

The Hamilcast: A Hamilton Podcast

[Episode #71: Ready for the moment of adrenaline // Part One](#)

Host: Gillian Pensavalle and Bianco Soto

Guest: Gregory Haney, Hamilton on Broadway

Description: Hamilton's Gregory Haney is on the podcast this week and we are thrilled to have him! Gregory tells us what it's like playing some of the grimmest characters in the show: James Reynolds, Charles Lee, and George Eacker. We also talk to Gregory about his experience as La Ceienega, Broadway's first transgender high school student in Bring it On, and he dished about being in Grease Live! Not to mention the fact that he WON GLOBAL GUTS ON NICKELODEON WHEN HE WAS 13 YEARS OLD NBD.

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The Hamilcast's Transcribing Army

Ok, so we are doing this . . .

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*[Intro Music: Alexander Hamilton Instrumental (15 seconds)]*

GILLIAN PENSVALLE: Hello everybody. Welcome back to the Hamilcast. I am Gillian.

BIANCA SOTO: I'm Bianca.

G.PEN: Today we are joined by Gregory Haney of a little show called Hamilton.

GREGORY HANEY: Hello!

G.PEN: Hello!

B.SO: Hello!

[laughter]

G.PEN: Gregory, can you tell people who you play? I know Charles Lee, James Reynolds, the doctor...

G.HANEY: Philip Schuyler

G.PEN: Philip Schuyler

G.HANEY: Uh, James Eack- George Eacker. Ooh, I don't even know my names.

[laughter]

G.HANEY: George Eacker.

G.PEN: Swing life. #swinglife

G.HANEY: I know. I'm a swing in the show, I cover six roles, and Seabury's one of them, George Eacker...

G.PEN: It's funny that you combine James Reynolds and George Eacker because people hate both of them.

G.HANEY: Yup.

[laughter]

G.PEN: How is that for you? What's that like for you?

G.HANEY: Actually it's quite - it's actually –

G.PEN: It's fun, right?

G.HANEY: Yeah. James is fun, uh, just because it's kind of one of those things we all want to play the villain every now and then.

G.PEN: Well you get to saunter out on stage

B.SO: Yeah. And that hat.

G.PEN: That attitude must be fun.

G.HANEY: That jacket.

G.PEN: Mh. Is it the jacket? Is it more the jacket than the hat?

G.HANEY: It's more the jacket than the hat.

G.PEN: Tell us why.

G.HANEY: Because it has this like, I just, I worked on a ranch. I killed for this jacket.

[laughter]

B.SO: He's so, like, swashbuckling when he walks on stage.

G.HANEY: Yeah.

G.PEN: Like, meanwhile, they're in Philadelphia, but.

G.HANEY: Exactly. There's just something really grimy about him. I've actually gotten notes to, you know, kind of, ease back on that.

G.PEN: Pull back the grime?

B.SO: Really?

G.HANEY: Yeah pull back on the grime a little bit.

G.PEN: On James Reynolds? Okay see now that is-

G.HANEY: Yeah. Well, cuz, when I first went in I was like “*Dear sir I hope this letter finds you in good health*” and then they were, like, um, so, we need for you to enunciate. And, um, you know, don’t give it all away.

[laughter]

G.HANEY: Like, oh okay, okay.

G.PEN: So, we do something on this podcast where we, we’re going through the Chernow book.

G.HANEY: Okay

G.PEN: Because of that, we have a lot of details on James Reynolds. We call him Garbage Person James Reynolds. Like, he is a garbage person.

G.HANEY: Yes.

G.PEN: He is terrible. So it’s so funny that they’re like “can you not with the grime?” And you’re like but I . . . - It’s everyone’s, like, visceral reaction to him to just be like the slimiest piece of garbage you possibly can be.

G.HANEY: Well, just know that my internal monologue is all of those things.

[laughter]

G.PEN: That’s amazing. So, before we really dive in, we have a lot of questions from our Patreon Peeps and we also have a cocktail. And the cocktail today, and I didn’t tell you what it was called, Gregory.

G.HANEY: Wuh oh.

G.PEN: Uh oh.

[Bianca laughs]

G.PEN: The cocktail is called the big dog.

[Gregory laughs loudly]

G.HANEY: Why is it called the big dog?

