

= The Other Woman (Mad Men) =

" The Other Woman " is the eleventh episode of the fifth season of the American television drama series Mad Men and the 63rd episode of the series overall . It is co -@-@ written by Semi Chellas and Matthew Weiner , and directed by Phil Abraham . It aired on AMC in the United States on May 27 , 2012 .

The episode takes place in January 1967 . Pete asks Joan to make a personal and moral sacrifice to ensure the company lands the Jaguar account . Meanwhile , the creatives work long nights to come up with the perfect pitch for the presentation . Don becomes furious after learning of the impact Megan 's new profession will have on their life . Feeling unappreciated , Peggy has lunch with Freddy Rumsen , who encourages her to make a move . Later , Peggy meets with Ted Chaough , from rival firm CGC , and accepts an offer for chief copywriter at CGC .

" The Other Woman " was critically acclaimed , with some critics calling it one of the best episodes of the series . Jon Hamm , Elisabeth Moss , and Christina Hendricks were lauded by journalists for their performances in this episode . " The Other Woman " was watched by 2 @.@ 07 million viewers and received an adult 18 ? 49 rating of 0 @.@ 6 , marking a slightly higher viewership than the previous episode .

= = Plot = =

The SCDP Jaguar team discusses taglines . Stan suggests one using the word " mistress " , but Don reminds him the client would not want to hear that word in an advertisement and excuses himself . Peggy asks Don 's approval of one of her projects but he tells her that she is in charge until Jaguar is done . She watches as a lobster lunch is delivered to the Jaguar team .

Ken and Pete dine with Herb Rennet , head of the Dealers Association and a member of Jaguar 's selection committee . Herb suggests SCDP 's competitive standing might be improved if they arrange an evening for him with Joan . Pete tells Joan about Herb 's proposal . Shocked , she asks how Pete would feel if someone asked that of his wife Trudy . He asks Joan how much it would take to convince her . She replies that he " couldn 't afford it " .

Subbing in for Ginsberg while he works on Jaguar , Peggy attends a conference call with Chevalier Blanc . The company wants to pull the Hard Day 's Night ad but she spontaneously comes up with changing the existing ad to targeting women instead and wins the client over .

Pete presents Herb 's proposal at a partners meeting , guaranteeing SCDP will lose the account if they do not comply . Don spurns the idea and leaves , but the remaining partners reluctantly agree to offer Joan \$ 50 @,@ 000 . They decide to withhold Christmas bonuses and extend their credit line to cover the cost .

Don instructs the Jaguar team to ditch the mistress concept because it is vulgar . Later , Harry praises Peggy 's work on Chevalier Blanc . She tells Don the client ultimately went with the same ad as before , only in a Paris setting . Don says Ginsberg will take over once the Jaguar pitch is finished , prompting Peggy to reply that she is not in charge of everything . Don pulls some money from his wallet and condescendingly tosses it in Peggy 's face , telling her that if she wants to go to Paris , she should just go . Ken tries to comfort her , saying that Don is just upset about Jaguar , to which she replies that she does not care .

Lane advises Joan to demand a 5 % partnership stake in the company , adding that , when he thought he was essential to the future of the firm , he settled for much less than he felt was due him . Joan later tells Pete she wants a partnership , comprising 5 % of the business and voting rights , in exchange for her spending the night with Herb . Pete asks how to make the arrangements , to which she icily and rhetorically asks if she has to do it all . Pete later tells Don about the arrangement with Joan . Don visits Joan 's apartment to dissuade her . She thanks him and wishes him luck on the presentation , but it is eventually revealed that , unbeknownst to Don , her sexual encounter with Herb had already taken place .

Pete tells Trudy he wants an apartment in the city , but she refuses , telling him that his love affair with Manhattan is over and that they have not even been trying for a second child .

The next day , Megan tells Don that her audition gained her a callback for Little Murders and rehearsals begin shortly in Boston . He voices his displeasure at her being gone for three months . She accuses him of expecting her acting career to fail . When the callback does not go well , she tells him that , if she has to choose between him and the play , she would choose him , but will hate him for it . He assures her that he does not want her to fail , and they kiss .

Ginsberg approaches Don with a new Jaguar concept , portraying the car as an unattainable woman : " Jaguar : At last , something beautiful you can truly own . " Don smiles . Over lunch with Freddy Rumsen , Peggy gripes about her exclusion from Jaguar . Freddy suggests she leave SCDP and offers to help . The next day , Don presents the pitch to Jaguar . Herb smiles as Don unveils the tagline . Joan inquires of Don about the presentation .

