

# PRIDE & PREJUDICE

## - Deleted Scenes -

This rough draft is a condensed summary of a few scenes that I feel confident were filmed in some capacity, based on the 28th June 2004 copy of the **Pride & Prejudice** script & on tantalizing glimpses from various trailers and promo stills.

Also here's what Joe Wright had mentioned in a screenplay workshop session:

[http://www.scriptfactory.co.uk/go/WhatWeDo/Extract\\_282.html](http://www.scriptfactory.co.uk/go/WhatWeDo/Extract_282.html)

*"There was a longer edit, the first edit was forty five minutes longer. But it was a bit boring. The fact that you want more is a good thing. But I like that we end on the close up because it just whips it away. The longer version was just more indulgent in the shots of ceilings of houses. I felt that I was letting the audience drift."*

This current document is a work in progress, obviously quite incomplete and most likely inaccurate in many, many places - as I don't have any connections with Working Title or have been privy to any special inside info...just a fan who's basically guessing from photos and video clips widely available from either the production company or fans on the internet!

If anyone has any ideas on or examples of deleted scenes not mentioned here (or listed incorrectly), please, please share your findings with your kindred fans ☺

Or, you can post to the IMDB message boards for this film, and I'll happily incorporate and credit your suggestions in the next draft of this rather ad hoc document-in-progress - thanks very much!

**Board: Pride & Prejudice (2005)**

<http://www.imdb.com/title/tt0414387/board/threads/>

Cheers,  
starsbutterflies

20 April 2006

**21 EXT. COUNTRYSIDE/NETHERFIELD - DAY.**



*Lizzie strides across vast muddy fields, slipping as she goes. Netherfield is in view on the horizon.*



*She stops to take it in, then carries on down an even more muddy track.*

30 EXT. COUNTRYSIDE - MORNING.



*Darcy gallops through the countryside still looking put out.*



Darcy appears to be wearing a white shirt in this clip. That's probably his stand-in that's actually riding, since Matthew isn't exactly known to be accomplished on horseback! \*hehe\*

**36 EXT. COUNTRY ROAD - DAY.**



*The Bennet's carriage is stopped in its tracks by a company of the Militia who are crossing in front of them.*





### 37 INT. CARRIAGE - COUNTRY ROAD - DAY.

*A few of the soldiers look in at the Bennet girls with some interest. Leading them is WICKHAM, a very handsome blonde officer. Lydia spots him and swoons.*



LYDIA: I can't believe it! They're close enough to touch!

KITTY: I think one of them just winked at me!

LYDIA: Oh! See! The blonde! Oh, be still my beating heart!



LIZZIE: (to the coachman) Thomas, can't you drive around them?

*To loud protest from Lydia and Kitty the carriage veers off.*

You just have to love Brenda's childlike expressions there as she checks out the militia!

### 39 INT. CARRIAGE - COMING THROUGH MERYTON - DAY.

*MR COLLINS (late twenties) an overweening sycophant, nervous and unctuous in equal measure, sits in his black garb, hunched uncomfortably as he comes through town.*



MR COLLINS (V.O.) Dear sir, the disagreement over the entail to me of the Longbourn estate, has been a subject of torment which I wish to heal. Having received ordination this Easter and being so fortunately distinguished by the patronage of the Right Honorable Lady Catherine de Bourgh..."



*Mr Collins's voice fades out as his carriage wipes through frame revealing Lizzie and Charlotte on their way to the butchers.*



LIZZIE: His name is Mr Collins. He's the dreaded cousin.



46 EXT. ROAD TO MERYTON – DAY?



**46 EXT. ROAD TO MERYTON – DAY.**

*Wickham is escorting the girls home...Mr Bingley and Darcy are riding towards them.*



**ALTERNATE FILMED LOCATION** - by a hilly slope instead of by the river.

**47 EXT. ROAD TO MERYTON – DAY.**

*Lizzie is walking next to Wickham, who's looking depressed.*



**ALTERNATE FILMED LOCATION** - by a hilly slope instead of by the river.



47 EXT. ROAD TO MERYTON – LATE AFTERNOON?



DELETED SCENE –OR– PROMO PHOTO?

**50 EXT/INT. NETHERFIELD - DUSK.**

*A long queue has formed to gain entrance to the ball. There are hundreds of guests. All the women are dressed in shades of off-white. The men are either in red officer uniform or dressed in black and white. We move up the queue to the front door where Bingley and Caroline are greeting their guests.*



*The Bennets are next in line and step up.*



Behind-the-scene clip of Kitty and Lydia being introduced to the Bingleys...

