

PROPS

Finding furniture is less of a problem. There are a number of prop-hire companies that specialize in different areas: period furniture, contemporary furniture, paintings, silver or lighting. It's difficult if other period films are shooting at the same time because their stock is depleted. Marj and Sara Richardson, who did the prop buying, had to furnish all the rooms not only with drapes and carpets but also with pictures, door furniture, other contemporary furniture, ornaments, fire grates and so on, and everything had to be hand-selected. In one warehouse they might find a table for Rosings and in another some chairs they hope will match it. This means that no one ever sees the set dressing all together until it arrives on the set, so that can be an anxious time.

Every item is unwrapped and checked against the paperwork when it arrives on location and when it is packed to go back. As props are paid for on a daily rate, it's vital to return everything as quickly as possible. It's like moving house every four days!

ACTION PROPS

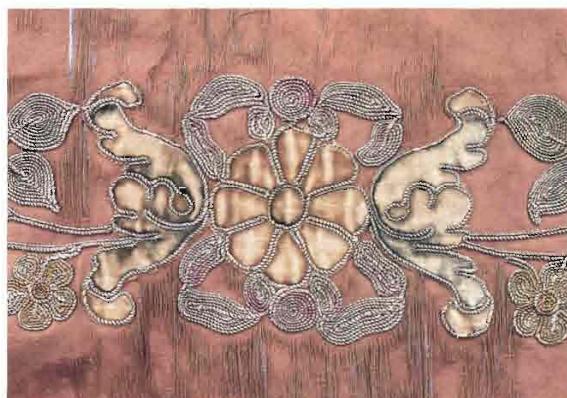
These are items that belong to particular characters. With the Bennet girls, for example, we tried to give each of them a set of things to do that might help to establish their characters. Jane Austen says that the girls were never taught to draw or be involved in the cooking. But we wanted to avoid lots of scenes in which everyone just sits and talks.

We thought that Jane, being the steadiest of the girls, is the only one who might do something really useful, so we gave her linen shirts and petticoats to mend. Because she is patient, she also has some of the intricate white embroidery work that was popular at the time. We gave Lizzy letters and books. Mary practises the piano and reads solemn sermons. Lydia and Kitty have all sorts of things – bits of bonnets, ribbons, feathers and glue for paper cutting. We felt they would often generate an enormous amount of mess and confusion and then simply abandon whatever they were making.

Having established all this, it was easier for John Collins, the art director responsible for continuity, to suggest what the girls might be doing during each scene.



Drapes for Mrs Phillips's house.



Fabrics and soft furnishings.

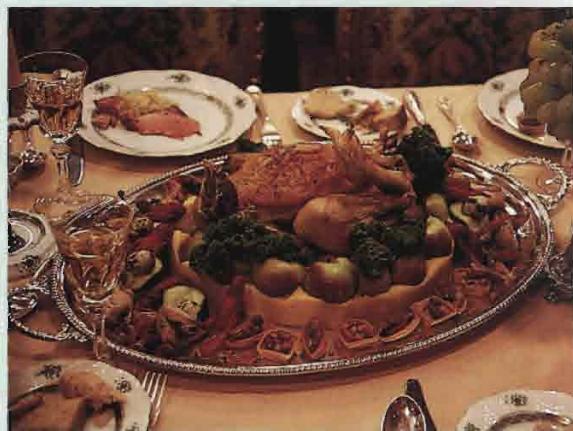
FOOD IN THE FILM

Much of the social life of the period was organized around eating and drinking. Giving and going to dinner parties was an important ritual, and, at the very least, all visitors would be offered tea. In the filming we wanted to use food as an indication of the wealth and social standing of the various families. Mrs Bennet is proud that she keeps a good table and serves soup that is 'fifty times better than the Lucases', but she is still anxious about inviting Bingley and Darcy to an impromptu family dinner. When they do come two days later, the menu includes partridges and a huge haunch of venison 'roasted to a turn'. When Elizabeth pays a morning call on Miss Darcy at Pemberley she is offered 'beautiful pyramids of grapes, nectarines and peaches', which shows that there must be extensive hot-houses and a large team of gardeners.



The Netherfield supper party.

'In the first dinner scene, I was placed in front of what looked like a large undercooked sheep. Being vegetarian, I found it a bit disturbing. From then on, I was tactfully placed in front of the decorative fruits.' (Lucy Briers)



'The period food looked stunning, but by the third day it needed as much make-up as some of the actors. I'm glad I only had to serve it!' (Neville Phillips)

Dinner scenes present great problems for filming. If a scene has to be shot again and again, the actors have to eat the same meal many times over, and always at the same places in the script; otherwise there will be continuity errors when the film is cut together.

Every time the shot is redone, the whole of the table has to be dressed afresh by Ron Sutcliffe and Mickey Boosy, the stand-by props team, so that it looks exactly as it did before: wine glasses filled to the same level, bread rolls unbroken, cheese uncut and so on. The continuity supervisor will remind the actors what they were doing during the shots – when they

<i>Roast capon on a bed of forcemeat</i>
<i>Crayfish</i>
<i>Lobster</i>
<i>Game pies</i>
<i>Roasted quails</i>
<i>Haunches of cured pork</i>
<i>Baked fishes</i>
<i>Bentam eggs with herbs</i>
<i>Vegetables and salads</i>
<i>Exotic fruits</i>
<i>Sweet meat pies</i>



lifted their spoons or cut their carrots. In the kitchen the film chef may be reheating the potatoes so the steam will rise as the lid is lifted. It was decided that wherever possible we would see the beginning or end of a meal, as soup or custard are easier to eat and replace than lamb cutlets. This doesn't mean that the tables look impoverished; at that time it was accepted that many dishes, from different courses, would be laid on the table at the same time. Everything had to look as if it had been made with equipment that was available in 1813. For instance, baking a loaf of bread on a griddle stone in front of a fire creates imperfections that won't be seen in modern cooking. The fruit and vegetables would have been organic and not uniform in size.

For the Netherfield ball supper scene, we asked chef Colin Capon to provide a sumptuous feast for forty to

contrast with the simple dishes at the assembly-room dance. On screen, we will see events that happen over a period of half an hour, but we knew they would take three days to film. Obviously the food can't age. Any food actually eaten by the forty actors would be replaced for each shot. But because the centrepiece displays were so elaborate, they had to remain untouched and reappear each day looking as fresh as when they started, even after many hours under the hot film lights. At the end of each filming day everyone's plate or glass would be photographed with a Polaroid camera, so that it could be recreated the following day. Everything was wrapped in cling film and refrigerated. The next morning all the dishes were re-garnished and sprayed with a scented herb oil. This was partly to make them look fresh and partly to disguise the smell that became very noticeable by the third day!

Dinner at Longbourn.



'The Bennets do a lot of eating in the film, so Ron, the stand-by props man, asked me what I liked to eat. I told him gooseberry fool was my favourite pudding and he kindly provided it for me. It was so delicious that during the first two takes of the scene I gorged myself. At the other end of the table Alison Steadman cannily toyed with a couple of grapes. It took two days to shoot this and I shall never be able to eat gooseberry fool again!' (Ben Whitrow).

VISUAL EFFECTS: Graham Brown and Mark Haddenham

For *Pride and Prejudice* the visual effects team provided a range of effects from candles and gas fires through to changing weather conditions, including rain, snow and frost.

Candles required the most attention to detail, as many of the locations had chandeliers and other light fittings incorporating modern features. Most of the time it was impossible, and sometimes forbidden, to remove these, so we had metal tubes manufactured, in a variety of sizes, to cover all manner of light fittings so that they would appear to be candles. A recess was built in at the top to allow us to light a stub of candle, and a drip tray was added to the bottom. The whole thing was painted in heat-resistant paint of approximately the right colour, and then dipped in genuine beeswax to make a perfect match with the candles of the period. During a day's filming, these 'candles' would need constant monitoring, and the stubs in the top would often need to be replaced ten or more times a day.

We were also involved in simulating flambeaux and Argand lamps, which were the other methods of lighting used during the period. The latter was a predecessor of

the modern paraffin lamp and burned an oil that is very similar to modern cooking oil.

Traditionally, snow has been made using either fire-fighting foam or, even more harmful to the environment, salt. Both of these options would have been out of the question at most of the locations, so the alternative we chose was paper. To get the snow effect, one needs reasonably coarse fragments of paper, but for the frost, which we used in the final wedding sequence, one needs a very fine, almost dust-like, grade of paper. The whole location is sprayed with a fine mist of water where the frost is required, and the paper dust is blown on top of this. The water then holds it in position. Clearing the area after filming is not so bad as it might sound, as the whole location can simply be hosed down, and the paper disintegrates in the soil without doing any damage.



From winter to summer in one step: our snow effects cover only the filming area.



COSTUME, MAKE-UP AND HAIR DESIGN



Dinah Collin, the costume designer, and Caroline Noble, the make-up and hair designer, had worked together before on other films, and this was a bonus, as they were familiar with each other's working methods. They kept closely in touch during the pre-production period, often exchanging research material, which was important, as their two design areas overlapped. For instance, they needed to know that the hats and headdresses that Dinah provided would work with the wigs that Caroline was having made. During this research time, both would meet with the director and producer to discuss their ideas, and agreement would be reached on the direction to follow. Simon Langton explains what he was looking for: 'There are few better-documented eras than the classical/romantic age of Jane Austen. What struck me most of all was the obvious sense of freedom afforded by the light, soft materials. I wanted pale colours or creamy whites for the girls, to reflect both their zest and their innocence. This meant we could keep the darker, richer colours and exotic fabrics for characters like the Bingley sisters or Lady Catherine de Bourgh.'

THE COSTUMES: Dinah Collin

I was contracted about eight or nine weeks before filming began, but I actually got to work unofficially the moment I knew I had the job. I started going to museums and collecting pictures straight away; I don't think I could have done it in eight weeks.

With a period project you can generally go to see whichever costumier has the best available stock. Financially, that is the most practical thing. But there wasn't any stock for me to use – the rails of clothes from the 1850s and 1860s went on forever, but the early 1800s rail was empty, which was terribly frightening. This meant that I was going to have to make most of the costumes, which is not only more expensive but also entails such a lot of effort and meant that I'd have to find all the fabric.





ABOVE: Source picture for hairstyles.

RIGHT: Lydia, Lizzy and Jane in simple frocks in contrast to those of the Bingley sisters.



EARLY RESEARCH

Miss Bingley and Mrs Hurst were 'very fine ladies ... but proud and conceited' and were 'in the habit of spending more than they ought' (Jane Austen).



I phoned various museums and worked out a plan of action. It is a very laborious process, gaining access to collections – you have to write letters and arrange appointments because they have very limited time for viewings. I visited many excellent collections in Bath, Brighton, Manchester and Worthing. A woman named Alison Carter in Winchester was terribly helpful, as was the London Museum. Unfortunately, the V&A was closed at the time, but I had a very interesting chat with Avril Hart, their expert on men's clothes. She told me that they had just been given a coat made out of a fabric they had never seen before. It's called partridge – a sort of fleck with a stiff cotton weave. When I went to Cosprop, the costumier I used, I found they had been making a 1780s coat out of a fabric called India, which

Miss Bingley: designer's sketch
with notes; finished costume and
make-up.

attach
with
tiny
pins/curly
curls }
enabling actual parting
'ear to ear) to be seen
dress in own hair backwards
over front edge of $\frac{1}{2}$ wavy
long short hair at nape + dress
small transformation
transformation (hair piece)
pin curled + water-
based over Anna's
own hairline + parting
(to give us short length
+ pin curled fringe
out of face - instead of
Anna's own one-
length bob)

attach
with
ductal
bands
& glue }

Some colour rubbed
into the front of cheeks
(they used colour paper(s))

v light
pale
base natural.
lip stain
(they used up)
paper

A little translucent
powder over all.

hard elegance plus!
longer than to
emphasize high waist
burning colours hard
& brittle Old gold
Braid for overdress
Tangerine
more curl to cheveux
pleasant feathers /
Keep height full
extra for hair decoration
gold fringe - movement?
longer pearl & gold
modern necklace
 $\frac{1}{4}$ " repart coral
stones - tangerine
hot colours - enamel?
GLITTER!





Mrs Bennet with Mr Bennet, who is wearing the Banyan coat (top), modelled from this source drawing (above).

was very similar. In the end we made one of Mr Bennet's long coats along those lines because it had exactly the right look.

I found some original clothes from this period, but they were often very, very fragile. Until the 1970s we used them extensively, but now these outfits are just too delicate. A lot of them have been put into what are called 'viewing rooms', which is useful for research because if you haven't got that as a basis from which to draw, then you're lost. Museums often have boxes of things that the curator hasn't had time to catalogue. Margaret Wicks, for example, who has been in the business for years, has a house just full of clothes. She brought me a little swan's-down nap and a tippet of exactly the right date. Having taken hundreds of photographs of clothes, it was great to find real things that I could actually use.

FABRICS

In 1813, in a family like the Bennets, everything would have been hand-made from patterns passed between families. Simon had described clearly the look he wanted; it had to appear fresh and light. I knew I wasn't going to be able to find the fabrics in John Lewis or Indian fabric shops. Then someone suggested I contact Amy Caswell, who had just completed a textile and print course at the School

of Art, Design and Textiles in Bradford. She was very interested in helping, and the principal of the college, herself a Jane Austen fan, suggested we should use the college's printing facilities, which were excellent. In practical terms, though, this proved a little difficult because of the distance between Cosprop in north London, where the costumes would be made, and the college in Bradford. I became very familiar with the M1 motorway during my many lightning trips.

It is really difficult to dream up prints – you can't just copy them because if you get something that goes slightly out, the whole thing can fall apart. And we didn't want to make them too simple, which would have been a shame for characters like Mrs Bennet, for whom we wanted more feathery prints. So we went through absolute torture before they came out properly. The timetable was tight because I needed the fabrics in time to have the frocks ready for the fittings. I remember one of Mrs Bennet's frocks just wasn't working. In the end we dipped the material in pale dye, and it turned out very well. There is a point where you have to say, 'That's good enough!' and move on.

Amy created patterns from a variety of sources – for example, a wonderful shop in Bradford called Rainbow Textiles, which has an amazing collection of fabrics. We found lovely cotton saris with borders and decided to make a frock for Kitty from one of those patterns, which we printed and then dipped in pale-blue dye.

The muslin frock was a very important part of a woman's wardrobe during this period. While women would often wear the printed 'washing frocks', as they were called, these were not considered appropriate for the evenings or for visiting. Then the muslin frock was worn with a petticoat of a different colour underneath. I remember panicking slightly about how we were going to make the frocks, since not even Rainbow Textiles had any muslin prints. Amy came up with the wonderful idea that we could print designs directly on to muslin. She photocopied designs from several books, and we selected appropriate ones for each character; she then transferred them to a screen and printed them. The only problem was that we couldn't press them with a hot iron or they'd dissolve. But the overall look was well worth the difficulties.

MAKING THE COSTUMES

The great advantage of Cosprop, our costumier, is that you can draw on a tremendous amount of expertise all in one place, as they employ thirty-five highly skilled people. What they offer is unique – the other costumiers don't even attempt it. It's a very collaborative service and you can drop in and consult them on any bit of the process. They not only have a large stock that they hire out but they also make costumes all the time to add to it.

All the costumes they made for *Pride and Prejudice* will ultimately go into stock on a 'new to hire' basis. This means that instead of paying an initial lump sum when you hire a costume for the first week and then an additional sum for every week you need it thereafter, you pay a lump sum and that costume is yours for as long as you need it. All the things we have made will go into what we call 'embargo' until the programme is transmitted, which means they can't be used on another production before *Pride and Prejudice* is broadcast.

A NATURAL LOOK

One thing everyone agreed on was that all the clothes should look as natural for each character as possible. I was really anxious that the costumes shouldn't look at all fey. The key is to make the clothes like real clothes from a wardrobe rather than a set of costumes worn by actors. This is always a prime intention, but with a period piece one must be extra vigilant. I try to ensure that the actors feel comfortable in what they are wearing and not stiff and ill at ease. I work out a plot for each character – essentially the central things for their wardrobe – and then discuss with each actor how they'd like to wear the clothes. It's hard to



Some of the fabrics used for making costumes.



Mr Collins reassures Lizzy: 'Do not make yourself uneasy, my dear cousin, about your apparel. Lady Catherine will not think the worse of you for being simply dressed.'

Elizabeth in curry-coloured coat on her visit to Pemberley.



find time for that process, but it is terribly important. Changes can be made during filming, but it means you have a framework from which to work. And as I am not on set all the time, it allows my team to say, 'This is what you and Dinah agreed. Are you still happy with it?'

ELIZABETH BENNET

For Elizabeth I wanted to create a wardrobe that complemented the direct and practical aspects of her character. I chose colours that had an earthiness to them – a lot of browns, for example; I particularly liked her in a curry colour. I think the straw bonnet, the one that has a scrunchy look, really suits her character too. I had seen one on display at Jane Austen's house in Chawton and had something similar made. Overall I wanted a nice, straightforward look that was pretty but not fussy. And since Elizabeth is a very active girl, it was quite important that she had clothes that allowed her to move very easily and naturally.

MR BENNET

I found a picture for Mr Bennet that I particularly liked. It had a sense of relaxed complacency about it, which seemed appropriate. He's not interested in going out and about in society, so he wears a lot of velvets

to be comfortable at home. We gave him spectacles and the banyan, a garment rather like a long dressing gown worn at home for warmth and comfort. In the days before central heating it would have been particularly useful.

MR DARCY

Colin Firth had a genuine interest in getting the wardrobe for Darcy right, which was a tremendous help. He has a very strong and virile quality to him, so the key thing was to make sure this wasn't diminished by the clothes, which can look rather sissy, especially the evening outfits.

We went through a laborious process, looking at various colours on him. He had a blue coat and a green one, and some in country colours, but we decided to leave the warmest tones for Bingley. Colin said he wanted to be saturnine, but didn't want to wear black, so I tended to go for dark greens and greys. Later on – maybe half-way through filming – he told me, 'I think I would now like a black coat.' One of the advantages of filming



DARCY
Colin Firth

over such a long period is that it allows actors to adapt their wardrobes as they become more comfortable with their parts, rather than my saying on the first day, 'This is all you've got.' I think the long, grey linen coat we made for him during filming was an important addition. Even though it is completely accurate for the period, it looks like something you could buy today, and this gives it a kind of contemporary relevance. After all, everything we're doing is an interpretation in the end – we aren't making a museum piece. We wanted to ensure that the clothes would look attractive to a modern audience.