G.PEN: Because you won global guts on nickelodeon everybody.

[*Music: Global Guts theme music*]

G.PEN: Please tell us about Global Guts, and then we will talk about Hamilton, but I gotta know.

G.HANEY: But wait, did you watch the interview?

G.PEN: Oh, I watched it.

G.HANEY: Oh, jeez.

[laughter]

G.PEN: You were adorable! Still are.

G.HANEY: I swung around that tree so, so fiercely.

B.SO: You swung.

G.PEN: Like, a little James Reynolds saunter

B.SO: Nobody told me not to! Nobody told me not to! They were just, like, uh, just you know, come around the tree. And then I swung around the tree like I was, you know, Tyra Banks.

G.PEN: Like you were gonna win global guts, which you did.

G.HANEY: I did.

*[Insert: Global Guts clip:*

*But better, this all American athlete who's barking after a world title. Hey big dog, Haney, spill your guts! Hi. I'm Greg Haney from CITY Arizona, USA. My favorite sports are football, weightlifting, and track and field. Self esteem, agility, and good sportsmanship are the key ingredients to a good track athlete. After high school I plan on going to the University of Georgia and playing football, and then going to the pros.]*

G.PEN: That is amazing, congratulations. I don't know if the statute of limitations is gone, but congrats.

G.HANEY: Thank you. You know it's not, because I actually never bring it up. And then when I joined the cast, actually not when I joined the cast. I worked with Lin back in Bring It On and he found it when we were in Atlanta doing the out of town tryout, and

B.SO: He never let you forget it

G.HANEY: He never let me forget it. But I joined the cast and he kept talking about it and kept talking about it and then I had my mom ship me the trophy and it was in his dressing room until he left.

B.SO: He commandeered your global guts trophy

G.HANEY: He did. It was literally on his dressing room station and he would plug it in when he wanted to relax. I have no idea why.

G.PEN: First of all I love you do have to plug it in - it doesn't just - it isn't not just a battery operated glowy thing.

G.HANEY: No. You plug it in and it has that slide click and it pops on and it's neon green.

B.SO: That's amazing.

G.PEN: Can you tell people who maybe are too young or just never watched Global Guts exactly what that show is and what it means to win it?

G.HANEY: So Global Guts back in the day was kind of like the kid's gladiator on nickelodeon. And you had to go through a series of different challenges and then at the very end they would tally up all your points and then you would climb the Agrocrag which was this huge mountain that threw styrofoam rocks at you, and you had to hit actuators which are just, like, red buttons that turned on lights, and you basically had to race up this mountain. And that's what I did.

G.PEN: Mike O'Malley hosted it.

G.HANEY: Mike O'Malley hosted it.

G.PEN: His big catch phrase was " let's go to Mo, Mo . . . "

[laughs]

G.HANEY: You know, funny story that I actually just worked with him

G.PEN: Really?

G.HANEY: Um, probably like four or five months ago I did a workshop for Margaritaville

B.SO: No way

G.HANEY: Which is the Jimmy Buffet musical that's coming to New York soon.

G.PEN: I should hope so, because if someone

G.PEN/B.SO: Else is taking Margaritaville

G.PEN: They are getting sued by Jimmy Buffet

G.HANEY: He's one of the writers. And so I walked into the room and I was like 'is that Mike O'Malley?' so we went on a ten and I walked over to him and was like 'you might not remember me' and he kind of looked at me and was like 'wait. You- Global Guts.'

G.PEN: What?

B.SO: Oh my god!

G.HANEY: And I was like, yeah! I was like I'm Greg. He's like, 'holy beep'

G.PEN: You can curse

G.HANEY: Oh, perfect. I didn't know! He said 'holy shit!' He's like 'How are you doing?' We had like a little chit chat and he was like

B.SO: How are you doing since winning Global Guts? Amazing!

G.HANEY: Yeah, he was like let's have a conversation, and I'm going to swing by the theater, and, like, we were just buddies.

B.SO: That's awesome!

G.PEN: And also! It's called Big Dog because that was your nickname. Everyone has nicknames.

G.HANEY: Yes, I was Greg 'Big Dog' Haney.

G.PEN: So it's funny that you were like oh, I'm Gregory, but not like Big Dog, don't you remember? I was Big Dog, Mike O'Malley?

