

<https://www.vox.com/culture/2016/11/22/13554566/gilmore-girls-fast-talking-explained>

- I. As much talking as there is, it's what isn't said that's most important
- II. "That's because *Gilmore Girls* is not interested in the crash itself. It's not interested in any big, explosive scene, and that's why we never see such moments onscreen — not the car crash, not the time Lorelai told her fiancé she wasn't going to marry him, not the time Lorelai's father Richard (Edward Herrmann) collapsed at Christmas dinner."
- III. "Richard's message certainly comes through loud and clear, but it's not in what he says. It's in what he doesn't say. Lorelai wants him to say that he's proud of her, and he doesn't. Instead, he pointedly directs his pride at her estranged ex. He doesn't tell Lorelai that he considers her unworthy of his approval; he doesn't need to. It's there in the subtext."
- IV. Characters talk around what they're trying to say

<https://www.npr.org/templates/story/story.php?storyId=4631902>

- I. Amy Sherman Palladino: "When I'm with my friends, we almost talk over each other. And especially when there's a connection with somebody and you know them and can anticipate where they're going. And for somebody like a mother-daughter like Lorelai and Rory, they almost have the same brain, they're going to finish each other's sentences. The speed of their speech almost indicates — it tells me a bit about who they are, how close they are. I also personally believe that comedy works better fast. I think that all of the comedy that I admire, the Spencer Tracy, Katherine Hepburn, you know, there wasn't a space of air between those people talking, and you just loved them. It felt natural and and it felt real and it moved and you were energized and in an hour and a half, you had some entertainment and you go out to get a cup of coffee and it was perfect. You know, the old Woody Allen movies were the same way. People just talked over each other, sometimes the camera couldn't even get to them before their lines were off-camera. I just personally feel like comedy dies slow."

THR Comedy Roundtable

- I. Value of Comedy
 - A. Justin Simien(22:10): "I feel like that's why I'm attracted to comedy because you get people laughing but then you make them look at a part of themselves that is really uncomfortable and that to me is like that's the thing that gets me at the table"
 1. Comedy as a trojan horse for commentary and self-reflection. Medicine with a spoonful of honey
 - B. Amy Sherman-Palladino (28:55): Comedy at its core is a tool that is aimed at oppression and sadness and the worst in human nature, not the best. You don't get comedy off of great, fun, happy, delightful people. I'm sure Mandela's lovely,

but he ain't funny. That's the thing, you don't go to that well for great comedy, you go to the worst of people or the shallowness or the pain or the outcast — that's what makes shit funny.

II. Peak TV/Streaming

- A. Michael Schur (10:22): There's like a PhD thesis waiting to be written right now about like the national conversation and the fracturing of society that comes from no one being on the same page, that comes from not like even - like the last show that's like right now is Game of Thrones. The Sopranos for a while, Mad Men for a while, Lost for a while, and now I feel like the last thing we have is that on Monday morning if you didn't watch Game of Thrones, I'm sorry, you're going to leave the room"
- B. ASP (10:49): I also wonder if it's going to go for a while time but you know, that enduring fan base — like this was my show — that you run into, I think that that's built from a week to week anticipation. Because I think there's something about — you're in it for a while, you don't go to the bathroom for two days and you don't eat anything and then you come out and you smell and you look weird and then you go on with your life and for like three or four days it could be like that was the greatest thing I ever saw in my life but now you've sort of moved on with your life and that happened. Whereas, like that week to week thing, I think that builds like a loyalty and a real —
Schur cuts in: You feel like you're growing with them
ASP: Yeah and I'm not sure, I mean, that's something you'll have to see like later if there's...
- C. Michael Schur (12:56): The weird flipside of this phenomenon is that nothing's gone now in the way things used to be gone and so now there's a lot of 15 year-olds right now who are like 'you know what's really good is Friends'"
- D. Alec Berg (20:21): "I think one of the advantages in a weird way of peak TV that you know you can argue oh it's harder to break through, it's harder to get an audience, it's harder to get my attention, but I actually think in a weird way one of the things that Peak TV has created is this need to kind of stand out. And one of the ways you can stand out is by doing stuff that's scary or more controversial or like taking on topics that 'oh can we talk about that'"

Episode 1 Notes

- I. Everything about the show begs for it to be told Palladino style
 - A. Bustling NYC
 - B. Jewish themes
 - C. Placing us in the time period of the 40s-50s of [Spencer Tracy/Katharine Hepburn](#), ASP's greatest influence
 - D. People talk over and at each other in families
 - E. Comedy

1. When characters bomb and break the rhythm it really physically hurts us as viewers
- II. People who can keep up with each other show a unique bond and connection, we immediately buy into their relationship
 - A. Susie Myerson is partially so disarming because she ignores the rhythm of a scene's dialogue, she refuses to buy in just to buy in
- III. Joel Midge fight in ep 1
 - A. Midge talks around him leaving, focusing on the rabbi
 - B. Joel talks around why he's leaving looking for excuses in comedy
 - C. It injects comedy and levity into a very serious and heavy conversation
 1. Witty, fast talking and comedy are Midge's way of coping
- IV. After Susie sees Midge's set, she picks up the rhythm of the convo

Episode 2 Notes

- I. Dialogue style might have been honed on Gilmore Girls, a contemporary show, but has really found its place on Maisel. It's always sounded like an old timey news reporter, which made Stars Hollow feel like a quaint small town, but is even more at home in 1950s New York. The accents aren't the same but the pace is decidedly Hepburn
- II. Joel/dad
 - A. Often talk about arbitrary details of arbitrary things or get worked up about the wrong thing just for the pace to stop and draw attention to the actual conversation that's about to happen
 - B. Because they're distracted and talking about multiple things at once we:
 1. Get only the most important notes about the main conversation
 2. Get character development and world building
- III. Abe's breakdown
 - A. He's talking about midge and joel but also through his own spin of mathematics. Only Abe could or would describe their relationship like this and it spawns naturally out of his teaching lesson
- IV. Susie/Midge
 - A. What Susie says does not fit the world, but her quick wit feels decidedly in place
 - B. Just keeping up with the speed of Midge and Susie is engaging and as she describes her life falling apart Susie says: "this is great stuff"
- V. Joel/dad v2
 - A. Starts with Joel accusing his dad and telling him to stay out of his life and his dad starts by having a different conversation: how much he loves being right
 1. The rapid juxtaposition is funny
 2. As it develops it feels like he's just talking down to him but he's also saying this is for the best because he's acted in joel's best interest before
- VI. Family meeting
 - A. Rhythm broken for stares at Joel
- VII. Joel/Midge

- A. Their awkwardness feels *really* awkward
- VIII. Family dinner
 - A. RHYTHM of the scene
 1. Abe and Joel's dad arguing about who owes, owns, is responsible for who and what back and forth back and forth
 2. Rose jumping up and saying the leaves told her it wouldn't last
 3. Midge saying she's going back to school
 4. Pause
 5. Abe, can I see the two of you in the bedroom?
- IX. Her rambling train of thought is witty therapy