THE BINGLEYS

Mr Bingley is such an instantly likeable and friendly character, I gave him warm colours and textures, like tweeds. He is less of an enigma than Darcy and needs to be a contrast to him. A gentleman like him would have had a great many coats, though probably all rather similar. I think you have to indicate wealth in the houses of the characters rather than in their clothes. We made an exception, though, with the Bingley sisters; we felt we could point out differences in wealth and class by contrasting their wardrobes with the pretty simplicity of the Bennet girls'. The Bingley sisters wear the equivalent of Gucci.

Darcy's source sheet: 'I try to find an image that gives a visual key to the character ... I then start to put other features with it and a fuller picture begins to form,' says Dinah Collin.



'I never in my life saw any thing more elegant than their dresses,' says Mrs Bennet.



'I think this cartoon, which appears in all the big costume books about the period, was the key to Lydia. It has such a jaunty feel to it.'



Adrian Lukis as Wickham.



I used a lot of shot silks from India, quite a lot of lace and much brighter and stronger colours – pinks and lime-greens, for example. Evening head-dresses were more elaborate and reflected the medieval influence fashionable during this period. Apart from wanting to look like Grecian columns, women aimed to look exotic, so they used rich colours with lots of wonderful feathers. We really wanted something that would stop the conversation in the village assembly rooms when they walked in.

HAIR AND MAKE-UP DESIGN: Caroline Noble

Early research

I went straight to the Victoria and Albert Museum; their reference library is the best and they have fantastic facilities for photographing material. I spent a week in there photographing hundreds of plates from books of the period at no cost at all. That's what's so wonderful about



Uniforms and liveries brought from Rome.

BARBARA LEIGH-HUNT (on costume)

'We're very lucky to have been working in the most wonderful locations on this production – that can be such an important dimension. There was a lovely touch, for example, picked up by Dinah, our costume designer, from a scene set in the dining room of Lady Catherine's house. There were these huge paintings of birds on the wall, some live and others after they had been slaughtered, in various attitudes of death. Then in the later scene where I confront Elizabeth and forbid her engagement to Darcy, there in my hat is a small dead bird. It's a delightful witticism, I think, as well as a visual comment on the predatory nature of Lady Catherine's world.'



the V&A; they allow you to do it as long as you're researching and are a member.

I looked at paintings of the period and bought an excellent book called *Regency Portraits*. This was a major source for the work that followed. As I was going through all the pictures, I started to think about the characters. Then I sorted the photographs into groups for each character, to make reference sheets to show Simon and Sue. Nothing is firmly fixed, of course, because once an actor is cast, the 'look' I'm thinking of may not work for him or her. But I am building up images all the time.

Screen tests

During this research period the casting was under way and screen tests were needed. I was sent details and photographs of the actors to be tested and prepared wigs or facial hair for them. Naturally, it's understood that all these will come out of the stock store, so it's unlikely that anything will fit perfectly. But it can help an actor to get into character and gives the director and producer a good idea of how the actor could look as that character. For instance, they might have auditioned an actress with long, flowing locks. But women's hairstyles in 1813 did not disguise the jaw-line. All the hair was lifted and pinned into a small shape, so the face was revealed. It's very important to see how actors will look on screen.

I also look at people's skin and their colouring. For example, Jennifer Ehle is quite fair, so we needed to see what she would look like darker, as Elizabeth is a brunette in the book. Fortunately she has dark eyebrows, and when we put her in a dark wig everyone thought she looked good. Simon thought the wig we gave her was too dark, so we had a slightly lighter one made for her.

The make-up team

In an ideal world, I probably would have had four assistants, but the production could only afford three. An assistant will always make up the same character because, however good someone's notes and photographs are, the effect is never the same when done by someone else.

I give a general brief, but then I think it's really important for my assistants to be allowed as much individual creativity as possible, because otherwise it's just painting by numbers. The characters are discussed in detail and a central 'look' is found. Then we get the actors' input, which is important. There can be problems when actors have a very fixed idea of what they should look like and aren't prepared to consider anything else. Luckily, that didn't happen on

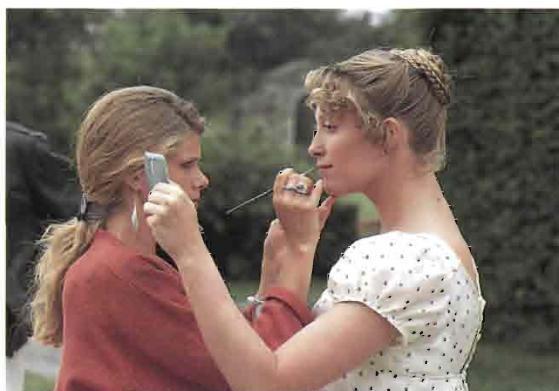


ABOVE: Mrs Hurst and the hairstyle inspired by this source picture from the Victoria and Albert Museum.



LEFT: Make-up artists at work in their caravan.

BELOW: Ashley puts the finishing touches to Susannah.





Lynn Farleigh as Mrs Phillips.

Pride and Prejudice. The only minor problem of that sort came during the ball, when one of the supporting artists kept adding pink and grey eyeshadow and thick mascara to the make-up we had done. She looked very odd alongside the natural look of the others. We kept taking it off and she kept putting it on!

In scenes where there were large numbers of extras, like the ball sequences, I would bring in more make-up artists to help out. The days are long; you have to start before most of the crew in order to get the actors ready in the morning, and you can't just down tools when the day's filming is finished. We have to remove all the wigs and facial hair, take off everyone's make-up and help anyone who wants to wash their hair. And the wigs need to be washed and set every night, which is a very time-consuming job.

Wigs

When any of our principal characters required wigs we had them hand-made by Ray Marsten, who is, I think, the best in the country and that's what you need if the wig is to be filmed in close-up. It's a long, painstaking process and it's expensive. So for most of the lesser characters, and all of the supporting artists, we used existing wigs from stock. I think that there is something like £1.5 million worth of wigs in stock at the BBC from past productions, but they're in tiny little pigeon-hole boxes, and you have to look through them all to find what you want. There are endless combinations of colour, size, shape, hairline and so on. They are all on computer now, but unless you know the wig number it takes a long time to find the right one.

THE WIG-MAKING PROCESS

My assistant, Philippa Hall, and I spent a lot of time sorting through



Hair is pinned tightly.



A stocking secures hair.



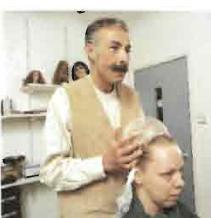
Detailed measurements are taken.



Cling film is stretched over head to make scullcap.



Hairline is marked with felt-tip.



This will be mould for hair-net base.



Days later, net base is fitted.



Hairline is sewn on net.



Colour for wig is chosen.



Wig is made: each hair is knotted individually.

wigs for the supporting artists. We phoned up everyone in advance and noted their details. I asked all the men to let their hair grow and warned them that they would have to shave off their moustaches. I then looked at the range of age, class, type and colour and tried to get an accurate selection of wigs together. I couldn't take enough wigs away with me on location to cover all eventualities, but overall it worked and we didn't have to swap much.

MAKE-UP CONTINUITY

The thing I probably spend more time on than anything else is continuity. I make a big chart of all the filming days, which has every scene marked on it and lists all the characters in those scenes. It notes what is happening in the story, what day and time it's supposed to be and whether it's an interior or exterior scene. I then add other important notes – for example, 'Lizzy gets muddy' or 'Rain' or 'Jane now has fever.'



As most girls in this period had short hair at the front (see source picture), Susannah kindly agreed to have two and a half feet cut off hers.



Sources for Mary.

It's hard to explain to people how essential continuity is. With the Netherfield ball, for example, all of our main characters, perhaps forty people first seen in the ballroom, move into the supper room. But we filmed the supper room six weeks after we'd filmed the ball. Obviously you'll remember some things about how you made up everyone, but there's no guarantee you'll remember

exactly, especially when you're working on so many people during such an intensive day. When we started doing make-up six hours before we filmed the first shot.

Darcy

I think most people imagine Darcy as very dark and aquiline. When I met Colin Firth for the first time he had fairish hair, cut very short, and a dreadful moustache that he'd grown for a part he was playing at the time. I think I actually said: 'Oh, God!' because I was so surprised. Simon thought he'd arrived 'looking like an unmade bed'. But Colin was very open to all suggestions. We asked him to grow his hair in the weeks he



'I walked on set in a new dress, which I rather liked, and Simon Langton took one look at me and said, "You look like a piece of Formica."' (Lucy Briers)



Source for Lydia's lopsided look.



Colin Firth as Darcy.

had left before filming. When it was long enough we dyed it and his eyebrows and lashes. His eyes are dark, so his adopted colouring certainly looked natural.

Jennifer Ehle

Because her hair is fair and was the wrong length we knew right away that we would have to wig her. We thought we'd have at least two wigs, so one could be prepared while the other was used, but in fact we ended up with three. As she was going to be wearing a wig for five months, she decided that she wanted her own hair cut really short to make it more comfortable. But it made our job a lot more difficult because we didn't have any of her own hair to use to cover the nape of her neck where the wigs fitted. The front of the wigs would be relatively easy because they were knotted on to very fine lace, rather like the lace a ballet tutu is made of, but because of the shape of the head wigs don't fit in quite the same way at the back. I felt sorry for Philippa, who was Jennifer's make-up artist, because there were a lot of nape shots in which the camera was shooting right up behind her ear. Philippa and I drew some sharp intakes of breath at various stages, but Rob Southam, the focus puller, who is married to a make-up artist, would always call us when he knew we needed to adjust things before a shot.

Contrasting the Bennet sisters

There wasn't a huge amount of variety in hairstyles during that period, so I had to work hard to make distinctions between the Bennet girls. Dinah Collin very much wanted to keep Lizzy's look simple, so I went along with that – beautiful and unadorned. By contrast, I wanted Jane to look classically Greek, a style that was popular at that time and is terribly elegant. I wanted to give her the most beautiful and ornate hairstyle of the Bennet girls'. Susannah Harker's hair was her own, though we did make it a tiny bit lighter to contrast with Jennifer's.

Mary, of course, is meant to be ugly and there's a reference to bad skin, so we did put her through a little spot phase! Lucy Briers was very game. She told us that her ears naturally stick out a bit, so we chose a hairstyle that would make them visible all the time. I was very cruel with the front of her hair: to make her look very plain we used quite a bit of grease on the roots so it looked unwashed.

As for Lydia, very early on I said that I'd really like her to be lopsided – sort of imbalanced, messy and tomboyish. I had found some lovely illustrations of this lopsided look. So Dinah and I worked on that. Julia Sawalha has this wonderful curly, slightly frizzy hair, which looks very right for the period, so she was really very easy. Kitty is a shadow of Lydia, and not as lopsided, though she wasn't as neat or precise as Jane. Both she and Lydia are very young anyway and consequently would have been given less time for the maids to do their hair.



'Dinah and I discovered that we both wanted to base Lady Catherine on a portrait we had seen of Queen Caroline.'



Benjamin Whitrow as Mr Bennet.

Lydia (Julia Sawalha) and Kitty (Polly Maberly).

'Mr Bennet was so odd a mixture of quick parts, sarcastic humour, reserve and caprice' (Jane Austen).

'Our life has few distinctions, Mrs Bennet, but I feel I may safely boast that here stand two of the silliest girls in England' (Mr Bennet in Andrew Davies's adaptation).



Alison Steadman in curling papers preparing for the Netherfield ball.



Mrs Bennet

Most people, if asked, would place Mrs Bennet in late middle age but, if you think about it, she's probably in her very early forties. She was very young when she married, possibly 18 or 19, and one imagines she started her family soon after. Jane is 22 years old, so she could be 40. Alison Steadman's own hair is incredibly

thick and heavy, but it was just not long enough for us to use. So we decided to have a wig. We thought long and hard about what colour to make her wig. Alison Steadman has fair hair, but darker eyebrows. In the end we made it dark blonde intermingled with some grey. And there was a lovely thing I found out about curling hair at that time, which was that they used broken-off and heated clay pipes. To protect the hair they would use papers in between the pipes and the hair and sometimes they would leave these papers in. We thought that, as Mrs Bennet is usually in a 'flutter with her nerves', it would be a nice idea to see Mrs Bennet flapping about with these papers in her hair when she was getting ready.

Mr Collins

I always felt that Mr Collins was sweaty as a character with a moist upper lip. Fortunately David Bamber has very silky hair, so we just added a little bit of grease and gave him a slightly low parting to suggest baldness. David isn't balding at all, but if you put a parting in low enough it looks as if someone is losing their hair and covering it up with one of those awful side sweeps.



David Bamber as Mr Collins.

MUSIC



CARL DAVIS TALKS ABOUT HIS WORK ON *PRIDE AND PREJUDICE*

How did you become a composer?

I started writing my own music when I was a child and then, in my teens, it became clear to me that this was something I wanted to go on doing – it was compulsive. I had been playing the piano since I was 7, and by the time I was 18 I was playing professionally. But it had always been in my mind that I wasn't headed for a straight, classical playing career because, almost from the start, I had been excited by all types of music and I wanted to do it all: opera, musicals, chamber, concertos – the whole range. At that time, in the late 1950s in the States, there were various choices. I could have gone to Hollywood to write music for films or stayed in New York and written musicals, pop or advertising jingles. None of these seemed right for me. Then in 1960 I came to England. I had always been in love with English literature, theatre and films; in fact, I had been a confirmed Anglophile since the year dot. So there I was in June 1960, working in London, and the message was coming across loud and clear that this was the place for me. Working as a composer and, later, as an orchestral conductor in film, theatre and television, I discovered that all those years of preparation, of working in the different areas of music and building up my repertoire, were actually paying off.



Melvyn Tan and Carl Davis discuss the score.

How did you come to work on *Pride and Prejudice*?

I've been involved in writing the scores for BBC adaptations of classic novels since the mid-1970s, and it's something I really, really enjoy. I've been a great reader from childhood, but I'd only recently started to read Jane Austen. I loved *Pride and Prejudice*; I thought Elizabeth Bennet must be one of the greatest heroines of English literature, and the book is wonderfully easy to read, with its strong themes and bright wit. I was quite seduced by it and longed to join Jane Austen in musical commentary. So when I heard that Sue was producing it, I battered on her door to be allowed to do it.





Lucy Robinson (Mrs Hurst) plays the piano on set.



'I had been given this piano music about a month before filming. Being new to it all, I thought I might really have to play. I have never practised so hard in my life! So when it came to the actual filming, and it was a muted piano, and I had an earpiece with Carl Davis playing so I could mime, I didn't know whether to be hugely relieved or sadly disappointed' (Emilia Fox)

How did you start?

I always begin by rereading the novel, to immerse myself in the world of the book and of the characters. With something like this, you are working with a very rich text – it's like working with a Bible. You can't go wrong if you stick to your Bible; you have such fertile inspiration for the music. At this stage I also make notes of any specific music references – whether, for example, any song titles are named, or dance tunes or musical instruments mentioned. In fact, these references were thin on the ground in *Pride and Prejudice*, although the story is shot through with scenes involving music. Well, imagine it: a world with no television and no movies, a town with no theatre – what were all those young ladies to do? They were all expected to play and sing, of course, and to show off these accomplishments at balls, parties and home entertainments. It was all part of the mating game.

My first job was to select the music that the television audience would see being played or danced or sung by the characters on screen, and Andrew had written a great many of these scenes. This is called the 'source music', and it has to be authentic, in the way that locations and costumes are. Sue, Simon and I spent a lot of time making our choices. It was easy to imagine what they might be playing; the period was contemporary with Haydn and Beethoven, Mozart had just died and Schubert was just starting to write music.

The real fun, of course, lies in choosing music that adds to the dynamic of a scene or gives a little lift to the characters. For example, poor old Mary, who is the plainest of the sisters and doesn't have much going for her, grinds away at practising the piano but is really not very good. She's expected to churn it out, though, at small gatherings, when people want to roll back the carpet and dance. But when she insists on playing and singing at the Netherfield ball, it's a terrible embarrassment. For that we chose a Handel song, beautiful if played well but just enough beyond Mary's range, poor thing, for it to be appalling. And then, to underline Elizabeth's embarrassment, we chose a very flourished, showy piece for the much more accomplished Bingley sister to play, and it's performed very much as a put-down – the London set versus the Bennets, if you like.

What about choosing the dance music?

This was a very important element of the source music, and Jane Gibson, the choreographer, was involved in those sessions. She had already researched the dances she wanted to use and so was able to tell us, 'These are the steps, this is the number of couples and they need to go around this many times,' and so on, which was a tremendous help. So we worked through the various choices, with me at the piano and



Jane dancing all the movements around my studio and everybody chipping in: 'Nice dance but boring tune,' or 'This is a dialogue scene; we need something sustained for this one.' Jane had to make sure the tempo was right and would sometimes ask me to add bars to give time for couples to get to their places, or she would tell me, 'I need an ending for this one for the reverence' (that's the bow or curtsy). It took quite a time but was great fun.

What happened then?

I arranged all the source music, and there's so much that we spent six hours recording it. It's necessary to pre-record it because, even if we are using real musicians in the film, as we did for the two ball sequences, we can't let them actually play their instruments. We need to have complete control over the sound and you can't record dialogue against music, so the musicians or actors have to mime to the playback tape. To help them, they are given tiny earpieces, hidden by their hair, which are linked to the recorded music.

For the two balls we wanted a great contrast of sound. The Meryton assembly rooms needed a rougher, cruder sound, so we used a trio playing authentic instruments. The musicians we found were really village players who provided the music for barn dances. They had a style of

The orchestra playing at the Netherfield ball.



'I drove my fiancé mad by practising the dance tunes for up to two hours each day. Eventually, whenever he saw me move towards the piano, he'd rush out for a long walk' (Lucy Briers).



Carl Davis's score for the title music.

