

<i>Intro Clip</i> J: This is The Marvelous Mrs. Maisel, the Amazon original comedy series from showrunner and funky hat aficionado Amy Sherman-Palladino. You may know Sherman-Palladino from her previous show that also featured fast-talking women: Gilmore Girls. <i>Gilmore Girls Clip (GGE118: God is a woman)</i> In fact, if there's one thing she likes more than a good statement hat, it's writing in this non-stop flowing style of dialogue. Her scripts for Gilmore Girls were famous for being nearly twice as long as the standard for an hour long show. But this style of dialogue isn't just for show, it's essential to Sherman-Palladino's core beliefs about comedy. <i>"I just personally feel like comedy dies slow."</i> So today, I'm happy to be joined by my resident Gilmore Girls expert and fellow Maiselite: Capri. C: Hi. J: You may remember Capri from our video on Crazy Ex Girlfriend. C: And Jackson and I recently launched a podcast about TV called Couch Taters. We cover new shows, old shows, shows you've heard too much about, shows you haven't heard of, shows your mom likes, shows your mom hasn't heard of. And we even have some pretty cool guests.	Opening credits Amazon open ASP interview Emmy speech (dual wield) GG opening titles "And related!" Hat footage (split screen) BRoll: talking in WS Reading clip (Rory studying) Midge writing notes BRoll talking in WS KT MGFX: intro cap Couch Taters
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J: Definitely check it out, I think it's a really fun hang! But today we're going to be taking a spoiler-free look at what makes Amy Sherman-Palladino's fast paced dialogue so great and how it couldn't have found a better home than in The Marvelous Mrs. Maisel. I'm Jackson.. C: and I'm Capri.. J: and this is Ideas At Play. So first thing's first, what's The Marvelous Mrs. Maisel about? C: Maisel takes place in 1958 New York City and follows Midge Maisel, a wealthy Jewish housewife on the Upper West Side. She's smart, she's beautiful, she has a great apartment, a lively marriage, 2 children, and a healthy family life. Oh, and she's also hilarious. <i>Clip</i> J: But that dream lasts a whole 20 minutes until her husband, and future Bachelorette contestant, Joel reveals that he's leaving her for his secretary and she goes on a bender that lands her smackdab on a stage doing an impromptu stand-up act that kills. <i>Clip</i> Turns out, she's really good at this and decides to pursue it as her new dream. C: When you watch Maisel, the very first thing that jumps out is how fully and how immediately we're immersed in the world of	MGFX: Spoiler free Maisel End with finale shot arms out Bumper Pilot b-roll Walking in the park Cooking Joel leaving her "PENNY PAN" Reaction shots including Susie Talking with Susie Title: World Building
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the show, from the very Jewish jokes of Midge's upper-class family, <i>Rabbi Clip</i> C: to the dirty comedy underground. And all the while making them feel like they're part of the same New York City. J: And this immersion doesn't just come from the sweet, sweet Amazon money that gives us sweeping exterior shots that take Park Avenue out of a time machine. The fast-talking style of Sherman-Palladino's writing is clearly influenced by the art of the era that immediately preceded the one she's writing about: notably my girl Katharine Hepburn. <i>Clip</i> C: The 30s and 40s were known for this weird sounding thing called the Transatlantic accent. Basically it was this style of dialogue that blended elements of British and American English, meant to sound smarter and more sophisticated without sounding annoyingly British. We still see it occasionally today, usually to seem sophisticated. <i>Frasier clip</i> J: While the characters on Maisel aren't speaking in Transatlantic accents, they do keep a similar cadence and speed. Throw in some tracking shots and walk-and-talk sequences, and you have a show that feels utterly theatrical. C: On Gilmore Girls, that speed and cadence made the fictional town of Stars Hollow feel like a timeless piece Connecticut suburbia,	Sweeping exterior shot 1 Kitchen Lenny Bruce/Gilbert Gottfried Exterior shot 2 Walk-and-talk Katharine Hepburn bleed into: Clip MGFX: Blur, "Transatlantic accent" Drop into a map, circle england, circle usa, draw arrows to combine it in the middle Sophisticated on the american side Snobbish on the british side Maisel 1950s look Walk-and-talk On stage
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along with boat shoes, wintering, and lacrosse. It could have existed at any time in the past. Here on *Maisel*, that style of talking creates a similar kind of time warp, making the show feel as if it were plucked from another time period — which you know, it is.

J: But Sherman-Palladino’s dialogue does a lot more than just transport us to 1958 Manhattan. The quick-fire way that characters speak to each other explains so much about their relationships. Families are full of people who have been together for decades and have learned how to talk over each other, a kind of comfort that can only come

C: From being around other people way too much. Here’s how Amy put it when talking about *Gilmore Girls*:

“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.”

The conversations she writes feel like they’ve been happening for years before we even walk in the room and the quick back-and-forth creates a kind of chemistry out of mid-air. Everything is so perfectly timed that you instantly buy their comfort talking to each other.

J: Characters frequently don’t even seem to be talking about the same things at first. One character will burst in with an accusation or

Gilmore girls opening

Gilmore girls dinners
Chilton

Warp transition

Old cars
Abe and Midge

Joel and Midge
Title: Character Relationships
Abe and Joel

Midge and Rose

Lorelai and Rory b-roll

“you know them and can anticipate where they’re going”

“The speed of their speech almost indicates — it tells me a bit about who they are, how close they are”

Maisel b-roll

Joel barging in to talk to his father

announcement and the others will immediately go into their own schpeals.