G.HANEY: No, no no. He made me bark.

[laughs]

G.PEN: Wait, at the audition?

G.HANEY: No, during the interview he barked and he was like 'I'm gonna woof and you're gonna woof back' and I was like uh, okay.

G.PEN: And you're like, okay. And you were twelve?

G.HANEY: No, I was thirteen.

G.PEN: And you were very athletic when you were growing up. I mean, obviously.

B.SO: Obviously. I can't imagine scaling that mountain. I would fall.

G.PEN: The Agrocrag. I love that it's like it's confirmed. It's just like that most hollow, softest.

G.HANEY: It's like a big ol' marshmallow. It's amazing.

G.PEN: I just have to go back to the - you won!

G.HANEY: I won.

G.PEN: You represented this country.

G.HANEY: I was a shit canoer.

[laughs]

G.HANEY: I will say that. That water one really did me some damage. But I came back.

G.PEN: But you won! That's amazing. The trophy- I had no idea, of course. Like, why would I, that Lin, like, plugged it in.

G.HANEY: It's at the theater. It's above my dressing room station to be quite honest.

G.PEN: It should be!

G.HANEY: With all of my fanart, like, around it. It's like up in there. I don't know it's actually funny. Whenever we get a new cast member they come into the dressing room and then, like, probably two days or three days later they'll come up to me and be like, 'uummmmm', so I just saw your trophy . . . , and I just want to say that you're cool as shit.

B.SO: Yeah!

G.HANEY: And I'm like, well, okay, thanks.

G.PEN: And people get starstruck by you now because you won global guts.

G.HANEY: No.

G.PEN: A little bit?

G.HANEY: No!!

G.PEN: Okay.

B.SO: That's like the coolest thing! We all grew up watching that!

G.PEN: So, another question we have for you was we just hung out very recently with Anthony Lee Medina.

G.HANEY: Hm. Yes?

G.PEN: We just had the best time. But we were talking a little bit about Neil Haskell's what Anthony calls like a Tony award winning death-drop when he is Charles Lee.

[laughs]

G.PEN: Because that drop is just a full body when he's shot in the duel.

B.SO: It's my favorite thing.

G.PEN: So when we mentioned that, Anthony stopped us and he was like, you know what, you have to get Gregory Haney on the show. And so, this is before, I think - we interviewed him over a month ago now, so this is before we locked down our day with you. And he was like, did you have Haney on the show? And we were like no, not yet, but you know, we're working on it. And he goes you have to ask him about the sound that you make because he described it in some kind of way...

*[Insert Clip from Episode #68 or 69  
Music plays Satisfied rewind: Rewind, rewind . . .*

G.PEN: *We are in talks with Greg Haney.*

Anthony Lee Medina: *You need to ask him about when he gets shot, because the sound that comes out of his body is incredible, to the extent that*

B.SO: *its amazing!*

ALM: *. . . every time after Greg gets shot, we finish out that scene, and I walk off that stage and start crying laughing because it's so ridiculous. He sounds like someone just kicked a small Pomeranian dog in the nuts.*

G.PEN: *Oh no!*

ALM: *It's insane. It is a yelp, it is high pitched, it is incredible.*

G.PEN: *Oh my god.*

ALM: *Also, Tony Award winning.*

G.PEN: *Right, for sure.*

*Music plays Satisfied rewind: Rewind, rewind . . . ]*

G.PEN: We have direct orders from Anthony Medina to ask you about the sound you make as Charles Lee during the duel.

G.HANEY: Well, now that you mention it...

[laughter]

G.HANEY: I just spent the last week being Charles Lee and the sound - the direction that I got was just to - you know, you get shot, so you make an audible sound.

G.PEN: Sure.

G.HANEY: So, the first time I went on, I was stressed out because it was my very first track and so, when I got shot I kind of forgot to just scream. And so - or just go 'ow' or whatever...

G.PEN: And how long ago was this when you first -

G.HANEY: Oh... I've been in the show over a year now, so.

G.PEN: Congrats.

G.HANEY: Thank you. Um, but this sound that came out of my mouth was like a cat being run over on - like - their tail being run over by a car.