'What fun it is to imagine whether Haydn might have written the score, or some rather derelict student of Schubert.'



Title music is copied for music-recording session.

playing – a coarse kind of sound, very vigorous – that was just right for us. For the Netherfield ball we imagined that Miss Bingley would have ordered the musicians from London, so we used a larger group with more sophisticated arrangements. The musicians were then booked to appear in the film to ‘play’ at the dances. They were all forbidden to have their hair cut for the intervening ten weeks and warned that beards and moustaches would have to be removed.

I decided that I would play all the piano pieces we see performed by the various young ladies in the six episodes. I had great fun trying to reflect their different levels of accomplishments but kept getting messages from Sue telling me not to be so heavy-handed when I was playing as the shy 16-year-old Georgiana Darcy!

Although the actresses don’t actually have to play the pieces, they must look as if they do. It looks false if you never see the pianist’s hands or if they seem to be at the wrong end of the keyboard. So tapes of the pieces and sheet music were sent weeks ahead of the filming to the actresses concerned, and they were offered teachers if they needed them. We were very fortunate in that both Lucy Briers (Mary) and Emilia Fox (Georgiana) are both accomplished pianists and so were able to play with exactly the right degree of confidence.

All this work – choosing, adapting, arranging and recording – is done in the pre-production stage. It’s only when filming is finished that I start on original composition, when I write my score. The question arises then of what I can bring to the whole show through the music I produce.

What do you hope that might be?

My credo is that the script begins at the very first note of the opening music because, from the first sounds, the audience is already unconsciously absorbing a great deal.

Before any of the story starts, the music will be telling the audience the kind of experience they are about to have, informing them of the atmosphere, style, themes – whether what they are about to see is scary, witty, a love story, a gritty drama, whatever. And the more precise you can be in establishing these things the better, because it helps to sharpen the audience’s expectation of what’s about to come. It’s the one place without dialogue or sound effects, so it’s the main chance the composer has to make a statement.



What were you trying to say with the opening music?

There were two main things I wanted to communicate. The first was to pick up the essence of the book – its wit and vitality, its modern feel, something of the character of Elizabeth and her family. I worked through something very lively and bright for this and then, without my being conscious of it, a slight hunting refrain crept in – which, of course, echoes one of the main drives of the book, the hunt for husbands! And this was linked with my second theme, which was marriage and affairs of the heart. This is what the story is about. Should these girls be looking to make a sensible match, or should they hold out for a marriage based on love? Sense and sensibility run through all Jane Austen's books; heart versus mind, practicality versus feeling. I tried to address the two themes and to reflect their polarities in the music I wrote.

How do you set about composing the score or background music?

We do it episode by episode as each finishes, and this is where I always say, 'Thank heaven for video.' In the old days I spent a lot of time viewing in extremely claustrophobic editing rooms. Now, as soon as each episode has been edited, it is copied on to time-coded video, which means you get a little clock on the screen giving a reading down to a twentieth of a second. It's marvellous! I'm sent the videos and can work on them in my studio at home, with my piano to hand. I watch them as much as possible before the producer and director come round to start on what we call 'spotting'. This is exactly what we do, in fact – we spot the precise moment when a passage of music will start and finish. There's a lot of discussion about how we want the music to work for a particular scene, and I make notes and give each piece a title to help me, like 'Mr Collins Makes His Journey' or 'Property Theme'. Then I have to compose it all.

Sue and Simon will come back a couple of weeks later and I'll play what I've composed. I don't use sophisticated synthesizer equipment. With the video on the television, I play the music on the piano and sing along as the strings or horns or whatever. Great fun! If they like it, it's faxed to the copyist, who will print out all the orchestrations. And we immediately start 'spotting' the next episode.

Are you using a full orchestra for this score?

No, I'm not. But that's a most important question, which I have to think



Carl tries out the music against the video picture.



Sue, Carl and Simon at a 'spotting' session.

Carl Davis conducting: 'I'm seduced by this wonderful book, and I start joining Jane Austen in musical commentary.'



Carl conducts the orchestra at the music-recording session.



Melvyn Tan plays Darcy's theme on the fortepiano.

about very early on: the character of the sound. If we'd been doing a vast Victorian novel, then I'd have had no qualms about going for a huge symphony orchestra, but it wouldn't have been right for this. I wanted the sense of a small town in 1813. The merit lay in containing the sound. The model I started from was a marvellous Beethoven septet that was written just about that period. It was enormously popular at the time, and I thought that was the sound I wanted for the intimate scenes in *Pride and Prejudice*. For the longer scenes, where the story is sweeping along, I use a group of eighteen musicians. Early on we made what I felt was a very exciting decision, which was to feature one of the outstanding instruments from that period – the fortepiano. This was the forerunner of today's piano and produces a unique and fascinating sound, quite different from that of the modern instrument, and it was just what I was after. And we were incredibly lucky to find both the right instrument and the player for it – in fact, not just a player but a real star, Melvyn Tan, who plays beautifully. He completely captures the essence of that time.

How much practice time do the musicians have before recording?

I'm sure this will surprise people, but they have none at all. They turn up at the recording studio and see the score for the first time. We made an exception, though, for Melvyn and sent him his part a couple of days ahead; we knew we were going to make a lot of demands on him, with a very rapid rippling up and down the fortepiano keyboard, so we decided to give him a sporting chance. The others had no preparation time whatsoever. But this is the great characteristic of London's session musicians; they were all hand-picked and this means you can move very fast. We had nine three-hour recording sessions in which to do everything, but they have no fear. It's one read of the score and off we go!



In the sound gallery at the recording session.

DANCING



In Jane Austen's time dancing was an integral part of social life. Given her own love of dancing and the crucial role it played in courtship, it is no surprise that she set many key scenes in the book at dances or balls. This provided the production with an exciting opportunity – here was the chance to bring this vital part of the story vividly to life. The challenge was to find the appropriate dances and then teach them quickly to a large cast, many of whom had never danced before. For this daunting task the team sought the considerable experience of Jane Gibson, who has not only an in-depth knowledge of historical dance but, as a well-known teacher of movement at drama schools, also the experience of working with actors.

'Pride and Prejudice' was a fantastic job for me because it called for exactly those things which interest me, that is to say the social dimension of dance; how dance is both a reflection of a society and a clue to the way people think and feel. As we know, it is a very important element in *Pride and Prejudice*. Significant things happen during the dances. So it was good to find that the director and all the production team were enthusiastic and agreed that it is an important aspect of the story. The first thing I did was reread the book and make a note of all the references to dance. I knew a lot of the dances from the period already, but I started to do quite a lot of additional research. The end of the eighteenth century is a very interesting time, as it's moving into this tremendous period of change.'

THE HISTORY OF ENGLISH COUNTRY DANCE

The so-called English Country Dances are England's great contribution to Western European dance. In France there was the Baroque, which centred on Versailles. Baroque dance is wonderful – the nobles danced superb minuets and sarabands. They were introduced to England but didn't take off in the same way. Because Versailles was the epicentre of French society, everyone across France copied what went on there. In England we went a different route, very much to do with Englishmen in their wonderful houses on their country estates. Out of that came their fondness for what is called the English Country Dance.



Jane Gibson (back, right) and members of the cast in the rehearsal room.

'Now, this is a very confusing term because when one says "country dance" one thinks of a village green with people leaping about with bells and ribbons, but in fact it was very popular at court and owes much of its development to its popularity there. When Elizabeth I went on her grand progresses around the country, she saw villagers dancing on village greens and because she liked the look of the dances she introduced them at her court. Then the dancing masters made up further dances, which were purely court dances. So that is where the root lies of what is now called the Old Country Dance.'

'What became known as the New Country Dance was developed at court at the time of the Restoration and came to its full flowering towards the end of the seventeenth century and throughout the eighteenth century. We know that both Charles I and Charles II danced these new figure dances, which formed beautiful spatial patterns on the floor. This patterning really interested people and often held special meanings for them. Although they appear quite complicated, one has to remember that dancing was absolutely essential to people's existence – at that time everybody danced. There were many dancing masters who gave classes. Quite often people had individual, private dancing lessons at home. There's a lovely story in Samuel Pepys's diary; he gets quite flustered because his wife's dancing master visits very, very often. He becomes so suspicious that after one dancing lesson, he races up to the bed to feel if it's warm!'

In her letters to her sister Cassandra Jane Austen makes very clear her own passion for dancing: 'We had an exceedingly good ball last night. James deserves encouragement for the very great improvement which has lately taken place in his dancing... I spent a very pleasant evening. There were more dancers than the room could conveniently hold, which is enough to constitute a good ball at any time... There were twenty dances, and I danced them all, and without any fatigue...'

'All the references show how central dancing was to everyone's life,' says Jane Gibson. 'This is quite hard to get across to a modern audience because now you wouldn't expect, for example, an intellectual to dance – in fact, you'd expect him not to – whereas in those days this root was still coming through from the Renaissance: Elizabeth I promoted men who could dance well because she thought that was a sign of their intelligence. Accomplished dancing was linked with high achievement and grace and harmonious thinking.'

'This is what we have totally lost in our century. According to Belinda Quirey, who is the world authority on historical dance, the break began with the French Revolution in 1789. Baroque had been the apotheosis of dance, with the most superb dancing. Then there was a huge shift of consciousness away from our relationship with God to the importance of the individual.'

Jane Austen is exploring much of this in her work. In her later

Longways dancing for as many as you will' at the Meryton assembly rooms. 'To be fond of dancing was a certain step towards falling in love' (Jane Austen).





The Apted Book of Country Dances.

novels, such as *Emma*, she talks about the waltz that was coming into fashion and the enormous change that this represented. Waltzing was the physical manifestation of all these changes, in that couples turned towards each other; they were no longer dancing with each other in groups, with other people watching them and deriving enjoyment from that. But in *Pride and Prejudice* these changes haven't yet happened and she talks only of longways dances.'

TYPES OF DANCES IN PRIDE AND PREJUDICE

Jane Austen writes that Darcy watched Lizzy "going down the dance", and this is because there was a development in England that came from the building of the assembly rooms, which were long and narrow. People moved away from dancing in squares, with four couples, towards what is called "the longways progressive for as many as you will", where one couple follows behind the others all the way down the room. The shape of the room called for these particular dances, and they are the ones we see in *Pride and Prejudice*.

'Now, with longways dances you have what are called dupal minors and triple minors. This means that they are danced in either sets of four or sets of three. What I discovered was that at the end of the eighteenth century they were very keen on the triple minors, where three couples dance. An observer perhaps might not detect the pattern – it just looks like two long lines – but they are actually dancing in sets of three. The first couple progresses down the room, the second couple progresses up towards the music, followed by the third couple. This means that everybody dances with everybody else and you're not stuck with your partner. The whole point is to integrate.'

'The other reason why triple minors were popular is that the third couple would dance very little, which gave them more time to stand still and talk to each other. We have to remember the

The music and instructions for 'The Comical Fellow', danced at the assembly rooms.

5. The Comical Fellow

(1776) Longways for as many as will.

MUSIC.	MOVEMENTS.	MUSIC.	MOVEMENTS.
	(DUPE MINOR-SET.)		
A1 1-2	The first man sets to the second woman, moving forward.	9-12	Crossed hands, and cast off one place (progressive).
3-4	He retires four steps.	All clap four times (on the first and second beats of bars 9 and 10), and turn partners half way round.	
5-8	He turns her once round.	B2 1-8	Hands-four eight steps clockwise and eight steps counter-clockwise (sl.s.).
A2 1-8	The first woman does the same to the second man.	9-12	As in B1.
B1 1-8	The first couple lead down the middle eight steps, turn, skip back to places with		NOTE.—The Editors have substituted the two half-turns for a turn-single (in B1) and a "turn your partner" (in B2).



Filming the dancing on the Meryton assembly rooms set.

BELOW: Filming the assembly rooms.

BOTTOM: Julia Sawalha (Lydia) and Polly Maberly (Kitty) learn the dances.



importance of the dance to wooing and courting. In a dance girls were able to do what they weren't able to do anywhere else, which was to be with a man unchaperoned. This is why they talked to each other as they danced. They had more privacy in a dance than they would have anywhere else. A man might ask the woman of his choice for two dances, as Bingley does with Jane at the Meryton assembly. That meant they could spend a lot of time together because, if the set was long, the dances could go on for some time.'

DANCE REHEARSALS

Some fifteen separate dances had to be chosen, choreographed and rehearsed before filming could begin. Simon recalls how they were put together: 'Jane Gibson had this wonderful book from the period called *The Apted Book of Country Dancing*, which has all these Country Dances with instructions on how to do them. They have wonderful names like 'The Shrewsbury Lasses', 'A Trip to Highgate' or 'Mr Beveridge's Maggot'. So we went to composer Carl Davis's studio and worked our way through them.'

The two most important gatherings in the film are the assembly at Meryton, which is the village-hall affair, and the elegant private ball at Netherfield, and dances were chosen to contrast the two events as much as possible. There are also many smaller party scenes in which the younger girls suddenly decide to roll back the carpet and dance. This, in effect, means that Lydia and Kitty are seen dancing every single dance during filming, whether it is at the assembly rooms or at Mrs Phillips's Christmas party. Julia Sawalha and Polly Maberly had to learn all fifteen dances over a three-day period. They spent practically twenty-four hours dancing.

THE MERYTON DANCE AND THE NETHERFIELD BALL

'Although people would have danced the same dances at Meryton as at Netherfield, some would have been much more popular at the assembly than others,' says Jane Gibson. 'For example, at Meryton they want to enjoy themselves. They're from a different class. The occasion is all about the community – the butcher, the baker, the candlestick maker – getting together to enjoy themselves. They are less concerned with elegance and might kick their legs up a bit. So I chose faster dances in jig or reel rhythm. But, if you look closely, you'll see that the dance forms are the same; the difference is in the style.'

At the Netherfield ball Darcy and Elizabeth dance together for the first time – an electric moment that needed just the right music and movement to complement the mood. For Simon it was one of the most challenging aspects of the filming: ‘The scene was five and a half pages long, with Elizabeth and Darcy having to dance and talk at the same time, which is the sort of thing a director dreads. I wasn’t sure how to do it at all, but I thought if the dance was right in the first place, then something would evolve out of it. I loved the music immediately, but the moment I saw “Mr Beveridge’s Maggot” danced collectively I knew it was perfect.’

Jane Gibson, who knew the dance well, felt the same: “‘Mr Beveridge’s Maggot’ is a beautiful dance with a fantastic spatial pattern. It is satisfying to dance and pleasing to watch because there is such a sense of harmony about it.

‘I used to think it was called a “maggot” because the movement of the couples up and down the room was like a maggot moving through putrefying matter. But then I found out that a “maggot” was a “fancy”, and there are many dances called maggots. Mr Beveridge would have been the dancing master who devised the dance, so it was really “Mr Beveridge’s fancy”.’



Andrew Davies: ‘At the Netherfield ball there’s a conversation between Darcy and Elizabeth that’s almost like a fencing match caught in dance. It echoes a tango or a *pasa doble*. There’s a lot of stamping feet, they come together and they part, and some turns they make are like the turns of a matador. You get a sense of combat as well as dancing.’

BELOW: The Netherfield ball.





Alf Tramontin, the Steadicam operator, prepares to film the main dance at the Netherfield ball, using the camera as if it were another dancer.



Lydia and Kitty are horrified when Mr Collins threatens to dance with them.



Polly Maberly:

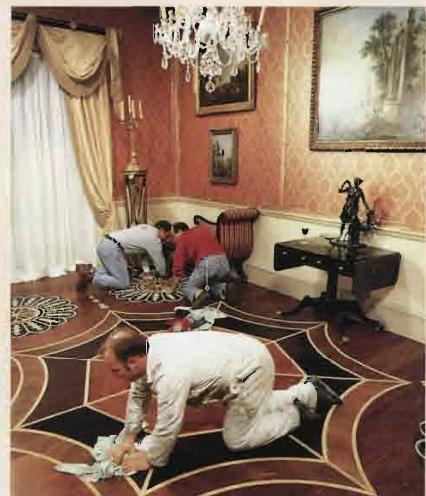
'When we tried to film the dance in Lucas Lodge, where we just roll back the carpet and set off, someone had obviously spent the night polishing the wooden floor and we all went slithering; it was like an ice rink! People immediately ran in with turps to get the polish off, as we're always racing against the clock during filming.'

After much scrubbing we tried the dance again, but it was still lethally slippery. Then someone said that Coca-Cola would do the trick. There was a quick sprint to the canteen and cans of Coke were poured on the floor and spread with the mops. When it dried, we began the scene again; the cue for the dancing was given, the piano started, we ran on to the floor and all stuck fast!'

Jane choreographed the dances and in just a few days managed to teach them both to her professional dancers and to the cast. Once the actors felt comfortable with the dances, Simon began to rehearse the scene with dialogue: 'Colin and Jennifer got the dance under their belts amazingly quickly, and then we tried it with words. We did it over and over again, and it became more natural. If they missed just one step, though, there was a domino effect and everything would collapse: we'd have to start again. I had decided to use a Steadicam (a camera mounted on the body of the operator), so it could move with them at the same pace; it was like another dancer and was much more spontaneous than a mounted camera could be.'

'We had only three days to film the ball. We were using this large mansion and it was costing us a fortune; the money started ticking away the moment we arrived. It was such a complicated scene, I can remember the feeling of stark terror that we were going to fall behind. I saw a hundred people, all beautifully done up in costume and make-up. I knew everyone had been up since five o'clock getting ready, and they were all staring at me, waiting for instructions. Fortunately, we had planned it meticulously and we knew exactly the shots we were after.'

'One of the difficulties of shooting a progressive dance is that the couple has to go right from one end of this huge ballroom to the other, which takes a long time. So at one point we cut to the orchestra playing and then to a wide angle of all the people dancing. When we cut back to Darcy and Lizzy they were further down the line. It was a kind of time dissolve and allowed us to capture the beauty of the pattern that Jane had created without arresting the narrative thrust of the story.'



The Art Department desperately tries to remove wax polish from the floor.

FWO WEEKS TO GO . . .