# 57 INT. ENTRANCE HALL - NETHERFIELD - THE WEE HOURS.

*Day light creeps through the curtains. Lydia and Kitty have dragged the last surviving fiddle player into hall and propped against door frame. He now plays as they dance with each other. Mrs Bennet is sprawled on a sofa. Jane sitting demurely. Collins looking longingly at Lizzie. Bingley is standing, the perfect host, but obviously willing the Bennets to leave. Mrs Bennet holds court.*



MRS BENNET: I have never had such a good time in my life. Mr Bingley you must have such a ball once a month at least.

*Caroline who is standing with her brother, yawns ostentatiously.*

LIZZIE: Mother. I really think it is time to go.

MRS BENNET: Don't be impertinent. Our hosts are perfectly happy with our company, are you not, Mr Bingley? I hope I can entice you to Longbourn to sample our hospitality. We would make sure you had 3 or 4 courses at least. *She holds out her glass for a top up and carries on.*



MRS BENNET: (cont'd) So tell me Mr Bingley. Whom did you like least of all your guests this evening?

LIZZIE: Really. This is enough.

*Darcy looking down at Lizzie from a staircase. He turns and walks away.*



**59 INT. BREAKFAST ROOM - LONGBOURN - DAY.**

*Lizzie storms out of the room and out of the house.*



*Mrs Bennet crashes in through another door, hot on the tail of Lizzie.*

MRS BENNET: Oh headstrong, foolish child.



MR COLLINS: Headstrong is she?

**68 EXT. MERYTON - DAY.**

*The militia are leaving Meryton. Hundreds of soldiers and officers in the red coats marching out of the village to the sound of pipes and drums. The villagers are out to bid them farewell. Lydia and Kitty run through the crowds very distraught. They find Lizzie coming in the other direction.*



LYDIA: They're leaving for Brighton. I want to die.

LIZZIE: All of them?

KITTY: They got the call this morning.

LYDIA: Not a word of warning!



*Lydia wails. Lizzie searches the red coats for Wickham. She spots him, he glances across at her, she gives a pathetic wave and he's gone. Lydia and Kitty chase the last of the officers, the crowds disappear and Lizzie is left alone. We begin to hear Lizzie reading a letter in voice over.*

**68 EXT. MERYTON – DAY (cont'd).**

LIZZIE: (V.O.) Dear Charlotte, I am so glad the house, furniture,neighbourhood and roads are all to your taste...



*Lizzie's pattens make a lonely clopping as she walks away.*





**79 EXT. ROSINGS PARK - DAY.**

*Lizzie walks across the park - anywhere, she hardly cares. She is in a turmoil of misery and fury. It starts to rain.*



ALTERNATE CAMERA ANGLE -OR- PROMO PHOTO?

**96 INT. BEDROOM - INN - NIGHT.**

*Lizzie is preparing for bed. The CHAMBERMAID fills her washbowl and starts to leave.*

LIZZIE: I hear that Pemberley is not far from here.

MAID: Yes, madam.

LIZZIE: You see something of the owner, do you, in town?

MAID: Not for some months, madam, he's still in London, I believe.

*A pause. Close on Lizzie's face. Struggling with profound, irresistible curiosity.*

Implied as having been filmed in several interviews - this takes place between the 500 year old oak tree scene and the arrival @ Pemberley scene (explains Lizzie's wearing different dresses).

102 EXT. LAWN - PEMBERLEY - DAY.



LIZZIE: Goodbye, Mr. Darcy.

*She hurries away. He gazes after her.*



Guess JW chose to end this scene with the symbolic "hand hanging limply at his side" imagery instead of this sad, longing Darcy look, which we've already sort of seen in the Rosings scene...



# 141 INT. DRAWING ROOM - LONGBOURN - MORNING.

*The place is in an uproar. Jane, Mary, Kitty, Mr. and Mrs. Bennet are all gathered, fretting terribly about Lizzie's whereabouts. Through a window we see Lizzie lead Darcy along the duck board plank across the moat. Lizzie enters the house, everybody starts.*



MRS BENNET: Lizzie, where have you been? We thought something had happened to you.

*Darcy follows Lizzie in.*

MRS BENNET: (cont'd) Mr. Darcy! What on earth are you doing here?

*Lizzie takes Mr. Darcy's hand.*

LIZZIE: Mr. Darcy has come to speak with Papa.