[laughter]

G.HANEY: I shrieked. And it caught me off guard. I was like \*gasp\*

[laughter]

G.HANEY: But, no. And then I just recently got a note saying they were like 'umm.. Tommy saw the show and so uh - Haney - was that a scream when you got shot?' And I was like, well, you know, I don't really know because I got shot so whatever came out just came out. He goes 'it was a scream' and he just walked away. And then our musical director was like 'uhh, so we're gonna need that to come down a few notches just cuz you're making it into a scene and it's not - that's not a part of the scene.' And I was like I was just making choices but I was also waiting for somebody to give me a note, so.

G.PEN: And I also am playing -

G.HANEY: It's no longer.

G.PEN: Garbage people like James Reynolds and Charles Lee who sucked, also.

G.HANEY: Yeah.

G.PEN: The best thing about Charles Lee was that he had a pack of dogs with him. Otherwise, he was a nightmare.

G.HANEY: Yeah. I can make magic out of a bag of shit.

G.PEN: Oh, I'm sure you can.

[laughter]

G.PEN: Which is why you've been in Hamilton for over a year. So, what is your - uh - we have - this is I think a good time to ask a question from one of our Patreon People. Brooklyn asks 'what is your absolute favorite moment in the show? A moment that speaks to you in the most intense way?'

G.HANEY: Ohhhhhh

B.SO: That's an intense question.

G.PEN: And I don't know if she means a moment for one of your characters that you're playing at the time, or something that really speaks to you just as if you're on the walkaround or whatever, so you can answer that in as many parts as you'd like.

G.HANEY: Well, I think since I play a lot of different parts in the show I think the one thing that always congruent with all of them is Schuyler Sisters.

*[Music begins: Schuyler Sisters (Underscoring the talking)]*

G.HANEY: And it's the part where we get on the turntable and the inner turntable is going the opposite direction and the outer turntable is going the - of course - the opposite direction. But we are just walking and we're talking about how about New York is the greatest city in the world, but we're actually rotating and like seeing the stage in that speed, and then seeing the audience, and then catching people's faces. It's always so magical every time I do it because I catch somebody who is actually locked onto me and it's just, like, yeah. You're in the greatest city in the world. We are in this building together going on this journey. And it's always the same. And I love it. And it, like, it speaks volumes every time.

G.HANEY: That, and the downbeat of the show. I actually was talking to somebody about this and I said that it's still baffling for me that the show has been going on for two years now and people are still really excited about it, and the energy is palpable in the theater and so the "dun dun dun dun dun dun dun"

*[Music begins: Alexander Hamilton clip (First loud then underscoring the talking)]  
How does a bastard, orphan, son of a whore and a Scotsman dropped in the middle of a forgotten spot...*

G.HANEY: On that amazing sound system you can just, like, feel everyone sit up. And once you feel an audience sit up you know that they're ready. And so you get that every time the downbeat happens and I love it.

G.PEN: Okay, well...

B.SO: That was a fantastic answer.

*Alexander Hamilton clip fades]*

G.PEN: I have a lot of chills. Yeah. Amazing, amazing answers. That's... Incredible. I mean, Bianca and I have both seen the show a few times and so we know that feeling of - that moment - and we have both seen it with people who hadn't seen it before, and you feel it next to them, so I love that that travels to the stage. And how could it not? Because it's, what, two thousand people?

G.HANEY: Yeah.

G.PEN: Or something like that?

G.HANEY: Yeah. Seventeen - seventeen fifteen? Seventeen? I don't know.

G.PEN: I don't know. I'm bad at estimating. There's a lot of people. But if I could feel it with this person that I know next to me, and to have that happen so many times.

[Crosstalk]

B.SO: But you have to -

G.PEN: And the show, of course it travels to you

B.SO: I mean - I had to check myself -

G.PEN: It's beautiful -

B.SO: to not be, like, staring at them like...

[laughter]

B.SO: Are they getting this part? Are they feeling what I'm feeling? Like, watch the show, Bianca!

G.PEN: I am the crazy person who wanted to watch my husband listen to it for the first time which is like, the worst thing ever. Like, but, that was my first reaction.

G.HANEY: Did you get to it yet?

G.PEN: Did you get to it?

B.SO: So what did you think?

G.PEN: Did you like this part?