By this stage all the parts have been cast, and the supporting artists for the first half of filming, at least, have been selected. The Costume Department has all the actors' measurements and, indeed, has already seen most of the actors for fittings. The make-up designer will have photographs of the cast, and her team of assistants will now join her for a series of make-up and hair tests on the actors. Simon and Sue are present at as many of these as possible. It's too late to have strong opinions about dress and make-up when actors walk on to the set to start filming.

The main locations will have been secured, and the location manager will be making the final arrangements for telephone cables to be buried and aerials removed. The design team will be working on the alterations to the first location and will be costing the building of the studio sets. Props are hired, curtains sewn, wallpapers printed, shop and inn signs painted and furniture re-upholstered.

The caterers have been booked and sent details of any special diets required. Hotels and transport have been arranged, the dances chosen, the source music recorded and a suggested filming schedule produced. It's a very busy period, and good preparation is vital. There will always be unexpected problems during filming, but with a strong basis of detailed planning, it's always easier to deal with the odd surprise or difficulty.

During this period the director of photography, John Kenway, will join full-time: 'Before this, I would expect a couple of meetings with the director and producer and, if possible, the designer, so that we can discuss in general terms what we're aiming for. The biggest challenge for me is achieving the look that everybody wants. With a period piece, particularly something as well loved as *Pride and Prejudice*, achieving that look and making sure that everybody is happy with it can be difficult.'

'Then one has to go through the scripts and break them down, usually into scenes to be shot on each location. I put all those scenes together, so that when we get to the location we're not likely to forget a little night scene and fail to discuss it because time can be very short on a recce, and there's a lot to sort out.'



Lucy Briers having a costume fitting at Cosprop.





Simon discusses how he anticipates shooting the arrival of a coach with John Kenway.

Lighting Equipment

Camera Barney
 Tall and Short Legs
 Super Pewee Dolly
 Soft Wheels
 Gib Arm Ubangi
 Bazooka and base
 Hi Hat
 Elephant Feet/Paganninis
 2 x 12K HMI Chokes
 6 x Kittens
 6 x Peppers
 6 x Zap Lights
 2 x Clip on Bashers
 6 x Blondes
 8 x Redheads
 1 x Arri Easy Up
 2 x Gladiators
 14 x Italian Wind up
 4 x Baby Stands
 4 x Hi Rollers
 12 x Pole Cats
 10 x Barrell Clamps
 6 x Big Bens
 4 x Swan Necks
 10 x Turtles
 2 x Trombones
 2 x Boom Arms
 1 x Train Effect
 4 x Honka Bonka
 6 x Ulcers
 4 x Yashmacks
 18 Hanks Sash
 300 Crocodile Clips

RIGHT: Lighting the two dance scenes.

THE CAMERA RECCE

On a project like this the camera recce will take several days. All the relevant personnel will set off on a coach together, touring around the locations to be used. The idea is to discuss every scene in the film in the actual place where it will be filmed and to sort out all the problems for each department. How's the scene envisaged? How can it be lit? Is it supposed to be day or night? Are we allowed to use real candles? Can we erect scaffolding? Will there be problems of sound from a motorway or from aircraft? Will there be any local activities during filming that will disrupt us? Where can the generator and the lighting equipment truck go? Will we need a crane? Is there water for the caterers, for the make-up caravan (so hair can be washed each day), for the mobile loos? Is there sufficient space for parking everyone's cars? Where will the mobile production office fit? And can we install telephone lines?

The main thing that has to be sorted out is: will the schedule work? As John Kenway says, 'It's important to plan with the gaffer the amount of work you're going to have to do each day and strategies for moving around equipment, generators, lights and cables. It may be physically impossible to make things work as scheduled on a particular day, so we will talk to the production team and the schedule may be changed. The more time you can save by careful planning, the more stress you are taking out of the job.'

'Liam McGill is the gaffer. He's my trusted person in charge of the sparks (electricians) and not just an electrician but a planning man, the man I go around with and to whom I say, "Look, this is what I want. This is how I'm lighting it," or "Have you any suggestions for doing something with the light up there?" He does all the planning, orders all the lights, the cables, the distribution and generators, the rigger needed for the big lights, the scaffolding and all the towers: everything technical that's needed. I just have to say to him, "That's what I want – can you sort it out?" His is a complicated job; he has to order up enough equipment to cover you in two lorries, one of them a generator, all the flags, the stands, the filters – you wouldn't believe what's in the back of the lorries.'

'The biggest problem facing us on this recce was that most of our main locations were owned by the National Trust. The rooms were very



large, which meant a lot of light, a lot of power and hence a lot of manpower – all costing a lot of money. It also meant that there were restrictions. You could not put in overhead lights because they just would not allow it. If you had a very valuable plaster



ceiling and cornices, or walls covered in brocade, there was no way of hanging up lights without damaging what was there. Normally one would attach scaffolding beams across a room, tight against the upper walls. But these were valuable houses, hundreds of years old, and we couldn't do that. We were given very strict guidelines about where we could not put lights or use candles. We were told that all the cables had to be wrapped to protect the floors and that all the pictures had to be protected from the lights by large polystyrene baffle boards. All this took more time and made the job of lighting much more difficult. There were specific problems in some of the houses. At Belton House in Lincolnshire the room in which we were to film had an oil painting covering an entire wall – 40 feet by 35 feet – and because it had recently been restored it had new varnish on the whole lot! It was a glorious painting, and Simon wanted to have it in the back of shot for the Lady Catherine de Bourgh scenes, but lighting it without reflecting all the lamps was a real test.

'In Brocket Hall, which we were using for the Netherfield ball sequence, the room we wanted to light was 60 feet by 25 feet, and Simon planned to see the whole room in some shots. Liam, the design team and I had to solve this problem together. It was finally agreed that we would erect fourteen very small scaffolding pillars down both sides of the room, which would be covered with evergreens and flowers, so we made a virtue of necessity by suggesting that Mr Bingley had spent a lot of money at the florist's for his ball.'

During the recce the design team explains exactly what will be done to each location before filming, indicating which furniture will be removed from interiors and preparing ground plans to show where everything will be in the room. It may be decided that muslin drapes are needed at the windows to obscure a view or to assist the lighting.

One problem encountered at the Longbourn location was that enormous film lamps outside the windows needed to be placed on Mrs Horn's treasured flowerbeds. But exterior scenes were also filmed, showing the same flowerbeds, so we had to make sure they were

ABOVE LEFT: Lady Catherine in front of the enormous painting at Belton House.

ABOVE RIGHT: Simon tries out her throne.

Scaffolding poles disguised by foliage at Brocket Hall.





Lighting platforms built to protect flowerbeds.

protected from lamps and heavy boots. The solution was to build low scaffolding platforms that could be speedily removed and laid over the flowerbeds without harming the plants.

THE READ-THROUGH

About two weeks before filming everyone involved in the project is invited to the read-through of the scripts in the BBC rehearsal rooms. In the case of *Pride and Prejudice* this meant seventy people gathered together for the first time. In fact, it was the only time some actors were to see each other if they were involved in different scenes. With so many people, we decided to organize a seating plan, so we could make sure that the right groups of actors were together for their scenes and to give Simon a sporting chance of being able to introduce everyone by name.

Lucy Briers was grateful for this: ‘On my first job, when I’d just left drama school, I went to the read-through. I didn’t know what the form was, so I just grabbed a chair and sat down, and then found, to my great embarrassment, that I was between the leading actor and the producer.’

As Simon Langton says: ‘It’s a nerve-racking time. Everyone feels that they are on show for the first time, and we were very aware that we had about five hours of reading to get through – a daunting task. We were worried that the energy might disappear during the day. Some people say: “Oh, it’s only a read-through. It doesn’t matter how you read it.” But I remember hearing about the read-through of *Othello* when everyone turned up at rehearsal in sweaters and gym shoes, smoking cigarettes and sitting down feeling a bit tired. Suddenly Olivier came out with this extraordinary performance and everyone woke up and thought, “This is the read-through!” Well, at ours Alison Steadman had the same effect. She took off like a bolting chariot with amazing energy, force and pitch – it was wonderful. And you saw people wake up and then decide to join in, which made all the difference.’

REHEARSALS

We had a week of rehearsals which, compared with theatre, is not very much. But sometimes with filming there is no rehearsal at all. Simon Langton found it essential. ‘Most of the time was spent discussing the scripts. The rehearsal period is really a chance for the actors to do what there is not time for on set, which is to try things out, take risks, get things off their chests and get to know each other and relax into their parts. There are some very complicated relationships in *Pride and Prejudice* – and, don’t forget, we were to film scenes out of order, so, for example, the first proposal scene was filmed before the characters had actually met in the story. It’s hard enough for the actors to do this, but without some rehearsal it would have been impossible.’



Julia Sawalha and Adrian Lukis in the rehearsal room.



Another essential was for the actors and dancers to learn the dances, to practise (or, in some cases, start to learn) horse riding, to brush up their fencing, to take piano lessons and singing-to-tape sessions. In this way, all the skills needed would be ready ahead of the actual filming.

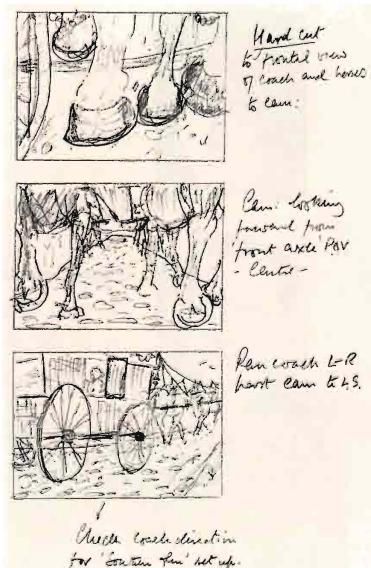
HEALTH AND SAFETY

Anything that involves a risk to cast or crew, such as riding a horse, fencing, swimming or using lighted candles, has to be itemized on a BBC safety form, with details of the precautions to be taken to minimize the risks. There may be safety boats and trained divers ready in the water for a swimming scene or an episode where two little boys fish by the edge of the lake. The water will have already been tested in the lab. Trained stunt doubles may be used if anything is considered too dangerous for an actor to do.

The people on set responsible for first aid have refresher courses, and the first assistant director, the producer and the director sit exams about safety on set, as in law they are ultimately responsible for this.

Finally, the leading actors, producer and director have insurance medicals to determine whether they are fit enough to cope with the months of filming ahead.

Swimming and riding on horses or in carriages can pose safety risks.



Simon's storyboard.

ACTORS' COMMENTS



ON THE READ-THROUGH

Lucy Davis:

'I was so nervous that I decided I had to get there really early. I had this dread that I'd walk into the room, and it would be full of people, and they'd all look at me and go silent. So I got there hours early and sat on my own.'

**Jennifer Ehle:**

'The read-through was terrifying. I think I was the second person to arrive. Lucy Davis was already there. I was paralysed with fear for most of it. You are aware that everybody is going to be judging to a certain extent, and that's scary. And the way it was set up made me feel I was giving a performance. If I can, I will always sit in the very back corner, hidden away, but we had name cards, so it was impossible to do that. I would have read from the loo, I think, if I'd been allowed!'

**Crispin Bonham-Carter:**

'Arriving was horrible. I raced to the gents and encountered Colin Firth groaning aloud in agony, which was no help at all!!'

**David Bamber:**

'As ever, I expected someone to tap me on the shoulder mid-sentence and ask me to leave, without the script.'

**Ben Whitrow:**

'I was able to be there for only the first three episodes as I was appearing in *Forty Years On* at the West Yorkshire Playhouse and had to get back to Leeds for the evening performance. When rehearsals started, I was told that Michael Wearing, the executive producer, stood in for me, read brilliantly and had the large assembly howling with laughter. (Well, they would, wouldn't they?)'

**Julia Sawalha:**

'After many sleepless nights, the terrifying ordeal finally came to an end and we were told that wine and snacks were on the way. I turned to Lucy Briers and said: "If it comes in polystyrene cups and it's warm, we're in for a rough ride for the next five months." It arrived chilled, in stemmed wine glasses. Marvellous!'



DANCE REHEARSALS

Lucy Briers:

'It was like the first dance class at drama school, where the girls giggle and the boys try to look butch while skipping a figure-of-eight.'

**David Bark-Jones:**

'I came to understand with certainty that the expression: "Practice makes perfect" applies only to people with one left foot and one right.'

FILMING



There were a hundred days scheduled to complete six hours of television screen time. People often ask why filming takes so long. In a studio, with several video cameras shooting at the same time from different angles, it can be done much faster, but it won't look or feel the same. The literalness of videotape looks right for news programmes, but it impoverishes drama. Because actors are covered by several cameras at the same time, the lighting has to be so general that the atmosphere and mood are diminished. Movement is restricted, and this can result in a very stiff feel to the acting.

This version of *Pride and Prejudice* was written specifically for film, with much movement both inside the houses, as we follow the cast from room to room, and also in the extensive exterior scenes. Because daylight can't be controlled like studio lighting, the schedule has to be organized to reflect this. The aim is to start as soon as it is light enough to film each day and to continue until the light has gone. We deliberately planned the bulk of the filming to coincide with the summer months but, because of the length of the shoot, it was inevitable that the last couple of weeks' filming would happen after the clocks had changed, and this considerably shortened our filming days. It did at least mean that we could reflect the changing seasons, which is an important element in *Pride and Prejudice*, in which the story takes place over a fifteen-month period. When Bingley leaves Netherfield deep winter sets in, reflecting Jane's loss. Darcy's love for Elizabeth blossoms in the spring, and in the summer it looks as if she may be ready to return this love. A mellower Jane and Bingley become engaged in the autumn, followed quickly by Elizabeth and Darcy, and it all ends in a double Christmas wedding.

One problem was that some big scenes to be filmed needed to be shot in this autumn period. Two of the most important – Lady Catherine's visit to Elizabeth and Darcy's second proposal – are both long scenes, which take place outside in late autumn, when the days were short. Neither scene we felt could take place in the rain; Lady Catherine, we knew, would never step outside to the 'pretty little sort of wilderness' she'd spotted at Longbourn if it were pouring down and, for





TOP: Waiting to be called on set.

ABOVE: Cast and crew have to work closely together, both inside (left) ... and out (right).



Darcy's second proposal.

the proposal it was vital that the weather was as romantic as possible. To compound our difficulties, Barbara Leigh-Hunt, who played Lady Catherine, was performing in Los Angeles and could not be back until our final week. We had intended to shoot the proposal scene at the beginning of that week but, as each day dawned, the weather was dull. We gambled on the weather improving later in the week and hastily rescheduled. This meant that two of the biggest scenes in the film were to be shot on the last Thursday and Friday

of the schedule. It was a tremendous risk, and there was great anxiety in case the weather deteriorated. In fact, we were blessed with two gloriously bright, if cold, autumn days and just managed to finish both scenes before we lost the light.

AROUND THE CAMERA

First Assistant Director

During filming there is a small group of people who work as a unit around the camera. It is essential that they all understand the aims of the director and are on the same wave-length. They have to work closely together, sometimes literally, as they may be squashed into a small room, with camera equipment, lights, furniture and, of course, the actors.

At the centre is the first assistant director (1st AD), who is there to interpret the director's wishes. Time is precious, and it is the 1st AD's job to ensure that everyone is in the right place with the right props or equipment at the right time – and to achieve this while keeping everyone in harmony, so tact and sensitivity are as essential as efficiency.

ABOVE LEFT AND RIGHT: Filming in all weathers.

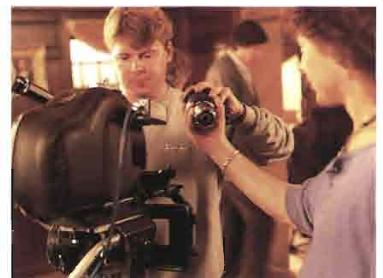
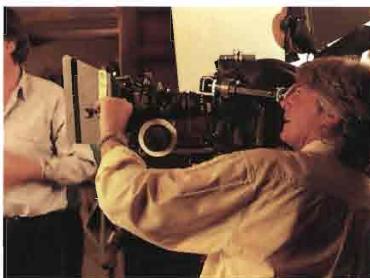


TOP Lady Catherine's big scene.

ABOVE: Sometimes there's no room for the leading lady.



John Kenway checks the shot.



The camera team at work.

THE CAMERA TEAM

John Kenway lit each shot and supervised the work of the camera team. Roger Pearce, the camera operator, was the visual link between John, Simon and the actors, as he were the only eyes seeing everything that was being filmed. Simon will rehearse a scene with the actors. Roger

might suggest a way the shot might be extended or improved. He helped with the composition, perhaps asking for furniture or props to be moved slightly to make a better picture.

Rob Southam, the focus puller, in the meantime prepared the camera for the shot, attaching the required lens, checking that everything was free from dirt. During rehearsal, he measured the distance from the lens to the actors' faces, so that he could keep everything in focus as the shot progressed and the camera, perhaps, moved. Adam Coles loaded the film, put marks on the ground for the actors so they always hit the right spot during the scene and, when the camera was rolling, announced the scene and shot and banged the clapper board, so that sound and vision could be synchronized.

The camera can be hand-held but is usually mounted on a tripod or a 'dolly', a little truck on wheels that can be moved on a smooth floor, especially laid boards or a track, rather like a railway line, so that the camera can 'walk' beside actors as they move. The 'grip', Brendan Judge, will push it along, judging the speed so that Rob can keep the shot in focus.



TOP: Brendan lays the tracks.

ABOVE: The camera dolly on tracks.



The beginning and the end of the film – both being shot with the Steadicam.

CONTINUITY

It's important that, if the audience is engrossed in the story, its concentration isn't broken by something illogical – an actor holding a glass in one shot that is nowhere to be seen in the next. It was Sue Clegg's job to make sure this didn't happen: 'During each shot I stand by the camera and, as well as checking that the actors say the exact words in the script, I make a note of everything that is done by them in the scene. If they sit, or move, or eat, or drink, or sew, or turn their heads, I have to note at exactly what point they do it. When there are several actors in the same scene, it can be very complicated. When part of the scene is reshot from a different angle, I remind each actor what they did before, so that everything will match when it is cut together by the editor.'



Continuity pictures with camera position marked so shots can be matched later in the year.



The Netherfield supper room: resetting the table between shots.