Peggy meets Ted Chaough from Cutler Gleason and Chaough to discuss job opportunities and he praises her work . She writes her job requirements , " Copy Chief \$ 18 @, @ 000 / year " , on a piece of paper and slides it across the table to him . Chaough crosses out \$ 18 @, @ 000 and writes \$ 19 @, @ 000 .

The following day , Roger summons all the partners to his office to learn the fate of their Jaguar presentation . Don locks eyes with Joan when she joins them , realizing that she has , in fact , slept with Herb . Roger receives the congratulatory confirmation call from Jaguar , and the office erupts in celebration . In Don 's office , Peggy informs him she has accepted a job with CGC . He thinks she is asking for a raise and attempts to negotiate salary , but she tells him it is not about money . She holds back tears as he kisses her hand . She walks out of the office and smiles as she waits for an elevator .

= = Production = =

The episode was co @-@ written by Semi Chellas and Matthew Weiner , and directed by Phil Abraham . Weiner said in August 2012 that he intended for Peggy 's departure from SCDP to be in " The Other Woman " , which is centered on Joan : " [the episode is] literally about the quantification and value of women in the workplace and the relationship of their sexuality to it . I knew that on a subconscious level at the writing stage , because of the way the stories went together . As these stories fold in together , it starts to become about that , but it was always about what you have to do to get ahead , in a very simple way , and the opportunities to get ahead . "

The nonlinear narrative involving Joan 's storyline and Don 's Jaguar pitch was " a solution to how to tell the story " according to Weiner . " The ordering of those events really was a problem and we got to a point where we can either show Don doing the pitch , or show Joan being with the guy , but we can 't do them both , " he said , explaining that he felt " if Don gives the pitch after [the audience has] seen Joan do this , no one is going to listen to a word that he says . It doesn 't matter how good it is . [The audience is] not going to believe he could have won . "

Chellas " had this great idea , this elliptical thing , which we really loaded up with cues so that you would know at the end that Don was too late . Seeing Joan in there , taking the necklace off , and Joan 's mother taking Don 's hat into the room where Joan was , and then Joan putting on the green robe and coming out , seeing that behind @-@ the @-@ scenes moment the second time really cemented it . " Weiner said this allowed them to " show Joan going through with it 24 hours beforehand , and then show Don giving this pitch that the audience is convinced is a great pitch . Then you slowly dissolve back to the reality of Don coming in [to work] pretty happy , Joan asking how it went , and Roger having this dead response ? ' it was one of his good ones ' ? and Don wondering why Joan 's not more excited . "

Abraham spoke about shooting a scene of the episode in August 2012 :

Sometimes the toughest moments come where you least expect them . In this episode , that moment was Don throwing money in Peggy 's face . It was a pivotal story point and didn 't seem like it would be a hard beat to hit . During rehearsal when Jon Hamm threw the money at Lizzie Moss , it beamed her right between the eyes , inadvertently , but it was exactly what the scene required . Of course when we go to shoot the scene after setting the lights , Jon tosses the money at her , but it 's just not eliciting the same response . Lizzie tells me it would really help her if Jon just nailed her with

the cash again . It 's harder than you think to have perfect aim with loose bills in your pocket when your target is 13 feet (4 m) away . It took a few more takes than anyone had patience for , but when the cash finally landed where it needed to , it took Lizzie by surprise all over again , and that was the moment you ended up seeing onscreen .

While discussing the prostitution plot , Christina Hendricks said , " This is a very confusing situation for Joan and for everyone involved . First off , it 's just completely insulting . Second of all , it 's quite an opportunity . Then all of a sudden you put the money involved or the opportunity involved or you put a label on it , then it becomes a scary road to go down . " Hendricks said that Joan 's motivation was " protection [for] her child . " Hendricks felt that Joan saw herself as an equal in a way to the other partners after going through with the deal , as Joan had seen them do worse things over her thirteen years in employment .

Vincent Kartheiser called the storyline an example of an " amoral " business tactic . Kartheiser described Pete as doing " what he thinks he needs to do to get the account . I don 't know if that 's always such a good thing , but it 's common in business . And I think in that situation , Pete represents that type of businessman . " Matthew Weiner and Jared Harris both characterized Lane 's decision as two @-@ fold ? he gave Joan the best advice for her and for himself .