B.SO: Wait for this part.

G.PEN: But did you hear about -

[laughter]

[Crosstalk]

G.PEN: Oh no, and then that comes back and that's different because when they said we fought with him it's different because like it's the cabinet battle also and because they played two roles anyway, so... Did you like that? Isn't that awesome? Isn't that a great line? Isn't that *[choking sound]*? It's amazing and I love that that travels to all of - everyone on that stage because so many of the cast members who we've spoken to we talk a lot about how things can change for you every night. Because you don't know who you're going to be playing against and you don't know who you are going to be playing, or who's going to be opposite you. But I love that that is the constant. That feeling.

G.HANEY: Always. And you can be having a shit day and for me at least, coming to the theater, signing in, having that half an hour to kind of like play with the cast before we get onstage and get into those costumes and then as soon as the ball starts rolling you're like, well, I'm in it. Because there's no backing out.

B.SO: Right.

G.HANEY: My analogy when I first did the show is like, this show feels like getting on a rollercoaster without a seatbelt. And you feel the cranking up to the top.

G.PEN: Oh, and that noise is the most horrifying noise.

G.HANEY: And then the damn downbeat that I absolutely love is the scariest thing ever because you're just like \*gasp\*

G.PEN: Right. And the downbeat is the first beat of the show.

G.HANEY: Yeah.

G.PEN: [laughs] So you just have -

G.HANEY: You can't stop.

G.PEN: You have that stomach is - your gut is in your throat and your chest.

G.HANEY: It's unlike any show I have ever done.

B.SO: It's like a runaway train at that point - it just doesn't stop.

G.HANEY: Yeah. And I thought because - funny story, well, a little. My Broadway debut was actually in the Richard Rogers with Tarzan. And I played one of the - there were three featured male ensemble - and I played one of them. And my first entrance actually was at the very top of the house. Like where the rigging of the lights and everything.

G.PEN: Oh wow. So even higher than -

G.HANEY: Even higher than that.

G.PEN: Than the - the second . . .

G.HANEY: And so I had to put on my leopard costume, my leopard head, and my harness. And it was like a six point prong harness so it strapped my back. And then I had to climb over the edge of the walkway and hang and just wait and then my first entrance was me killing Tarzan's mom. So I had to crawl down a suspended rope onto this, like, wreckage. And like fight and then swing up and crawl back up.

B.SO: That is terrifying.

G.HANEY: So that was my very first entrance, and this is scarier than that.

B.SO: As someone who is terrified of heights and falling and swinging from them, I can't think of anything worse than that, but . . .

G.PEN: What is perfect though is that this is another perfect, perfect segway to another Patreon question is because when Eliza Ohman was on she was telling us about how - and she's a universal swing, I don't even know how she -

G.HANEY: Nope. I don't get it.

B.SO: I have no idea how she functions at all.

G.PEN: And we get emails and tweets about her constantly about how she is legit a superhero, how she can compartmentalize.

G.HANEY: She is a boss.

G.PEN: She is amaz-. And also, the nicest person. So, she could be stressed out all the time because she doesn't know where she's gonna be at any given time, like, it's - she's amazing. But she was saying how she didn't know during - I think it was My Shot - where Thayne hangs off the surround

B.SO: She turned around and he was literally, like, scaling the wall and she was like 'I didn't know you did that!'

G.PEN: She was like 'I have seen that song performed a zillion times' but just her - I was never - or never registered. And we were like Eliza it's fine. You have eight zillion things going on in your mind it's totally okay. But when you were saying that you were - came in hanging on the Richard Rogers reminded me of Natalie's question which was that she loves the friendship on social media that you and Thayne have. She thinks that you two are adorable - she's accurate - and her question is how would you describe Thayne Jaspersen and your friendship with him?

G.HANEY: Thayne is a pixie. He is one of those characters that you can never pin down and when you do you just spend most of the time just laughing and giggling at him.

G.PEN: So he really is just bouncing around the Roger's all the time.

G.HANEY: He really is.

B.SO: He's so silly. He's so silly I love him.

G.PEN: Okay. That's what he seems like.

G.HANEY: He really is. And like he -

G.PEN: His Seabury is hilarious. The way he's always looking over his shoulder like - don't - like - what - don't -

G.HANEY: I know I can't wait to go on for him. I'm finishing his track this week -

G.PEN: Really?