LIGHTING

The logic, when lighting for any scene, is to decide on the source of the light and from where it is coming. For a scene in a room during the day, you might decide there would be sunlight through the windows and place large film lights outside to simulate this. In a modern house there could be a central ceiling light or lamps (called ‘practicals’) to switch on. These would be supplemented by film lamps, but, essentially, it would look as if the room were being lit by these practicals. In a kitchen at night, the light from an open fridge, for example, could be used to light an actor’s face. But for a drama set in country districts in 1813 the options diminish. There would have been no street lighting; rooms would have been lit by candles, and this posed problems for John Kenway: ‘It’s difficult to achieve the effect of a room lit only by candles and still be able to make out what’s happening. I suspect that, even with the big chandeliers of the grander houses, it would still have been quite dark beyond their direct glow, and in smaller houses, because of the expense, candles would have been used sparingly. We have to strike a balance between what would be truthful and what seems truthful. If it’s too dark, it can become a real strain on the eye, and the audience becomes disorientated and anxious. I try to give the light the right effect by making it soft and warm and by making it appear to come from the practical source. If you have a glorious room with a hundred actors in costume and make-up, and I lit it so you couldn’t see them, I think no one would be happy, even if the lighting were authentic.

‘Outside scenes at night are a cameraman’s quandary. What are you supposed to use as a light source if it’s night and there aren’t any lights? It was helpful to know that balls or dinners were organized around the few days near to the full moon, so carriages could find their way down the lanes. So we always put up a moon of some sort and made it blue, which gave our general light. Then we tried to see what practicals we might introduce. In the courtyards of grand houses, like Pemberley and Netherfield, there would be metal brackets to hold the flambeaux, or flaming torches, and there would be young men to run in front of the coaches as they travelled, also carrying flambeaux. For the night scene outside the assembly rooms, we placed film lamps inside several of the houses in Lacock to simulate candle-light, which spilled out into the road to supplement the light from the assembly-room windows. We lit flambeaux outside the door and had lots of runners with flaming torches. These, plus our “moon”, meant that we could see all the way down the street as the carriages arrived and could get a good look at the rich Netherfield party as they climbed out. It’s my guess that directors of photography worry a great deal about the logic of lighting, but if the audience knows it’s night and can see what’s going on, they’re not at all worried by the rest of it.’

Tim Wylton and Joanna David as Mr and Mrs Gardiner.



Anthony Calf as Colonel Fitzwilliam.

JENNIFER EHLE AND ELIZABETH BENNET

I was so excited when we first began filming. I knew I would only have five days off during the entire five months of shooting, as Elizabeth is in nearly every scene, but I didn't feel daunted by that at all. I learned the first month's worth of dialogue before we began. This made me feel secure and meant that I had time to get to know everyone rather than having to rush back to my hotel room every night to learn new lines.

It took nearly two hours every day to get costumed and made-up, so my call times were always very early, between 5.30 and 6 a.m. Because time away from location became so precious, I got quicker and quicker at getting out of costume and make-up at the end of each day. I would often take the pins out of my hair as I sat in the bath.

I thought I was the luckiest person in the world to spend an entire summer being Elizabeth Bennet. What a fantastic thing to do! But after ten weeks of filming, I felt exhausted. People would say encouragingly, 'It's all right; we're halfway there,' but suddenly I found it all terrifying. Elizabeth is a wonderful character, but it can

make you go a bit loopy being someone else every day for a long period, especially if you are physically so different. Fortunately, at that point, we had a five-day rehearsal period in London, so the days were shorter and I could live at home. I just slept and slept whenever I could, and I built up the strength to face the next

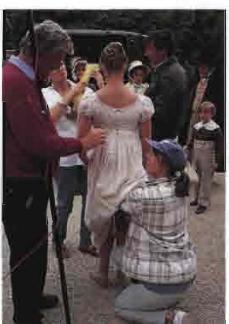
ten weeks. I learned to pace myself and rest when possible. I would sometimes fall asleep between set-ups, while the lighting was being changed.

Unbelievably, I once even managed to nod off, sitting up, between the first and second takes of a shot!

The last scene I had to shoot was the one with Lady Catherine de Bourgh. When it ended and Simon called, 'Cut!' I was in a complete state of shock. I couldn't believe it was all over. It had not been like

acting in a play in the theatre for five months, because there you have a life of your own during the day. This had been five months away from everything normal – rather like being on a ship. It was good to get back to my own life, but I was sad too that it was finished. My summer as Elizabeth Bennet had been wonderful.





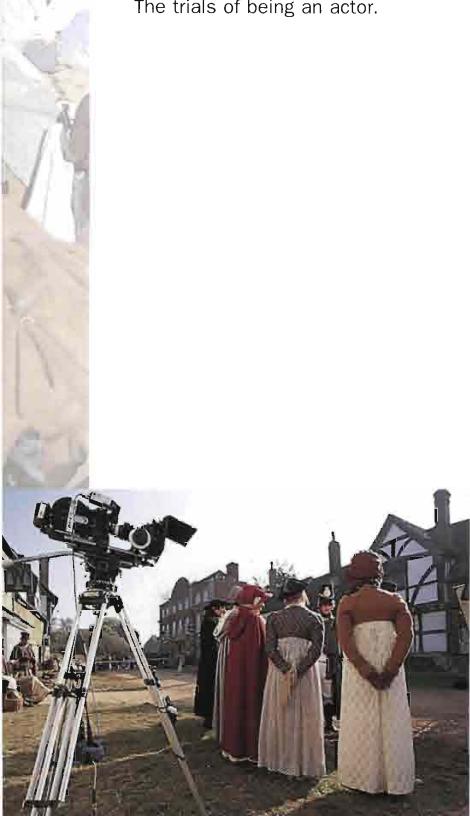
The trials of being an actor.

FILM SOUND

Recording the dialogue for a period piece in twentieth-century England is not easy. Britain is a very small island, and major roads, with their constant flow of traffic, are never far away; if the wind is in the wrong direction, the distant hum can become a steady roar. There are also ice-cream vans, tractors, chainsaws and aeroplanes, and it's Sam Breckman's job to try to muffle as many as possible of these sounds around our location.

'Airforce bases are always a problem, and England seems to have more than its fair share. If a location is anywhere near a base, I always visit the station commanders and try to reach agreement. Obviously, in their terms, a film unit is of no importance by comparison with operational duties, but they always try to be cooperative. If possible, they will agree to fly exercises away from our location, and we are usually in daily contact with their control tower, so we have prior knowledge of the times of flights and can fit our filming around these.'

For each scene Brian Marshall had to decide whether the dialogue should be captured by radio microphones or by the boom microphone. The boom is a microphone at the end of a very long pole, operated by Keith Pamplin, and attached to the tape recorder. Radio mics are fastened to the actors' bodies under their costumes and the signals are sent via a transmitter to the tape recorder. These will be used if there is a lengthy shot of actors walking, or if the shot is from too far away for the boom operator to get near enough to the actors without being seen by the camera. Most recordists prefer to use a boom, if possible.



Filming in Lacock.

There can be difficulties in recording interior sound too, especially if music is involved, as it was for our two ball sequences. It would have been possible to film the dances separately from the dialogue, but we wanted the dancing always to be part of what was happening. Brian solved this problem by providing all the dancers with tiny earpieces and by having a separate tape recorder playing the dance music into a special sound-induction loop laid around the ballroom. This acted as a transmitter to the earpieces, so that the dancers could hear the music and thus keep in time. The dialogue was then recorded on a different track.

THE FILMING DAY

No one filming day is the same as any other. Generally, we aim for the actual filming to go on for ten or eleven hours, from 8 a.m. to 6.30 or 7 p.m. This means that most people will be working a much longer day. Actors may need two hours in the costume and make-up departments to get ready, so they may have to be collected from the hotel at 5.30 a.m. if they are to have breakfast. Obviously, the make-up team is on call from that time too. Sam will be on location from the first call time to make sure no problems arise, and he will stay to the end to see everyone safely away and to check the location for damage. John and the electricians will need to rig the lights for the first filming at 8 a.m. Simon, Sue Clegg and the 1st AD will walk through all the locations for the different scenes so everyone understands what is to be achieved that day. The Art Department will be making final checks and setting out props, so by 8 o'clock everything is ready for the day's filming.

At the end of shooting, all the costumes are removed, and the washing machines start going full tilt. Shoes are cleaned, coats brushed, hats stored, and the ironing is done. After the actors have left, the make-up team washes and sets the wigs for the following day. Lights are de-rigged, props packed away, horses taken home. The catering team will have washed up. Sue Clegg types up her continuity notes. The 2nd and 3rd ADs work out the transport plans for the next day. Actors may have to learn lines. Sue and Simon discuss the day's work and then watch the rushes of the previous day's filming. Once a week there is a production meeting with all the heads of department to plan the following week's filming. No one works less than a twelve-hour day and many regularly work for fifteen or sixteen hours.

Perhaps a look at one particular day will give some idea of what is involved. On Friday, 14 October 1994, we were at the end of a week's work in Lacock in Wiltshire. It was an unusual day in that we were filming from 1.30 p.m. until 11.30 p.m., and we had rather more visitors on set than was normal.



Brian recording interior and exterior sound.



John Collins prepares the set.



The effects of a 4 a.m. call on Lucy Davis.

DIARY OF A FILMING DAY

FRIDAY, 14 OCTOBER 1994**Overnight**

The previous day's filming is developed and the sound rushes are transferred.

7.30 a.m.

Sam (location manager) phones RAF base and Bristol airport for weather check for our area.

Alan in Ranks Lab looks at previous day's rushes (picture only) at high speed to check if the exposure is correct, if there are scratches on the negative and if it's in focus. He then sends developed rushes on a van to the cutting room.



The first carriage arrives on location.

8.00 a.m.

The catering manager goes to the market to buy fresh supplies for 110 people. The first horses start their journey to the location.

8.30 a.m.

Editor and assistant look at yesterday's rushes without sound. They realize that in the long Steadicam shot of Lizzy and Wickham film lamps can clearly be seen in the windows along the street. They check all the material to see if they can edit the sequence to avoid seeing these. They can't. This is a big problem.

Art Dept is re-laying part of ground cover on the village street.

Item about our filming is broadcast on local radio.

9.00 a.m.

Editor phones film unit and tells them that part of sequence will have to be reshot. This means remounting this scene in addition to the scheduled day's filming. The Steadicam operator left yesterday for another job, so we can't reshoot the entire sequence. Editor suggests linking shot. We need to see the material to know exactly what is to be shot. Assistant editor transfers rushes to a VHS cassette and sends it on courier bike to Wiltshire.

Paul (production manager) starts to change the schedule to include new shot. We need to call back three actors who have

been released. Roger Barclay is in London, and Adrian Lukis is about to leave Malmesbury for Cornwall. The coordinator phones Roger Barclay in London and asks him to go to Paddington Station immediately. He is due to rehearse at his drama school. Coordinator promises to ring his drama school to excuse him from rehearsals.

Catering team is peeling potatoes in preparation for lunch. Wayne and his transport team are cleaning out costume, make-up and actors' rest-room caravans, toilets and mobile office.

9.30 a.m.

Paul contacts all departments with new schedule for the day. All call times are adjusted. The 2nd AD calls the actors and organizes transport.

In the cutting room, the editing assistant links the sound and picture of yesterday's material. All the shots are logged.

Jennifer Ehle and Julia Sawalha are collected from hotel by 3rd ADs.

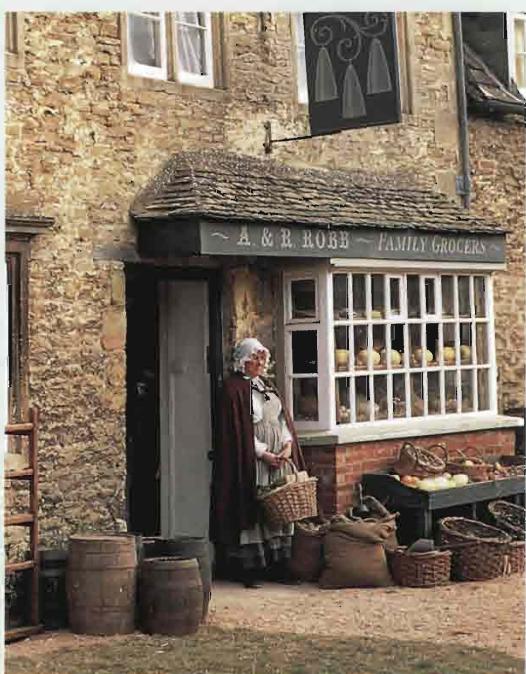
Roger Barclay leaves London by train.

Rest of horses start journey to location.

Art Department dresses shop front.

10.00 a.m.

Sam asks pub landlady if we can borrow her sitting room (which has TV and video machine) to view cassette when it arrives.





Simon discusses the scene with Susannah and Jennifer.

Adrian Lukis changes his plan, and coordinator rebooks his travel for later in the day.

3rd ADs collect Susannah Harker, Polly Maberly, Lucy Briers and David Bark-Jones from the hotel.

Coordinator rings Roger Barclay's drama school to explain that he's been called for reshoot.

Team of extra costume and make-up assistants arrive; they will work on the fifty-two supporting artists.

Adrian Lukis collected from hotel.

First spectators arrive.

Second item is broadcast on a local radio station.

10.30 a.m.

Jennifer Ehle and Julia Sawalha are called for make-up.

The first of the fifty-two supporting artists arrive for make-up and costume.

Stand-by painters are touching up the shop fronts.

Sam phones for weather update.

First of local reporters and photographers arrive for a story about the filming.

The editor is watching yesterday's rushes with sound.

The assistants are logging each shot.

11.00 a.m.

Director arrives on set and walks alone around the location to decide how to shoot scenes.

Continuity checks all locations against the script.

Our unit of supporting-artist 'soldiers' arrives. They are put into costume and make-up.

Editor starts cutting together the previous day's rushes.

Transport leaves to collect Roger Barclay from Chippenham station.

Third item on local radio.

Regional TV news team arrives to film an item for the teatime local programme.

Adrian Lukis to make-up.

11.30 a.m.

Director, director of photography, 1st AD and continuity walk the set to discuss all the scenes. DOP then instructs the gaffer, who starts to rig the lamps.

Susannah Harker, Polly Maberly and Roger Barclay to make-up.

Julia Sawalha, Lucy Briers and David Bark-Jones to costume.

The 'soldiers' are sent to practise their drill.

John Collins and stand-by props team check action props for the day.



Sue discovers a new director in the shape of Colin Firth.



landlady of local pub to view on her VHS recorder. Discuss how to remount shot. Production manager then visits each department to spread information.

Director talks to actors. Art Department checks all in order for this extra shot. DOP talks to gaffer.

Lucy Briers and David Bark-Jones to make-up.

Adrian Lukis and Roger Barclay to costume.

First lunches served.

12.00 p.m.

VHS cassette arrives.

Director, producer, designer, DOP, camera operators, locations manager, continuity, 1st AD and 2ADs all crush into sitting room of

Colin Firth, David Bamber, Crispin Bonham-Carter are collected from hotel.

Full rushes report from editor. Associate producer passes on report to producer, director and DOP.

Mark (art director) and Barry (construction manager) record an interview for local radio.

Sue Birtwistle does interview for local paper.

12.30 p.m.

Second service of lunch.

The unit stills photographer arrives. He will photograph the scenes and the unit at work from now until the end of filming. Sue and Gerry do live interview for local radio.

The first spectators of the day arrive. By the end of the day about 300 people will come to watch. The police erect barriers for crowd control. Extra location managers arrive to help.

1.00 p.m.

'Biteback' team arrives. Between now and 4 p.m. they film the filming. Carriages, men and horses on set: 1 green cart, 1 grey horse, 1 carthorse, 2 animal handlers.

Cherry-picker crane and scissor-lift arrive on location.

Jennifer Ehle to costume.

BBC press officer arrives with the two winners of the Penguin *Middlemarch* essay competition. Their prize is a location visit to *Pride and Prejudice*. They have lunch. Peter discusses the day's interviews with the actors and production team. He (with Paul Brodrick and Julia Weston) will coordinate all the press, local photographers and filming teams.



**1.30 p.m.**

Jennifer Ehle, Julia Sawalha, Polly Maberly, Adrian Lukis, Roger Barclay and David Bark-Jones on set to rehearse.

1st AD and team organize all the supporting artists into their places.

Colin Firth and Crispin Bonham-Carter to make-up.

David Bamber to costume.

More spectators arrive. They are asked not to take flash photographs while we are shooting.

Filming starts on rescheduled scene.

Coordinator phones for weather check.

Assistant production accountant is preparing travel expenses for the supporting artists.

2.00 p.m.

BBC Education Unit arrives to film the filming for a school programme.

David Bamber to make-up.

Susannah Harker, Crispin Bonham-Carter and Colin Firth to costume.

Pick-up shot is finished.

Stills photographer has five minutes to do set-up photos of Julia Sawalha and Adrian Lukis.

Roger Barclay and David Bark-Jones are released. They get out of costume and make-up. Transport arranged to hotel and Chippenham station.

Unit sets up for next shot..

Adrian Lukis interviewed by BBC Education Unit and is then released for the weekend.

Caterers wash up after lunch.

Wayne and team clean dining buses, ready for next meal.

2.30 p.m.

Jennifer Ehle, Julia Sawalha and Polly Maberly change costume and join Colin Firth, Susannah Harker, Lucy Briers, David Bamber, Crispin Bonham-Carter on set to rehearse.

Horses for Darcy and Bingley on set.

'Biteback' film interview with Sue Birtwistle, watched by entire fifth form of a local school, who take notes.

Local radio interviews Dinah Collin, Sam Breckman, Julia Sawalha.

Scene 2/12 is filmed.

Caterers start to prepare tea.

3.00 p.m.

Anna Chancellor to make-up.



BBC Education film crew films the unit base and the filming.

A hat needed for night shoot arrives by Red Star at Chippenham. Unit car sent to collect it.

Sue reads winning *Middlemarch* essays, talks to the two winners and introduces them to the actors and crew.

Scene 2/12 is completed.

'Biteback' interviews Dinah Collin.

Special effects check flambeaux for night shoot.

3.30 p.m.

Vic Young blacks out windows.

Electricians rig lights in cottage windows in preparation for night shoot.