Clip

This isn't just played for laughs. While it's funny when they brush each other off, it actually reveals a bit about their perspectives and is used to flesh out the shared history these characters have.

Continued Clip

Inevitably, they will converge on the original topic, but now we know exactly the years of decisions, compromises, and disappointments that they're bringing to the table despite only knowing them for a handful of hours.

C: On Gilmore Girls, many of the biggest events of the show would happen off-camera. Whether it's a car accident or a colossal disappointment, Gilmore Girls would focus on the aftermath. Characters would talk around the topic at hand, but always making their meaning clear.

GG E101: "Speaking of which?"

J: On Maisel, that winding approach gives us context to understand each character's perspective and on the issue at hand.

J: It's a kind of passive aggressiveness that should be pretty recognizable to anyone who's been in a relationship.

C: What's that supposed to mean?

J: Nothing.

Continue

End: "I am doing this for you"

Joel and his dad

Gilmore girls car driving cut to hospital

Lorelai yelling at Luke and Rory

Midge vs Rose

Character reaction shots

C: Every scene has a rhythm to it, and the show is amazing at picking the moments when it wants to break that rhythm. Sure, these breaks are usually punchlines.

Dinner clip

But again, the very way these conversations flow tells us so much about the characters we're watching.

When Midge first meets Susie Myerson, who runs the comedy club, she's taken aback by how Susie completely rejects that rhythm.

Clip

Susie doesn't engage with Midge, and they very clearly do not see eye-to-eye. But, after seeing Midge's first set and being completely floored by her talent, she picks it up.

Apartment Clip

Even though she isn't at place in *this* world, she shares a unique bond with Midge — she understands her.

J: And more than anywhere else, this use of flow and rhythm is perfect for the world of stand-up comedy. The speed and delivery of jokes is something that Sherman-Palladino imparts onto her titular character.

"You should try doing it faster"

Although only one person is ever talking during a standup set —

C: *Ideally*

MGFX: scene playing with visuals to highlight the rhythm, then break it for punctuation

Let it linger

Midge and susie first meeting

Punctuation

Continued clip

Susie and Midge together from mid-series

Title: Standup performance
Stand up supercut (Lenny Bruce, Midge, Lynch)

J: it really is a conversation with an audience. As much as it is on the audience to listen to the performer, it's on the performer to listen to their audience, letting a joke land, pivoting to another topic, and reading their reaction to every line and adjusting on the fly.

C: And Maisel does an excellent job of giving you that feeling of dialogue even when there isn't a partner. Every pause in Maisel's sets fills you with nervous energy, not knowing whether her joke will land or if she overreached. Those pauses can either serve to be a new rhythmic pattern to the dialogue or a speed bump that completely derails everything.

J: Midge's standup style has a distinctly rambling feel to it, partially because of the kind of character she is, but also because of how she's introduced to comedy: while coping with Joel leaving her.

In the hands of a slower writer, we would never get the same feeling that we're listening to Midge's train of thought.

C: While she works hard on her comedy, this delivery always makes it feel like it's coming straight from her head, unfiltered. It's not just that her set is funny, it's that *she's funny*.

J: All good writers blend drama and comedy, but to do it at this speed is like crossing a tightrope on a pogo stick. Of course, Maisel isn't a classic comedy. For starters, it's an hour long, but unlike a lot of sitcoms, it isn't just designed to be an expensive joke delivering drone, even if it does come from Amazon.

Punctuation

Midge getting heckled

Standup in front of an audience WS
Midge bombing

Joel bombing

Midge recovering

Midge set footage (multiple locations)

Punctuation

Midge studying

Whip transition to ASP interview

MGFX: Maisel and Gilmore girls posters split
screen (make sure amazon is visible), slow
zoom
Amazon drone delivery handing off jokes or
something
Transition: midge emotional
Characters laughing

C: The Marvelous Mrs. Maisel is a story about trying to break out of the mold of being a 1950s housewife. While it could easily get bogged down as an overly serious hour long drama, Sherman-Palladino fills every inch of that space to fire off her trademark pop culture references and witty retorts. Her scripts might be long, but no line is wasted.

J: A lot of TV really does just come down to people in a room talking. Even as it adds more and more cinematic elements, TV is a writer's medium, but those talking scenes move with an unrivaled energy in Maisel. It might just be the show talking to us, but it always feels like a conversation.

Thanks so much for watching! Please like, share, and subscribe! And check out our podcast Couch Taters. It's on Apple podcasts, iTunes, wherever really.

If you couldn't tell, TV rules our lives and our relationship, so join us to look at the past, present, and even the future of television while we try not to air too much dirty laundry.

It's about what TV we're watching, who we're watching that TV with, and all of the conflicts that come from that. I just spent an episode trying to convince Capri to watch The Haunting of Hill House even though she doesn't like anything horror related anymore.

Go check it out! It's called Couch Taters!

Thanks again for watching! See ya next time!

Midge as a housewife

Lenny Bruce

Retort Punctuation