G.HANEY: So it'll be interesting to see my take on Seabury.

[laughs]

G.PEN: They're going to be like 'can you pull back'? Again, a person who's just, like, killing the vibe. Like, what am I supposed to do?

G.HANEY: But our friendship is very, just like, loose and very organic. I've known Thayne for years and finally being able to work with him. We kind of just like clicked. Kind of the same way Neil and I clicked. I've actually - Neil and I have known each other - we were in the last round of auditions for Times Are Changing, which was his Broadway debut, and then I got Tarzan. So, we knew each other back then and then we did Bring It On together.

B.SO: Oh that's awesome.

G.HANEY: So we have had this decade long -

G.PEN: Right.

G.HANEY: Like, bro -

B.SO: I love Neil.

G.PEN: Yet another plea for Neil and Thayne; come on the show. We'd love to hang out and talk to you about all of those things.

G.HANEY: I'll tell them.

B.SO: I was a big Neil Haskell fan on So You Think You Can Dance so I've been quite pumped to see his progression.

G.HANEY: Oh, I always make fun of him.

B.SO: Oh but it's the best!

G.HANEY: I know. And he did such a good job, but I just can't help making fun of him. He's like my little brother, I can't help it. I really can't.

G.PEN: Well that means that there's a whole other level of love and friendship there.

G.HANEY: Yeah.

G.PEN: I love that sense of family because Bianca and I are very big proponents of the family you choose and your friends being your family and that and I cannot even imagine being in a big cast like that or, you know, in any cast you bond and you have this family but I feel like there's something - and I'm not comparing because you know we hate doing that too - but there is something about everyone on - and we know this because of social media and it's still so funny for me to say but like that's the world we live in, we know about people through social media - You guys are just the most loving and have so much fun and you just adore each other.

G.HANEY: It's true. We really do.

B.SO: It looks like you're all having a ball every day.

G.PEN: Yeah. And not to take away from the incredibly hard work and all of the hours of time and prep and training - not taking away from that because I'm not saying that it's easy - but in that moment when you guys are backstage and running up and down the stairs and just like messing with each other.

G.HANEY: Those stairs.

B.SO: Going up to the tower.

G.HANEY: Good lord.

[laughter]

B.SO: What is it? Like seven flights of stairs?

G.HANEY: Seven flights of stairs. Yeah.

B.SO: That's just, like, that just feels mean. I know they're old buildings but you can't do much about it.

G.PEN: But you're all in such good shape.

G.HANEY: It's a part of it, though. You can't be in a Broadway house without having climbed some stairs.

B.SO: Scale those stairs.

G.HANEY: The thing about the cast and the family feeling that you get is that for me at least, you know I love my job. I always wanted to entertain. I didn't know in what capacity that was going to be in, but I bring that 'joy' and that 'want' every time I come to the theater. Even - whatever is happening in the streets of New York is happening - but as soon as I get there then I'm going to put my best foot forward in order to give the experience that I would want to get and receive. And so, we're a big family because we, you know, we laugh together, we cry together, we hold each other up, it's literally an ensemble group of people who are there for everyone. And like a family we fight -

G.PEN: Sure! Of course!

G.HANEY: ... we get mad, like there's all of those things are packed into but that's what makes it real and that's what makes it translate I think on stage is that we know we have each other's back. Like I know if I mess up and I go out of the wrong wing somebody's going to be like 'you know that was wrong, right?'

G.PEN: And you're like 'oh wait, I'm sorry, I'm too busy running

G/B.SO: Under the theater

G.PEN: Which is another thing Eliza said which is that there is no other way to go around you need to run underneath the theater.

G.HANEY: Yeah the first time I went on for Neil's track - for Charles Lee - I forgot to do the cross and I had to run all the way on the other side and then walk on stage like I wasn't out of breath, but I was.

G.PEN: And it's just so lovely and wonderful that you also are all so honest about things like that. You know, Burr's corner.

G.HANEY: We call it the white room.

B.SO: The white room?

G.HANEY: The white room. It's like when you're in the moment and all of the sudden it leaves and then you wind up in a white room and you can't see anybody else and you're like 'I'm scared!' It's -

G.PEN: Yeah. And what is my line?