Film unit moves to location on bridge just outside village.

Jennifer Ehle, Susannah Harker, Lucy Briers, Julia Sawalha, Polly Maberly and David Bamber rehearse scene 2/11.

Police stop traffic.

Another report on local radio.

Scene 2/11 is filmed.

4.00 p.m.

Some of supporting artists change costume and make-up for evening filming.

Tea is served to unit as they work.

Sam requests weather update.

Paul prepares call sheet for next filming day, after consultation with make-up and costume departments and 1st AD.

4.30 p.m.

Lucy Robinson to make-up.

Rupert Vansittart to costume.

Scene 2/11 is finished. Unit moves back to base.

Unit photographer shoots interior set-ups of actors.

5.00 p.m.

Anna Chancellor and Lucy Robinson to costume.

Cherry-picker, scissor-lift moved into place on set.

First suppers for 110 served.

Professor Marilyn Butler arrives to film an interview with Colin Firth – a room in the pub is borrowed for this.

Call sheets are printed out.

Sue Clegg types up continuity notes of filming so far.

Rushes already shot are packaged and labelled.

The following artists are taken out of costume and released:

Jennifer Ehle, David Bamber, Susannah Harker, Julia Sawalha, Polly Maberly, Lucy Briers.

5.30 p.m.

Carriages on stand-by: Bennet carriages, Bingley carriages, large gig, red gig.

Animals on set: Bennet horses x 2, Bingley horses x 4, 1 x varnished horse, 1 x red-gig horse; 4 animal handlers on set.

Third sitting for supper continues.

Special effects prepare all torches.

Main lamps for night shoot are rigged.

Rostrum for camera positions erected.

Item on local TV and radio programmes.

6.00 p.m.

Lights rigged inside Red Lion for our exterior assembly-room shot.

Last suppers served.

Final costume and make-up checks.

Horse trough filled with water for later stunt.

David Bamber drives to London.

Adrian Lukis and Crispin Bonham-Carter are driven to Chippenham station.

Susannah Harker, Lucy Briers, Polly Maberly and Julia Sawalha return to hotel.

6.30 p.m.

Colin Firth, Anna Chancellor, Lucy Robinson, Rupert Vansittart, Crispin Bonham-Carter on to set to rehearse scene 1/17.

On set two dogs, two mongrels and thirty-five supporting artists.

Peter Mares and Penguin winners leave for London.

More spectators arrive.

7.00 p.m.

Rehearsals of carriage arriving continue.

In between set-ups Colin Firth continues his filmed interview.

Caterers wash up after supper.

Transport team clean dining buses.

7.30 p.m.

Filming on scene 1/14 starts.

More spectators arrive.

8.00 p.m.

The BBC Education film unit leaves.

9.00 p.m.

It is now very cold. Hot chocolate and snacks served as the unit works. The night shoot continues with scene 1/17.

9.30 p.m.

One of supporting artists is allergic to horses and has a very bad asthma attack. Paul Brodrick administers first aid and she is sent for medical treatment.

10.00 p.m.

Filming continues until 11.30 p.m., still watched by crowds of spectators.

Sam delivers flowers to each house on the main street to thank them for their cooperation.

11.30 p.m.

Filming finishes.

Actors get out of costume and make-up.

Hot snacks and drinks are served as people work.

Horses are loaded into boxes for return journeys.

Carriages start journey home.

The lights are derigged. The rostrum is taken apart.

Camera equipment is checked and packed.

The rushes are packaged and collected by courier to go to labs.

Call sheets are handed out for the next filming day.

Anything fragile is moved by Art Department, small props are packed, false doors are removed from cottages.

Dogs return to kennels.

Preparation for large trucks to clear road cover next morning.

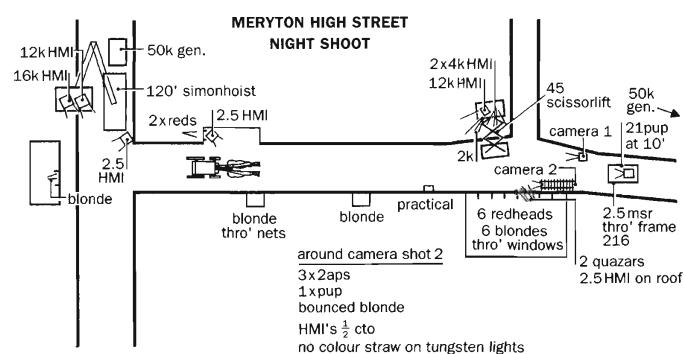
12.00 midnight

Caterers do final washing up, and all the day's rubbish is packaged and driven to the tip.

Make-up and costume pack up and store everything for next filming day.

Wayne and team lock all vehicles in preparation for large unit move the following morning back to main location.

Night security takes over.



John Kenway's camera plan for a night shoot.

SOCIAL LIFE

Naturally, working such long hours over a period of five months can be exhausting, but it mustn't be forgotten that everyone had chosen to do the work and that, compared with some jobs, it can be great fun. Strong friendships are formed when such a gregarious group is away from home and working together so closely, and it's essential to find time to relax. Ron Sutcliffe became the social secretary. He set up a weekly raffle and organized quiz nights, many barbecues and *boules* competitions. David Bamber, Adrian Lukis and Colin Firth all brought their guitars and practised late into many a night (but never quite reached performance standard). Several birthdays were celebrated with large cakes. We even had one engagement announced, and three babies were born (not, I hasten to add, to the same couple – the shoot wasn't that long!).

Alison Steadman:

One evening Ron organized a *boules* competition. Because some people were very skilled, he drew names out of a hat to select partners. I was paired with Mark, the special effects assistant, who had arrived on location only that week and was still rather shy. I'd never played before, so I wasn't very good, but I was very enthusiastic. There were so many people playing that it became very late, and some started to get anxious because everyone had a very early call the next morning. But I was so thrilled to get through to the next round that I was determined

not to give up and kept trying to encourage Mark to be more enthusiastic. I saw him the next morning in the breakfast queue, but this time, of course, I was in full Mrs Bennet wig and costume. I didn't realize that he hadn't connected me with the character he'd seen on set each day, and I said cheerily, 'Well, wasn't it fun last night playing *boules*?' I was completely taken aback when he said, 'Oh, I had this terrible partner called Alison. I kept trying to lose so I could go home, but she insisted that we must go on and on. I was so tired this morning. I'm certainly going to avoid her in future.'





Colin Firth and Julia Sawalha celebrate their birthdays on the set.



LEFT: Colin, Crispin and Jennifer at the summer barbecue.

RIGHT: Mel, Wayne and baby Olivia.

THE GLAMOUR OF FILMING



'The hairnets were the worst bit for the men. Suddenly a swank of nineteenth-century Romantics was turned into a Grump of Nora Battys' (Paul Moriarty)





CONVERSATION WITH COLIN FIRTH



How did you first become involved?

I was sent all six scripts at a point when I was finding script reading very difficult. Everything seemed unreadable, and so the last thing I thought I needed was six episodes of BBC costume drama, against which I had a prejudice. I was casting my mind back to the 1970s, when it was the last thing in the world I watched on television. I remembered it as stiff – stiff acting, stiff adaptations.



Had you ever read any Jane Austen before?

No, not a page. Nineteenth-century literature didn't seem very sexy to me. I had this prejudice that it would probably be girls' stuff. I had always been rather attracted to the tormented European novels, partly as a reaction against what you're served up at school. So, when *Pride and Prejudice* was offered, I just thought, without even having read it, 'Oh, that old war horse,' and I unwrapped the huge envelope with great trepidation. The other anxiety is devoting so much time to something; I think a lot of actors flinch at making such a long commitment. So there were lots of reasons why I didn't want to open the first page, but I think I was only about five pages in when I was hooked. It was remarkable. I didn't want to go out until it was finished. I don't think any script has fired me up quite as much, just in the most basic, romantic-story terms. You *have* to read on to know what happens next. You fall in love with the characters instantly, and Jane Austen is an amazing tease; she has a capacity to frustrate you in a very positive way. She'll place a series of possibilities in front of you and then divert you. Also, I hadn't realized how funny *Pride and Prejudice* is, how witty and light and how far from 'homework' it is to read.

And when I first went to meet Sue Birtwistle I hadn't had time to read the end of Episode Six. I didn't know anything about Jane Austen, and I didn't know that she ended the story happily. Sue actually spoiled it for me because she let slip that Darcy and Elizabeth get married. And

OPPOSITE: 'He is a most disagreeable man; so high and so conceited' (Mrs Bennet on Darcy).



Darcy watches Elizabeth: 'Darcy had never been so bewitched by any woman as he was by her' (Jane Austen).

I was rather surprised because, not knowing the story at all, I could easily imagine that something was going to go wrong; it is a very charged situation. You can read that book about three or four times and still wonder each time whether it's going to work out.

So why did you hesitate?

I knew that I had to listen to the voice inside me which said, 'You enjoyed this. It's the *only* script you've been able to read for a long time.' I had to take that seriously. But then the other thing was that I didn't feel I was right for Darcy. I didn't feel I would be able to make him what he should be. He seemed too big a figure somehow.

I had never realized that Darcy was such a famous figure in literature. I mean, I didn't know the book and had never heard anyone really talk about it. But then, when I mentioned it, everyone would tell me how they were devoted to this book, how at school they had been in love with Darcy, and my brother said, 'Darcy? Isn't he supposed to be sexy?' So I heard these things and started to think, 'Oh, God, Olivier was fantastic and no one else could ever play the part.'

But the doubt came from more than that. Darcy's rather fascinating – he's terribly exciting on the page – but at first I didn't think he was written from an inner perspective at all. Jane Austen writes from the women's point of view – in this book, specifically from Elizabeth's point of view. Darcy is created to be an enigma through much of the story, until near the end, where you get his perspective. I just didn't feel it was personal to me at all. I did not know how to make it specific to me as an actor. It's just impossible to play an image because that's an external thing. So I began to think that it was impossible; that I would let everyone down and frustrate myself because I wouldn't be able to do enough to turn Colin into Darcy.

And yet the paradox is that you can't do very much when playing that part anyway; he doesn't ever do very much, and that felt like a trap. I reasoned: 'To make myself different enough to play Darcy, I will have to do an awful lot. But doing anything is the last thing that is right for playing Darcy. The only way for it to work is to be Darcy already.' I looked in the mirror and I didn't see Darcy. I know one can be brave and try to stretch oneself, but one also has to be sensible about what is realistic. I didn't feel capable of it, so I thought it best to say 'no'.

What made you change your mind?

Sue's conviction that I was right for it was so strong that I just had to reconsider. And in reading it again, the script started to weave its spell on me; it insidiously sucked me in – it's so seductive and intoxicating. I didn't realize that was happening, but once you start to develop an involvement with something like this, it gets under your skin, and it stops being such a matter of choice. I agonized and imagined myself doing it, and then tested the notion of not doing it, and it occurred to me that I would feel rather bereaved if I turned it down. I realized that I had begun to appropriate the character and I now owned it. The thought of anyone else doing it made me feel rather jealous.

What was the read-through like? Crispin Bonham-Carter remembers being so nervous he went straight to the gents and found you groaning in there.

I knew I had been caught by somebody! It was utterly terrifying and nerve-racking because not only is it a tremendously large number of people to take the plunge with suddenly, and to read it with, but the stakes are very high too. It's a huge shoot. We're all going to be on this for five months, and you're worried that you're being judged. It felt a bit like a great audition for everybody. The other thing that I realized at that read-through was that I really wouldn't relish playing Darcy on the radio. The physical dimension is essential. He's basically a taciturn person, and what he doesn't say is much more important than what he does a lot of the time. In film, of course, we can cut to his face and see him even when he's not speaking. But you can't do that on the radio or at the read-through; you can't say, 'Everybody, wait a minute because I'm going to do this, and it's going to be – nothing.' And I was surrounded by all these fantastic characters making everyone laugh, and I was thinking, 'Well, I was dull, wasn't I?'

Not a soul came up to me. I knew one or two people and talked to them, but I would say out of a cast of over fifty people, very few seemed willing to talk to me. I think because I was playing Darcy I had to work quite hard to convince people that I would be friendly during filming.

Andrew Davies says that he wanted to convey that there is more to Darcy than we at first think. How did you try to communicate this?

You really can't walk into a room and start acting your socks off, and doing all sorts of ambitious things, because Darcy wouldn't do that. But *not* doing anything is one of the most difficult things about acting. I remember thinking before I started that I was going to have to get together a very lively, dynamic, varied performance and then not act it. For example, in that first assembly-room scene I have to go in and be hurt, angry, intimidated, annoyed, irritated, amused, horrified, appalled, and keep all these reactions within this very narrow framework of being



Lizzy: 'Your defect is a propensity to hate everybody.' Darcy: 'And yours is wilfully to misunderstand them.'



'Bingley was sure of being liked wherever he appeared, Darcy was continually giving offence' (Jane Austen).

inscrutable because nobody ever knows quite what Darcy's thinking. I've played some far more physically energetic parts, but I don't think that I've ever been as physically exhausted at the end of a take as I have with Darcy.

I remember this particularly from the scene where Elizabeth and I have the argument at Netherfield: Darcy's emotional and doesn't want her to know it, he hates her because he fancies her, he hates her for being cleverer than he is during this particular conversation, and he's got the Bingleys as an audience. So there are a million things going on inside him, yet he has to keep himself together and not show that he is in the slightest bit ruffled; he mustn't reveal his turmoil. So he sits there, as still and calm as his emotions can possibly allow. Technically, you just try to assume all that and then play against it.

What was the most difficult part of the process?

The thing I disliked most about the filming was the inevitable fact that Darcy is absent from a lot of it and therefore I was going to have big breaks to deal with. I felt that a wonderful momentum started up in the first month, and the film seemed to be stretching out in front of us to infinity, and everything was possible – and suddenly I was banished for five weeks. It was awful. I had the odd day to do in the middle of that period, and I came down to location, and all these other people were there, whom I didn't know at all, doing another film that seemed to be about a family of girls. I felt just a bit of an outsider really – and, of course, that's what Darcy is in that part of the story. I remember saying, 'I want to come down, even if I'm not filming, so I can keep the part turning over.'

And then when you start filming again there's the fear that whatever magic spell you wove on yourself isn't going to happen again this time. These things are so amorphous. Then two weeks would go by and I was sent off again. It did interfere tremendously, I think, with my sense of being part of it. I found keeping the momentum going very difficult, right to the end. It's a huge cast, and there are all sorts of people I never really connected with simply because I never worked with them, and my character had absolutely no relationship with theirs. The filming schedule sets you slightly apart.

Did Andrew's scripts help you to understand Darcy's character?

Yes, I think they were a wonderful way into Jane Austen because he doesn't have that absurd, academic reverence that people sometimes have for a great work of literature. He treated it like a vastly enjoyable story. Had I started with the novel, I might not have become involved.

I think Andrew's earthiness, and the fact that he sometimes made things a lot more specific than Jane Austen does, were very helpful. He offers very strong suggestions as to what Darcy is thinking when he's looking, poker-faced, at the people in a crowd scene, and that helps Darcy to become more than simply an image.

What's interesting when you're doing a part like this is if you can find fluidity from moment to moment. When something is somehow not truthful, it jars because you've got to try to force your imagination to think up justifications for what you're doing. I never had to do that with Darcy – or very rarely – and it suddenly hit me that Jane Austen really did have an instinctive grasp of Darcy's inner self, even though she didn't have the arrogance to write it. But she writes the outer man so logically that the inside 'plays'.

Can you think of a specific example?

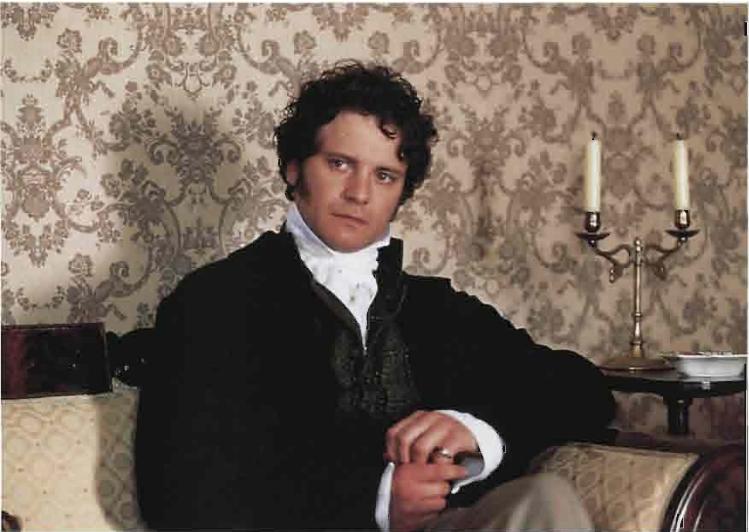
I remember thinking that it makes sense when Darcy slights Elizabeth at the Meryton assembly. I agree to go to a party with my friend Bingley. He encourages me: 'Come on, it'll be a great party with lots of women.' I arrive. I'm terribly shy – terribly uneasy in social situations anyway. This is not a place I'd normally go to, and I don't know how to talk to these people. So I protect myself behind a veneer of snobbishness and rejection. Bingley immediately engages with the most attractive woman in the room, and that makes me feel even less secure. He comes bounding over with a big, enthusiastic smile and tells me I should be dancing. I say, 'You've got the best-looking girl in the room,' and he replies, 'Well, never mind – what about the less attractive sister?' and this exacerbates the position I've put myself in. Then I say, 'She's okay, but not good enough for me,' but what I'm really saying is: 'Look, I'm supposed to be better than you, so don't give me the plain sister. I'm not even going to consider her.' By keeping this in mind when filming, I found that the scene actually played itself.

At the end of the story Darcy tells Lizzy that he doesn't know when he first fell in love with her. But you would have needed to plot his journey more specifically.

Yes, it's very interesting to watch out for the triggers that lead to Darcy's falling in love. Of course, love often starts with something trivial that attracts your attention. In Darcy's case, very little had ever attracted his attention. So I think the first trigger is the moment when Elizabeth rejects him so impertinently – when she overhears him saying, 'She's tolerable, I suppose, but not handsome enough to tempt me.' When she walks past and gives him a cheeky look, Andrew was very helpful here



Darcy: 'I have been meditating on the very great pleasure which a pair of fine eyes in the face of a pretty woman can bestow.'