*Everyone is stunned.*



This behind-the-scenes clip talks about the shooting of this very scene ☺

**MISC DELETED SCENES -OR- ALT CAMERA ANGLE -OR- PROMO STILLS**

## **\*MY WISH LIST\* for the P&P 2-disc *Ultimate Extended Edition***

### **\*Disc 1\*** (dual-layer, double-sided for the highest quality)

- Introduction to the "Ultimate Extended Edition" by Director Joe Wright
- All-new 2:45 hr or longer \*Extended cut\* version  
(with the "*deleted scenes*" re-integrated seamlessly back into the storyline)
- Original 2-hour Theatrical version available as an option
- Branching option to view one of these 3 different endings:
  - 1) Mr. Bennet crying
  - 2) "Mrs. Darcy" Kiss
  - 3) Post-wedding Lizzie teasing Darcy (from script)
- Branching option to view different cuts or multi-angles of scenes  
(i.e. the Netherfield Ball montage edit, alternate camera angles, etc.)
- Director's Commentary: Joe's original or a new Commentary track
- Cast Commentary: The whole Bennet family with Matthew & Tom
- Production/Tech Commentary: From one or more of the following crew:
  - Screenplay (Deborah Moggach)
  - Costumes Design (Jackie Durran)
  - Production Design (Sarah Greenwood)
  - Cinematographer (Roman Osin)
  - Editor (Paul Tothill)
  - Consultant (Emma Thompson)
- Optional Trivia or track - fun tidbits re the cast and making of the film + JA & historical info
- Audio Option to hear *only* the Score plus perhaps ambient sounds (no spoken dialogue)
- Accurate Captioning for all dialogue including background conversations & Commentaries
- Remastered audio in Dolby Digital EX (DTS ES option would be nice but not essential)
- Uncompressed PCM stereo option for the soundtrack music?
- Mastered in high definition (Superbit or equivalent would be fantastic!)
- Anamorphic 2.35:1 Widescreen from the original Super 35mm print

### **\*Disc 2\*** (single-sided, dual-layer)

- The Dustbin: Alternate sequences, Outtakes, Bloopers, Dailies, Rough Cuts...
- The Cast: Jina Jay on her casting choices. Casting calls
  - Auditions - MM & KK reading together
  - Auditions - newcomers Talulah, Carey & Tamzin
  - Auditions - people who didn't make the final cut
  - Cast interviews
- The Script: How Deborah developed the script and the changes made
  - Original Austen text vs DM script. Storyboards
  - Early + final shooting drafts (Acrobat files)



**\*Disc 2\*** (single-sided, dual-layer) – *cont'd*

- The Visuals: JW and Director of Photography Roman Oshin giving us a detailed insight into the cinematography and their use of handheld cams, zooming/close-up techniques. Behind-the-scene footage of how the tracking cam sequences were rehearsed/filmed (Netherfield Ball...First Proposal in the rain...Meryton Dance)
- The Cutting Room: Interview with editor Paul Tothill and how he worked with Joe. Unseen footage of abandoned edits such as the Netherfield Ball montage
- The Music: Dario Marianelli on his original compositions and their influences His arrangements for the dance pieces (and perhaps MIDI files of his score? ☺)
- The Dances: Jane Gibson on the English Country Dances Rehearsals Comparisons with her work for 1995 P&P. English Country Dances 101 (Tutorials)
- The Design: Jacqueline on Costume Design, and Sarah on Set Design Illustrations from paintings and drawings of the era
- The Look: Creating the World of P&P. The *Social Realism* and *Gritty Documentary* Approach
- The History: Documentary on Georgian and Pre-Regency fashion and etiquette The filmmaker's research on sleeveless gowns, hairstyles, chaperoning, etc
- The Author: Biography of Jane Austen (more detailed than on current version of the DVD)
- The Fans: Panel discussion with Jane Austen scholars/critics on this adaptation vs '95 & '80
- The Locations: Extended versions of the *Stately Homes* featurettes on the Region 2 DVD
- The Featurette: More meaty "Behind the Scene" & "Making of" Production Diaries (less of the "*we love this film and everyone in it*" promo fluff!)
- The Marketing: Illustrated Companion book (High Resolution Acrobat file) Red Carpet @ the film's Premieres and Awards Events worldwide International Trailers. Promo Campaigns
- The Extras: Cast and Production biographies Hi-Res Photo Gallery of behind-the-scene stills Gallery of the 18th & 19th Century (like on the Region 2 DVD) Pride & Prejudice Family Tree (like on the Region 2 DVD)