Jon Hamm praised the prostitution sequence as " Very elegant paired with Don 's pitch to Jaguar . This idea of something beautiful that you could possess , that you could own . It 's one thing when you 're talking about a car . It 's something else when you 're talking about a human being . "

Elisabeth Moss said she was not told by Weiner that Peggy would be leaving SCDP " until we were shooting episode 10 , the one right before it . It was unusual that he didn 't tell me . He usually tells me what 's happening , pitches me things to ask me how they sound . " Moss ' initial reaction " was just one of feeling like there was really no other logical way to go for her . After everything that had happened for five years , she can 't just keep butting her head up against that wall . [...] She 's becoming her own person and she needs to have her own place not under Don . " Moss also said , " I will thank [Weiner] forever for not telling me . It would have made my life harder . I knew about Peggy 's baby in season one . I fought against it , to play it as she was living it , feeling it , and not be in my head . Not knowing Peggy would quit allowed me to find it for myself , to really feel Peggy 's growing frustration with Don all season . "

According to Moss , Peggy " has the capability of being a Don Draper , and there can 't be two of them in the office . " The goodbye scene between Don and Peggy was a difficult one to shoot . Moss said , " That scene was a really , really tough scene to do . They didn 't tell me they were going to do this , but they told Jon to hold my hand and not let it go . Then he did , and I lost it . Every single one of those tears were absolutely real . She wants to stay with all of her heart . She does not want to leave , but she knows she has to . " Hamm said there was " respect , understanding , and admiration between those two characters . This is the exact right time for her to leave . "

= = Reception = =

= = = Critical reception = = =

The episode received critical acclaim from television journalists and has been described by critics as " a knockout episode in a season full of knockout episodes , " funny in some parts , poignant in others , and downright heartbreaking " The storyline involving Joan 's prostituting herself to secure the Jaguar account for Sterling Cooper Draper Pryce came in for particular analysis and scrutiny among journalists , as related to its execution and use of themes of female sexuality and sexual objectification . Alan Sepinwall fought with himself over the execution of the prostitution story in this episode , asking , " If you buy that the partners would be willing to sell Joan , and that Joan would feel the same way , then this is an all @-@ time great episode of the series . But if you don 't , then it 's Weiner and company making the characters act against their natures to fit the theme . " Sepinwall described the story as " something that so fundamentally changes the way you view a number of major characters , and the show that uses them , that it has to be just about perfect to

work , and maybe not even then . " Todd VanDerWerff opined that , " ' The Other Woman ' shouldn't work . It's so obviously constructed to be a ' message ' episode , and the message is far from subtle : No matter what we try to do to make them equal , men are always going to turn women into objects on some level , because that's just how men perceive them . " VanDerWerff compared it to the " Employee of the Month " episode of The Sopranos , even going so far as to call " The Other Woman " a stronger episode .

The final scene in which Peggy leaves both Don and the agency was pinpointed by critics as a standout sequence . Maureen Ryan said , " the scene between Don and Peggy was tremendous , but Jon Hamm and Elisabeth Moss are always magnificent together . It's no coincidence that their final pose - Don at Peggy's waist , kissing her hand - recalled Don's brutal reconciliation with Megan a few weeks ago , kneeling , begging her to stay with him . "

Weiner was " surprised " by the reaction to Joan's storyline :

I knew it was a dramatic moment , and I expected it to be treated as drama , because the stakes were so high , and we knew Joan so well . But I also felt on some level , if we hadn't used the word prostitution in there , it was more about the public nature of what was going on , and also their love for Joan , and the fact that she was put in this position that was so upsetting to people . I was stunned , though , by the suggestion that there were some people questioning about whether she would have actually done this or not . That shocked me . Maybe what they were saying is they were questioning whether they would have done it , but I was hoping , certainly judging on the history of the show and what Joan has done , obviously this is not the first time this has been an issue for her .

In August 2012 , Hamm said " The Other Woman " was his favorite episode of the fifth season of Mad Men , and spoke about the reaction to Joan's storyline :

When [" The Other Woman "] aired , people were sort of outraged by the Joan storyline , like , " Oh my God , how could she do that ? What is she thinking ? " I kind of looked at it and I was like , Wait a minute : Joan's not a saint , first of all . She's having an affair with her boss while she's married . She's slept with at least one other person in the office . So let's back off that thing . And she's also making a very sort of prudent financial decision and very much trading one thing for another . I found the kind of psychological thing of that very interesting .

In August 2012 , Moss said the final scene was her favorite of the season : " It would've been so easy to have it be tears and trauma and music , but it's so simple , almost over before you know it . It brings you to a dark , sad place then gives you this slap in the face when she turns to the elevator and smiles . Matt [Weiner] and I didn't feel it was a sad thing . It says to the audience , ' No , you don't get to cry all night about this . ' "

== = Accolades == =

This episode received writing and directing nominations for the 64th Primetime Emmy Awards .

Due to their nomination , Jon Hamm , Elisabeth Moss , and Christina Hendricks all submitted this episode for consideration for the Primetime Emmy Award for Outstanding Lead Actor in a Drama Series , Lead Actress , and Supporting Actress in a Drama Series , respectively , for the 64th Primetime Emmy Awards .

This episode also won the Writers Guild of America Award for Episodic Drama .

== = Ratings == =

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