Darcy visits Elizabeth at Hunsford Parsonage: 'He seemed astonished on finding her alone ... and when her inquiries after Rosings were made, seemed in danger of sinking into total silence.'



'Mr Darcy took her so much by surprise in his application for her hand that, without knowing what she did, she accepted him.'

in writing: 'Darcy was used to looking at other people like that, but was not used to being looked at like that himself.' So at that moment, I think, he notices her simply out of bewilderment and curiosity; he becomes intrigued by her, which, I suspect, is the first time he has ever been intrigued by a woman, and he has to know a little bit more about her. It strikes me that you can be on a fatal course from a moment like that whether you know it or not.

Darcy starts to show his interest in Elizabeth during the Lucases' party, when he asks her to dance and she refuses. What did you feel was happening to him at this stage?

Up to this point I don't think Darcy has ever really looked at a woman – I mean looked with real eyes, with real interest – though he's admired women in a casual way. The truth is that he's very bored. He's one of the richest men in England, and until now that's always been enough to make him attractive to women. I remember reading a very helpful saying: 'A man who is eligible needs to entertain no one.' For me, that was a great key to understanding Darcy – I thought that if he were charming as well, life could be intolerable for him. So out of both shyness and a lack of necessity he remains aloof. Then Elizabeth comes along and actually gives him a chance to respond, and it's probably the first opportunity he's ever had in his life to be the pursuer rather than the pursued: it's irresistible. That's when he first notices her eyes. What starts off as intriguing becomes profoundly erotic for him.

And she finally does agree to dance with him at the Netherfield ball...

Yes. I think the sequence where they dance together is wonderful because it lays out the whole of their relationship at that point perfectly. We see an honesty and playfulness in Elizabeth, while there's something slightly comical about Darcy trying to maintain his formal manner while holding up his end of the repartee. She'll say something that stings him, and he has an entire eight-step circle to do before he is permitted to respond.

Jane Austen offers some clues here as to Darcy's resolution to hold back and cure himself of this 'madness' he's just contracted, but he's in over his head before he realizes what has happened. To begin with, it was a bit of sport. And then suddenly he's feeling vulnerable and resents it bitterly. Several times he decides that he is going to pull himself together, and this is when his behaviour becomes rather confusing and paradoxical – he's pursuing and rejecting Elizabeth at the same time.

He's certain he won't dance with her, and then he asks her to dance; he waits in places where he knows he'll find her walking and then doesn't speak to her; he shows up at Hunsford Parsonage and then acts as if she had called on him.

You had to film Darcy's first proposal scene in the second week of filming. How did that affect you?

It seemed a catastrophe at first. Everybody knows how important the scene is. For scheduling reasons we had to film a lot of Darcy's later scenes first – where he appears a much nicer person – and then do this scene with him at breaking point. Because it's so inappropriate to do it early and it's so nerve-racking, we gave it a tremendous amount of attention and got a degree of adrenalin working up to it, so that perhaps it's invested with something that it would never have had if we had done it later, when everyone had settled in. It was a case of jumping in at the deep end, and Simon Langton handled it brilliantly.

How did you approach this scene?

I asked myself some extremely basic questions about what it was I wanted to do in the scene. I asked, 'What's my character trying to get?' and then, 'How will he overcome any obstacles that are in the way?' In this case, the main question was: 'How is Elizabeth going to make it difficult for me, and how am I going to make it difficult for myself?' If you address problems like these, you come up with ways and means that help to make the approach clear.

I felt, for instance, that when Darcy goes into that room and says those shocking things – 'I'm too good for you, but will you marry me anyway?' – if I played it as if I knew I were being shocking and arrogant, it would never work. I realized that I had to make it the most reasonable thing in the world to say, but I wondered, 'How do I do that? How do I turn that extraordinary speech about her family connections being utterly disastrous into something reasonable?' And I thought, 'Okay, let's think ourselves into the time for a moment, into 1813,' and from Jane Austen's perspective this business about appropriate and inappropriate marriages made an awful lot of sense. It might be a disaster to cross class barriers; it could lead to all sorts of misery and unhappiness; the social fabric of the time was threatened by it, and so on.

He is also arrogant enough to think he has bestowed an enormous gift on her. Every woman he has ever met would say 'yes' to a proposal from him. It would be insane for Lizzy to say 'no', not because he assumes she finds him attractive – I don't think that's the reason – but because it's the most practical offer that even someone considerably her social superior could ever hope to receive. I think he assumes, as everybody would at that time, that it would be a Cinderella ending for her.

And so Darcy is coming in with a very imprudent proposal, as he



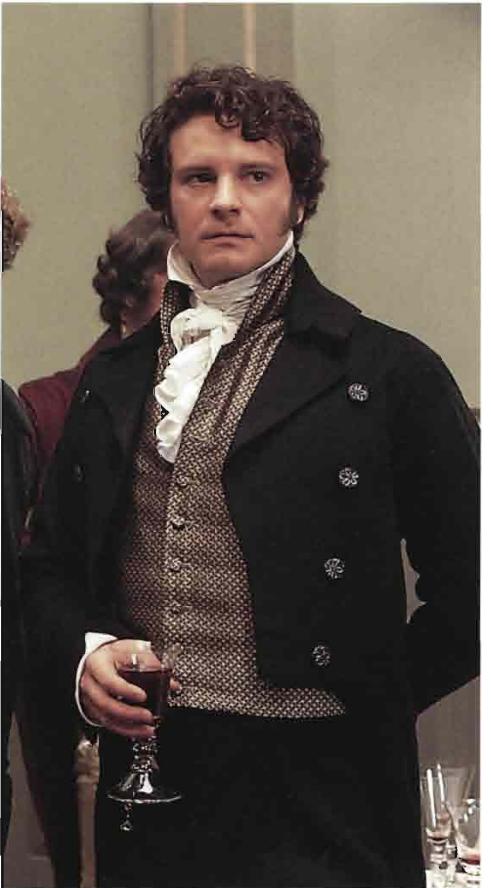
'I believe we must have some conversation, Mr Darcy. A very little will do,' says Lizzy.



Lizzy refuses Darcy's proposal: 'Mr Darcy, who was leaning against the mantelpiece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise ... he was struggling for the appearance of composure' (Jane Austen).



'He needs to show her in about three minutes flat that he is prepared to be apologetic and tender and amenable and unsnobbish' (Colin Firth on Darcy's meeting with Elizabeth at Pemberley).



Meryton society decided that Darcy was 'the proudest, most disagreeable man in the world, and everybody hoped he would never come there again'.

sees it. He's saying to her, 'I'm going to put to you a proposal that may make me seem rash, irresponsible and even, possibly, juvenile, but I don't want you to believe I'm those things. I have thought through every detail of this; I know that my family will be angry, that people will frown on us and that our social positions are very different. So don't think that I haven't dealt with these issues – don't imagine that I'm just some reckless schoolboy. Nevertheless, having thought it all through, I find that my love for you is so overwhelming that these objections are rendered insignificant.' And, from that point of view, it's a terribly romantic proposal. I was a bit hurt when we filmed it, and everybody thought I was saying something terrible: I had got myself so far into the notion that he had come in with a really charming thing to say. Of course, when you watch it, you don't see it from his point of view. You see a self-important man entering and expressing these pompous sentiments as if they were the most natural reactions in the world and then having the gall to be astonished by Elizabeth's rejection – and I think that's right. But I couldn't have played that astonishment without approaching it the way I did.

He doesn't see her again until he unexpectedly runs into her at Pemberley. What's he trying to do at this stage?

Jane Austen is rather vague in her description of Darcy during this period, and I found myself foraging for clues about how he is supposed to come across. There are contradictions. People often ask whether Darcy changes in the course of the story or whether we find out what he is really like. I think it is a mixture of the two. His housekeeper talks affectionately of him and reveals that he has always looked after his sister and taken care of his household in a very kindly way. He hasn't suddenly turned into a good man; I think that he has always been a good man underneath that stiff exterior.

I realized that when he runs into Elizabeth at Pemberley he needs to prove a great deal to her in a short space of time. He needs to show her in about three minutes flat that he is prepared to be apologetic and tender and amenable and unsnobbish. He's just got to get a foot in the door and prove that he has tried to change those aspects of his nature that alienated her before. He wants her to love him: but how do you make somebody love you in just a few minutes? And how do you do that while still being true to Darcy's character?

Does Lizzy's rejection effect any real changes in Darcy, then?

Oh, yes. You cannot think that Darcy is simply going to return to the way he was. The fact that he writes her a letter explaining himself and

disclosing some very personal information – which is ostensibly a tremendously out-of-character thing to do – suggests this. I think he suffers enormously as a result of her rejection because he loves her. I think he endures torment because a lifetime's behaviour, even his very character, has been thrown into relief by her words.

His real crime, I think, is silliness. I know that's a terribly undignified way to look at him, but I believe his failing is foolish, superficial, social snobbery, and that's the bitter lesson he has to learn. And I think in that sense he does change. He actually says in the book that his father instilled in him good values but also taught him to think meanly of the world outside his own social circle. He is rather afraid of anything outside his immediate experience and is quite convinced that he will encounter nothing but barbarianism. People do make assumptions about other areas of civilization, and that's precisely what Darcy does. It's ignorance.

He learns his lesson when he falls in love with one of those barbarians and realizes that she's at least his equal, if not his superior, in terms of wit, intellectual agility and sense of personal dignity. He is so profoundly challenged by her that his old prejudices cannot be upheld. I still think he'll always have something of the old view – he'll always be disgusted by ridiculous, boring people who talk too much. I don't think he'll ever learn to adore Mrs Bennet or develop an enormous admiration for Sir William Lucas.

And, of course, he hasn't quite learned to laugh at himself. He's learned to criticize himself, which is probably the first step, but he doesn't yet know how to find himself ridiculous and enjoy it. With Lizzy as a partner, however, married life will be a matter of survival, and it's plain that he's going to learn *that* lesson before too long.



Elizabeth accepts Darcy's second proposal: 'The happiness which this reply produced was such as he had probably never felt before; and he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do' (Jane Austen).



Lizzy: 'It is settled between us already that we are to be the happiest couple in the world.'



POST-PRODUCTION

AUSTEN'S
PRIDE &
REJUDIC

With the filming completed, work is over for most of the film unit. They will need anything from a few days in order to reinstate locations or return props to a few weeks to complete the paperwork but, essentially, when filming finishes, so does most of the team.

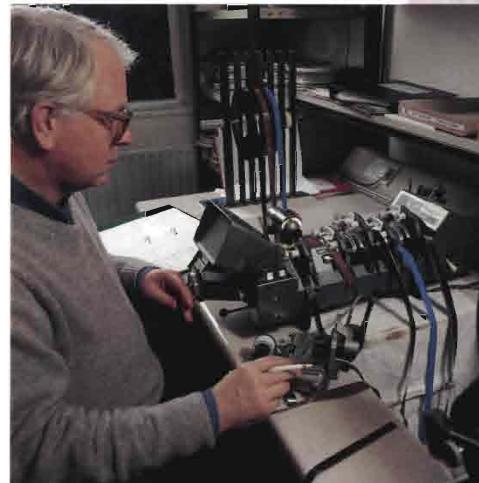
The cutting room then becomes the centre of the production and editor Peter Coulson and his team have to turn the 1,385 filmed takes into the six edited episodes that will be seen on the television screen.

The schedule has already been worked out, starting from when Peter joined together the first film at the beginning of the shoot and ending with the delivery of the final product, but as Fee McTavish, post-production associate producer, comments: 'Nothing in this schedule is set in concrete except the delivery dates. With six episodes, there are many ways this process can be organized, and things shift constantly. We decided to do the rough cuts of all six episodes first and then concentrate on the first three, completing all of the processes of sound effects, music recordings, negative cutting, picture grading, opening titles and closing credits and delivering to our co-producer in America. We would then repeat the procedure with the last three episodes. All of this had to be done within the budget and by the agreed delivery date.'

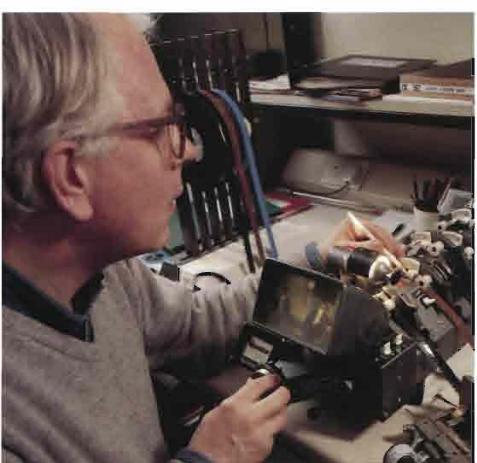
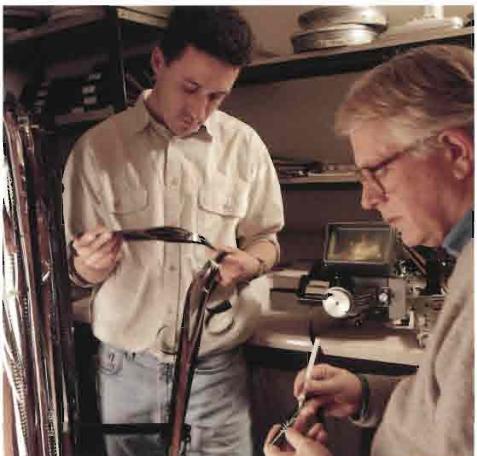
PETER COULSON DESCRIBES THE PROCESS OF EDITING

Occasionally when asked what I do, I say, 'Well, in a sense it's not unlike editing a newspaper because I take the material and paste it in a different order to give it a certain sense, or pace, or style.'

I met Simon to discuss the style of the film: what I found most interesting was the fresh approach, so unlike the usual 'Victorian' style of doing it. We talked about the overall structure and what we felt was the main thrust of the story. The marvellous thing about Andrew's scripts is that he gives you a real insight into what each scene is about and who's at the centre of it. This is important because the most difficult thing about editing is knowing when to cut to a particular character. A series of shots can be cut in an infinite number of ways. They can be cut together very simply, whereby you always cut to the person who's speaking, but that doesn't always allow you to see other characters' reactions or reveal secondary action. We



Peter Coulson in the cutting room.



Peter and Julius sort and view the rushes.

discussed the fact that we mustn't just chase the direct story, because the motor of the plot is the relationship of Darcy and Lizzy, and that we wanted to keep it pacy to offset the amount of dialogue.

EDITING DURING FILMING

From the shoot, the first material we get is picture and sound from the film unit. We view this material in the morning and synch up the picture and the sound, using the clapper board as our signal, so that you get simultaneous picture and sound, which are called 'synch rushes'. We send a video copy to Sue and Simon and we look at the original. We select what we feel are the good performances, and from the continuity notes we get comments from Simon about the shots, like 'Don't use that mid-shot, it never worked' or 'Her close-up is wonderful.'

A matter of lighting or a certain performance might have changed the way the scene was played from the way it was written or the way the director envisaged it, so we try to make a merit of that. In *Pride and Prejudice* it was always a case of looking for the best performance and this might change the way the scene was structured.

For example, there is a panning shot of Lizzy at the beginning of the scene in which she tries to urge Mr Bennet to prevent Lydia from going to Brighton. There is also a shot of Mr Bennet, who's speaking as Lizzy walks to and fro. There were two takes – one where she went in and out of frame slowly because of the way she was playing her off-screen performance and another where she was striding very fast across it. Ben Whitrow reacted wonderfully to her pacing, so it seemed right to start the scene with that take before moving back to see both of them in a wide shot.

THE NETHERFIELD BALL

There was a huge error in one shot of Lizzy during the dance: a hair had been trapped in front of the lens of the camera and was sticking down into the picture, which meant that a lot of it was unusable. So we had to rely on the Steadicam shot more than we wanted to. There were only three shots available: the Steadicam shot, which moves in among the dancers, a close-up of Darcy and a close up of Lizzy from the static cameras. To cut together a sequence like that is very complicated, and it took the best part of a week. It isn't the amount of the material that determines how long the editing takes – another quite lengthy scene could perhaps be cut in half a day – it's the complexity of the shots.

With the ball and the Meryton assembly, we were dealing with playback to music, which is hell for them on location and hell for us in the cutting room, but the end result of such scenes can be marvellous when the dialogue, action and music combine to give a wonderful driving force through the scene.

THE STAGES OF EDITING

In addition to performance, I look for pace and rhythm and try to keep my mind focused on the story that each scene is telling. I also have to keep an eye on the structure of the whole film because if you lose sight of that, it won't make sense. This is not easy with six hours of film.

There are four stages in putting the pictures together. The first is the 'assembly', which is the trial run of what's been shot. Then we go to a 'rough cut', which gives us a much better sense of the time and the shape of each of the six episodes. At this stage, the filming is finished and Simon joins us. We go through each episode in detail, tidying it up, and arrive at the 'director's cut', which is then shown to Sue. Because we rotated the editing of the six episodes, we managed to build in more thinking time. Simon and Sue could work together on one episode without delaying things in the cutting room. In this way, we reached a 'fine cut', which was then viewed by the executive producer and the writer.

There is still time to make changes, if necessary, but soon after this stage, it's all torn from our hands and taken over by the sound department, the composer and the labs.

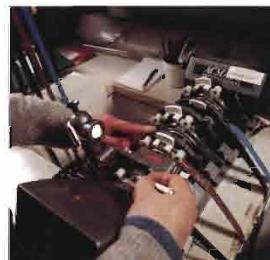
THE TECHNICAL PROCESS

Film used to be cut with old scissors and joined with cement in a very laborious, factory-like manner, but these days we use a simple joiner, which cuts and tapes the film and the sound together. Using a white wax pencil, we make marks all over the film to indicate which parts of shots we will use. We then cut those shots out and literally stick them together. That's our basic equipment. In addition, we have a machine called a Steenbeck, which we use to view this film and the cut sequences, and we have a synchronizer for working on the more complicated editing.