G.HANEY: It's debilitating.

G.PEN: Has that happened to you?

G.HANEY: Oh my god. As Charles Lee!

B.SO: Did you just feel a flush go over your entire body I'm sure and just like

G.HANEY: It's scary. Charles Lee during the duel I was supposed to say 'seven. Confess your sins ready for the moment of adrenalin when you finally face your opponent.' I said 'seven. Confess your sins... medicine....' and I just walked. I just walked the roundabout of the rest of the turntable and I turned back around and I was just like 'I don't know.' [laughs] I don't know.

G.PEN: Who was your John Laurens at the time?

G.HANEY: Jordan Fisher was. And they. Just. Laughed at me. Just laughed at me.

[laughter]

G.HANEY: And then the first time - I think the first time I actually messed up in that was I said I was supposed to say 'have your seconds meet face to face' and I turned around and said 'have your seconds face face to face \*growls loudly\*

B.SO: Well at least that kind of works. Ish.

G.PEN: Yeah. There are words that -

G.HANEY: Well you can hear me growling through my mic I was like \*growls\*. Meanwhile I turn back and Daveed is like \*laughs\*

[laughter]

G.PEN: Ha ha ha ha oh wait, sorry that's the last one.

[laughter]

G.PEN: It's so funny though because it's such a - there have been so many articles in, like, Think pieces written about the amount of words in the show. And I mean, I can't imagine - I listen to it a lot. Granted, it's not my job, granted it's not something that I do in front of people all the time, but if it makes you feel any better Gregory I mess up too! Soo, I mean...

G.HANEY: Thank you. Thank you so much.



G.PEN: Yeahhh. I just want to let you know that.

B.SO: You're only human.

G.HANEY: I feel very comforted and loved. Thank you.

G.PEN: *[She says with a self recriminating tone]* 'What a dick. That was like the worst thing.' But I mean, it must be... Are you sick of listening to it? I mean, do you have to do that to keep it up? Like what is the rehearsal - how often are you in rehearsal? And what is that like to keep it up?

G.HANEY: I'm in rehearsal every week.

G.PEN: Yeah?

G.HANEY: Every week. I have rehearsal tomorrow. Twelve thirty.

G.PEN: Is it once a week?

G.HANEY: No. Because we're swings we can have rehearsal on Thursday and Fridays and sometimes even during the show if we're trying to get something or need to correct something we can do that.

G.PEN: And is it the full show? Or is it a you specific rehearsal? Or is it just an all -

G.HANEY: Sometimes it's like, you know, going back and checking marks or checking staging and spacing and whatnot. Or if we have to do lifts then I'll have to come fifteen minutes before half hour to do some lifts to make sure that everyone feels comfortable and safe. It's always up in the air but we always have - as swings - we always have rehearsal.

B.SO: Yeah I saw the other day a lot of people were posting there was a big brush up rehearsal, right?

G.HANEY: Yeah. We had two days with Andy.

G.PEN: Sir Andy.

B.SO: Sir Blankenbouler himself.

G.HANEY: Yeah. And he ran us through the entire show which is always amazing. Just because I think because we've had basically a full cast turnover so a lot of the **intentions** needed to be kind of re-upped. And like, those things need to happen. I think they should happen around like every six months.

B.SO: Well I think that's great because that keeps the show from getting stale and staying on point and staying the way that it's intended to.

G.HANEY: And continuity, yeah. Like, we have three companies now in the US.

B.SO: Totally.

G.HANEY: So it's like. If you come to New York you're going to see the same intention - at least partially of the same intention - that you'll see in Chicago because they're different people but the intention of the movement is going to be the same.

B. SO/G.PEN: Yeah.

G.HANEY: And the same in San Francisco and so in order to do that we have to have that time in the theater with everybody else with all of us. Like it was all of us. Like it was all leads, all ensemble members, just so everybody is getting the same amount of information.

B.SO: That's awesome.

G.HANEY: How that is transferred is different, but we're all on the same page.

G.PEN: Is there something specifically with either Charles Lee or James Reynolds where you have the flexibility to . . . not necessarily improvise, because I feel like that's too dangerous of a term.