Because of the requirements of television and the way pictures are scanned in this country, the film was shot at twenty-five frames per second. There are three film sizes used in film and television. The traditional one for cinema is 35-mm film, which is very high-quality. In television, it was once usual to shoot on 16-mm but, by carefully opening up the gate of ordinary 16-mm film, more picture or negative area is made available so that you can achieve nearly the same quality as you can on 35-mm at a fraction of the cost. This film is called 'Super 16', and it gives a much nicer image for the eye than the usual square television one. That's what we used on *Pride and Prejudice*.

The picture is shot on to negative in the

The editing process.





The material is logged and stored.

camera. For viewing, we make a positive reproduction of that negative image and that is what we physically cut and join. When the editing is completed, our cutting copy goes off to people called 'neg cutters', who, using a synchronizer, cut the original negative exactly the way we have cut our copy. Then it goes to the laboratories, where a grader takes the negative and puts it under an analyser to adjust the colour for the vagaries of lighting and shooting conditions. This is then printed and taken to the machine called the 'telecine', which projects the image into an electronic medium; this will make the copy that is actually transmitted on television.

The only problems with this production came from the sheer scale of it. There were reels and reels of rushes – somewhere in the region of 1,500 different images, varying in length from a few seconds to a few minutes.

TEAM WORK

Given the large volume of work involved in the editing process, the assistant film editors played a crucial role in ensuring the smooth running of the cutting room. First assistant film editor Julius Gladwell explains how it worked. 'I'm responsible for liaising with the laboratory and sound-transfer house, synching up the daily rushes, marking the film for dissolves and fades, video transferring, making opticals, ordering reprints of damaged film and supervising the second assistant's duties.

'To speed up the editing process, I assembled some of the scenes, and made numerous picture and sound changes. The sequences are arranged in many different ways and, after discussions with the editor, director and producer, I take notes and make alterations. Some shots needed a helping hand: for example, one of the location owners had mowed a part of the lawn so it had modern stripes on it. I had to disguise this with an instant hedge, which we produced optically. In the wedding scene there was a stained-glass window behind the vicar that was clearly Victorian; it had to be toned down to disguise its origin.'

Second assistant Clare Brown provides additional back-up. 'I perform the tasks that the first assistant doesn't want to do and the editor wouldn't dream of doing. Every day the cutting room is deluged with thousands of feet of film and sound. I number, log and store away every piece of it, so that, months later, when the editor's shouting, 'Get that close-up of Georgiana in Ramsgate,' I should be able to find it quickly among the other 1,500 shots.'

'If we're due to screen an episode in the preview theatre for the production team, then I'll check all the joins in the film to make sure the film won't snap in the middle and cover up bad scratches with a felt-tip pen. This is when my job becomes slightly bizarre. How many people do you know who spend their day scribbling over Colin Firth's face with a Pentel?'

Pride and Prejudice Post Production Recording Notes	
NOTES FOR ANDREW DAVIES	
Following meeting at April 12/24	
EPISODE ONE	
P.6	Additional dialogue for Mrs Bennet; to cover cut into hall
P.11	Additional charter for Mrs Bennet and the girls outside the house to cover Mr Bennet crossing the hall
P.31	Additional line for Bingley as he takes his leave of Mrs Bennet and girls - "Pray, excuse me" or similar
P.33	Charter to cover shot of Mr Bennet "holding court"
EPISODE TWO	
P.19	Another line for Kitty about the bonnet in the shop window
P.24	Additional line for Collins before his first speech
P.26 on	Additional b/g dialogue for Collins at the card table
P.46	Possibly need 1/g speech for Mrs Hurst to cover Miss Bingley's greeting line
EPISODE THREE	
P.8	Need to add "my brother" or similar to "Charlie"
EPISODE FOUR	
P.6	Additional dialogue between Collins, Charlotte and Lady Catherine to show that supper is going on
P.44	Extra dialogue required for Charlotte
EPISODE FIVE	
P.20	Background whispering between Darcy and Georgiana
P.38	Extend Jane's V/O to cover gap after "I cannot think so ill of him" (Also - extend it all the way through to cover Elizabeth's lines?)
EPISODE SIX	
P.12	Rewrite Mrs Bennet's 1st conv speech

Post-synch dialogue from Andrew Davies.

SOUND DIALOGUE

Once all the film is cut together, the sound team takes over. Mike Feinberg is the dialogue editor, and it is his job to 'smooth out' the dialogue that was recorded on location. 'We have to make sure that the audience is not distracted by dramatic changes in sound level. We must create the illusion of smooth or continuous dialogue. There may have been takes in which extraneous noise makes the dialogue unacceptable. Perhaps over part of the shot we can hear a plane or motorway noise. Normally if this happened, one would immediately reshoot the scene, but sometimes there is no time or the director considers the performance better in the first take even though there are sound problems. If the track can be cleaned up, the original recording will be used. If this is impossible, some of the dialogue may have to be re-recorded (or "post-synched"). This is done in a studio, and the actors have the difficult job of matching the words to the movement of their own lips, which they can see on a large screen. At these sessions we also record crowd noises and other sound effects we might still need.'

EFFECTS

John Downer is the sound editor. 'I have to add ambience and atmosphere to the original dialogue in order to create a fuller, richer texture of sound. For example, when Jane rides to Netherfield in the rain, I can lay the sound of thunder to add an extra dimension. All these effects, which include teacups clinking on saucers and fires crackling, have to be recorded on a separate track, which is called the "footsteps track", so when the film is sold to other countries, they can dub on the dialogue in their own language, without losing all the sound effects.'

DUBBING

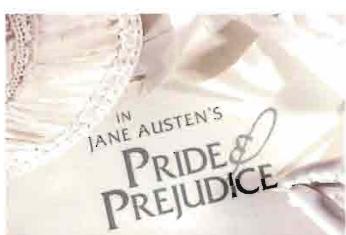
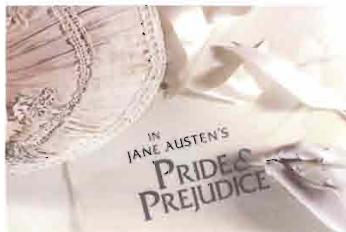
The final member of the sound team is Rupert Scrivener, who is the dubbing mixer. Mike and John will present him with twenty-four separate tracks each of dialogue and of effects. He has to combine all of these, plus the recorded music, on the final sound track that will be heard on television. 'I do this digitally on a computer. This means that no sound quality is lost as it goes through the processes, and you can't hear the "joins" as you used to. Music also sounds better; with big orchestral pieces there was always the problem of sound flutter. Any long, sustained note, like a church bell, would "wobble" a bit as it played. I balance all the dialogue and effects tracks and layer them to give them a good stereo effect. The music is the last to be added and the final track should then appear seamless.'



Jennifer Ehle post-synching some lines.



The telecine suite where the film is transferred on to tape for television transmission.



One of the many storyboards suggested for the opening titles.



Simon and Sue choosing the lettering for the opening titles.

OPENING TITLES: Liz Friedman and John Salisbury

The title sequence has to contain at least the name of the programme and, usually, the names of leading actors, writer, director and producer. For one-off films, this information can be placed over the beginning of the story but, with a series or serial, a specially made sequence is designed that can go at the front of each episode. It should set the mood without attempting to tell the whole story. The brief here was to do something lively and bright to match the adaptation, while still recognizing that it is a period piece. It was decided to go for an almost abstract treatment of some of the costumes used in the programme. These were mounted on moving dummies and filmed in close-up at different exposures by a 35-mm camera moving in another direction. This gives a stylized but vivacious image to complement the music. The most difficult part is relating the credits to the visual images.

PUBLICITY

By May 1995 all six episodes were completed and ready for transmission. At this stage the process of planning screenings for the press and the promotion of the programme began in earnest.

PICTURE PUBLICITY: Patricia Taylor

I'm responsible for making sure that the BBC has an excellent set of photographs with which to publicize drama series and serials. I read the scripts, decide with the producer which are the key scenes and arrange to photograph these during filming. This allows us to take a variety of photographs that reflect the atmosphere of the drama. But we also need the posed shots. Actors hate doing these, and I recognize that it's inconvenient for them to be interrupted in the middle of a busy filming day. But it's important because we need to tell people when it's being broadcast – and the best way to do that is to have a number of magazine front covers on the newsagents' shelves in the week of transmission.

With *Pride and Prejudice* we were fortunate because Sue put aside one special day in the schedule for photography, which is unusual. This meant that artists were there solely to have their photographs taken and weren't being pulled away by the 1st AD because they were needed to shoot a scene. We had lots of photographers from a wide variety of newspapers and magazines. We allowed them to release only one photograph in the next day's papers – a shot of Darcy and Elizabeth. The rest of the pictures we asked them to keep until transmission.

PRESS OFFICER: Peter Mares

My job is to get the best publicity in the right papers and magazines at the right time and to keep out the stories that we may not want printed. If a story appears that is factually incorrect, then I will try to squash it before it becomes accepted as the truth.

This project was rather unusual in that there had already been a lot of press coverage of it before it even started filming. So Sue and I had a meeting to plan a strategy. She gave me all the cuttings, and, as she'd predicted, the phone started ringing very early on: the first questions were always about 'the nude Darcy scene'. Journalists can be quite lazy. They sometimes don't bother to check facts; they simply regurgitate what they've read in the cuttings file, even when it's not true.

At this stage we were trying to minimize the publicity, because it was far too early and people would start to wonder if they were ever going to see *Pride and Prejudice*. But it is important to have material ready for the few weeks leading up to transmission. It's possible for actors to be interviewed at that time, but one can't guarantee that they will be available. So we arrange some interviews with actors during filming, and these take advantage of the 'colour' of a visit to location.

Of course, it's difficult to orchestrate these interviews during filming, and some actors find it very difficult to split their concentration in this way. But we do need to have the material to build interest in the programme immediately before transmission. If we want coverage in the monthly magazines, then we have to plan that perhaps five months ahead. At the beginning of autumn a short excerpt from the film will be shown at the BBC Drama Launch. This is the first time anyone not involved in the production will have seen some of the material. A brochure with photographs and copy will also be sent to all journalists. Nearer to transmission time I will organize preview screenings for the press. Sometimes we decide to screen all of the programme for a mixed audience of what are called 'opinion formers'. As there has already been so much reaction to this version of *Pride and Prejudice*, before a frame has been seen by anyone, it may be useful to have a serious debate in the press about it when the 'How Dare They . . . ?' letters are printed.



The press photo-shoot day.







APPENDIX

CAST

Mr Darcy	Colin Firth
Elizabeth Bennet	Jennifer Ehle
Mr Bennet	Benjamin Whitrow
Mrs Bennet	Alison Steadman
Jane Bennet	Susannah Harker
Lydia Bennet	Julia Sawalha
Mary Bennet	Lucy Briers
Kitty Bennet	Polly Maberly
Mr Bingley	Crispin Bonham-Carter
Miss Bingley	Anna Chancellor
Mrs Louisa Hurst	Lucy Robinson
Mr Hurst	Rupert Vansittart
Lady Catherine de Bourgh	Barbara Leigh-Hunt
Miss Anne de Bourgh	Nadia Chambers
Mr Collins	David Bamber
Wickham	Adrian Lukis
Sir William Lucas	Christopher Benjamin
Lady Lucas	Norma Streader
Charlotte Lucas	Lucy Scott
Maria Lucas	Lucy Davis
Georgiana Darcy	Emilia Fox
Fitzwilliam	Anthony Calf
Mr Gardiner	Tim Wylton
Mrs Gardiner	Joanna David
Alice Gardiner	Natasha Isaacs
Kate Gardiner	Marie-Louise Flamanck
William Gardiner	Julian Erleigh
Robert Gardiner	Jacob Casselden
Mrs Phillips	Lynn Farleigh
Denny	David Bark-Jones
Colonel Forster	Paul Moriarty
Mrs Forster	Victoria Hamilton
Sanderson	Christopher Staines
Chamberlayne	Tom Ward
Mrs Reynolds	Bridget Turner
Sarah/maid	Kate O'Malley
Hill	Marlene Sidaway
Carter	Roger Barclay
Mary King	Alexandra Howerd
Mrs Jenkinson	Harriet Eastcott

Hannah/serving girl

Sarah Legg

Hodge

Roy Holder

Fossett

Neville Phillips

Priest

Sam Beazley

Maggie/maid

Annabel Taylor

Baines

Peter Needham

CREW CREDITS

Screenplay:

Andrew Davies

Music by:

Carl Davis

Casting:

Fothergill and Lunn

Choreography:

Jane Gibson

Assistant Choreographer:

Jack Murphy

First Assistant Directors:

Pip Short

Production Manager:

Paul Brodrick

Location Managers:

Sam Breckman

Continuity:

Clive Arnold

Production Coordinator:

Sue Clegg

Post-production P.A.:

Janet Radenkovic

Second Assistant Directors:

Sue Card

Third Assistant Directors:

Melanie Panario

Contracts Executive:

Simon Bird

Assistant Production Accountant:

Sarah White

Production Secretary:

Anne-Marie Crawford

Art Directors:

Maggie Anson

Set Dresser:

Elaine Dawson

Properties:

Julia Weston

Stand-by Props:

Mark Kebby

Period Chef:

John Collins

Prop Master:

Marjorie Pratt

Painters:

Sara Richardson

Period Chef:

Ron Sutcliffe

Prop Master:

Mike Boys

Painters:

Colin Capon

Period Chef:

Bob Elton

Prop Master:

Patrick Black

Painters:

Dennis Ring



Stand-by Carpenter:	Joe Willmott	Music Dubbing Mixer:	Chris Dibble
Stand-by Painter:	Derek Honeybun	Dubbing Editors:	Mike Feinberg
Construction Manager:	Barry Moll	Dubbing Mixer:	John Downer
Production Operative Supervisor:	Vic Young	Camera Operator:	Rupert Scrivener
Visual Effects Designer:	Graham Brown	Hair and Make-up Designer:	Roger Pearce
Visual Effects Assistant:	Mark Haddenham	Costume Designer:	Caroline Noble
Graphic Design:	Liz Friedman	Associate Producer:	Dinah Collin
Costume Design Assistants:	John Salisbury	(Post-production)	Julie Scott
	Kate Stewart	Script Editor:	Fiona McTavish
	Yves Barre	Film Editor:	Susie Conklin
Wardrobe Master:	Michael Purcell	Production Designer:	Peter Coulson
Wardrobe Mistress:	Donna Nicholls	Photography:	Gerry Scott
Make-up Assistants:	Philippa Hall	Executive Producer:	John Kenway
	Ashley Johnson	Produced by:	Michael Wearing
	Jenny Eades	Directed by:	Sue Birtwistle
	Di Wickens	Developed for television in association with	Simon Langton
Focus Puller:	Rob Southam	Chestermead Ltd	
Clapper/Loader:	Adam Coles		
Grip:	Brendan Judge		
Lighting Gaffer:	Liam McGill		
Best Boy:	Phil Brookes		
Electricians:	Jimmy Bradshaw		
	Joe Judge		
Transport Captain:	Wayne Thompson		
Sound Recordist:	Brian Marshall		
Boom Operator:	Keith Pamplin		
First Assistant Film Editor:	Julius Gladwell		
Second Assistant Film Editor:	Clare Brown		
Steadicam Operator:	Alf Tramontin		

A BBC/A & E Network Co-Production © BBC MCMXCV



Susie Conklin, Sue Birtwistle and Gerry Scott



Elizabeth's spirits soon rising to playfulness again, she wanted Mr Darcy to account for his having ever fallen in love with her. 'How could you begin?' she said.

'I cannot fix on the hour, or the spot, or the look, or the words, which laid the foundation. It is too long ago. I was in the middle before I knew that I had begun' (Jane Austen).

ABOUT THE AUTHORS

Sue Birtwistle started work as an actress with the Belgrade Theatre in Education Company in Coventry, before becoming Director of the Royal Lyceum Theatre in Education Company in Edinburgh. She was the founder director of the Nottingham Playhouse Roundabout Company. She served as a member of the Arts Council Drama Panel and toured many plays in Europe. She has written two plays for children. Her television credits as producer include the award-winning *Hotel du Lac* and Tony Harrison's 'v.'. She has also produced *Scoop*, *Dutch Girls*, *Or Shall We Die?*, *Educating Marmalade* (BAFTA nomination), *Ball-Trap on the Côte Sauvage*, *Oi for England*, the pilot programme of *Anna Lee*, the highly acclaimed *Pride and Prejudice* and *Emma*.

Sue Birtwistle lives in London with her husband, Richard Eyre, and has one daughter.

Susie Conklin grew up in the American south-west and studied English literature at Columbia University and Scottish and Irish literature at Aberdeen University. She worked as a publications editor in New York and as a freelance writer and sub-editor in London before joining BBC Television as a production trainee in 1989. After working on a variety of arts, education and documentary programmes, she moved to the drama department, where she script-edited *Middlemarch*, *Between the Lines* and *Pride and Prejudice*, and oversaw the 1995/96 season of films for Screen Two. She is currently a drama script associate at Granada Television.

The Making of Jane Austen's Emma is also published by Penguin.

ACKNOWLEDGEMENTS

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STILLS PHOTOGRAPHERS

Sven Arnstein	Fatimah Namdar
Christopher Baines	Jenny Potter
Joss Barrett	Catherine Shakespeare Lane
Michael Birt	Stuart Wood
Matthew Ford	George Wright
Robert Hill	

The authors would like to thank the cast and crew for their co-operation in the writing of this book and the following for allowing their personal photographs to be used:

Colin Capon	Lucy Davis
Mark Kebby	Polly Maberly
Caroline Noble	Gerry Scott
Julia Sawalha	Lucy Scott

They would also like to thank warmly:

Ray Marsten and Valerie Yule of Ray Marsten Wig Studio and Jill Kelby and Jane McDonach of CosProp for allowing them to photograph them at work

Angela Horn of Luckington Court

Peter Mares for reading the material at an early stage and giving advice

Patricia Taylor for her help with the production photographs

Lucy Eyre

Peter Nurse for his watercolour of Rosings

Particular thanks are due to Pat Silburn and Julia Weston for all their support, hard work and encouragement and to Julie Martin, who designed the layout of the book.

The authors are especially indebted to Gerry Scott for her design advice, illustrations, and unstinting work on all the visual material and for sharing many late nights and early mornings so cheerfully.