G.HANEY: *\*whispers\** So dangerous

G.PEN: Because then it's like well now I can fuck with anybody whenever I want but you know. Nik Walker was telling us how it's up to him to decide when he's going to give Hamilton the sword or certain moments that is up to you to decide when you want to do a certain thing.

G.HANEY: For the most part, I think most of that is - most of that intention work is how I step up to the plate for each of the parts. So, like my Philip Schuyler is completely different than Roddy's Philip Schuyler. Because I - even though historically he was maybe forty when Eliza got married - so I can't really do - I can't really show that age especially because, you know, when Lin was there Lin is taller than me and he looks older than me. So in order for me to like, say, I'm the father, I played him really old. Like, I'm talking if a gust of wind had blew by that he probably would have fallen over.

G.PEN: Right.

G.HANEY: Which is different than what Sydney played. Sydney was very upright and very regal and that worked and to the audience he looked like the father - like the authority figure. So my take on it was just like okay, you know, I have a limp, I had gout, and I have arthritis in my hip so this is how we're walking down the stairs.

G.PEN: Right. Deal with it.

B.SO: That's interesting.

G.PEN: You're asking me for my daughter's hand so, I don't need to explain anything to you.

G.HANEY: Yeah. That's exactly how I approached it.

G.PEN: Yeah.

G.HANEY: And then that goes differently with Eacker. Like, the way Ephraim played was very cool and chill like, 'I have no time for you' type of thing. And I play it as, I was actually just talking to someone about this too, 'I actually play it as I paid money for this show, you're messing up my show, now I'm going to have to beat your ass.'

B.SO: I mean, that's valid.

G.HANEY: Full out. I have a box seat, and you're yelling at me from the bottom? Yeah.

G.PEN: About whatever the - I mean it could be, really, about anything.

G.HANEY: It could be about anything but I'm fed up.

G.PEN: You're over it. Well, you know. He's nineteen.

[laughter]

B.SO: You mentioned Bring It On before. Another question from our Patreon group comes from Rob and he has a specific Bring It On question. He is curious about your thoughts on playing the first trans - or one of the first trans characters on Broadway - or at least a character whose gender identity was not necessarily a plot point, but it was just sort of what it was. It wasn't like, highlighted, and - um, what were your thoughts on that?

G.PEN: And if you can tell people who didn't see Bring It On just a little about that character.

G.HANEY: Bring It On. I had a blast. I miss it. I actually just saw a picture on facebook of us doing shenanigans during cheer call, and I absolutely miss it. So Bring It On was a musical about competitive cheerleading of highschool. But it's based off - loosely based off of Bring It On the movie with Kirsten Dunce and Gabrielle Union and I was one of the crew members. It was myself, Ariana DeBose, who originated the Bullet track, and Adrian Warren who just was nominated last year for a Tony for Shuffle Along. And the three of us were - we created the team of Jackson High.

*[Music clip: Bring it On the Musical  
Oh, some kisses to tease me and put me through hell.  
Some people are mean but most people mean well.  
It's just they're thinking  
And a little outdated.  
Or maybe they're merely unedgumacated.  
Got pretty eyes but thunder thighs.  
It ain't no thing, yeah.  
I'm daddy's little big surprise.  
It ain't no thing.  
Love who you are and the world will adore you.]*

*And the couple that don't, at least they can ignore you.  
Now boys I want  
It ain't no thing.  
It ain't no thing.  
(The music continues to softly play underscoring the taking)]*

G.HANEY: I played La Cienega and La Cienega was a character that Jeff NAME wrote based after one of his close friends. I'll tell you the backstory. I remember auditioning for it in LA. I was doing Wicked in San Francisco and my friend Jonathan was like 'we should go and audition for Bring It On. Andy Blankenbueler is doing it and it's like the whole creative team of In The Heights.' and I auditioned - they called me back for La Cienega and Twig and I didn't feel comfortable doing it because I didn't feel like I showed up the way that I wanted her to be. And so I didn't get a call back after that and didn't hear anything and then I was moving back to New York to join Memphis and my agent was like 'yeah. I was talking with Rachel and they still haven't found a La Cienega' I was like 'oh. Well I would love to go in again.' And so I went in, but this time I went in with this afro and it was pulled back into like almost a big afro puff, and a tennis skirt, and an oversize tanktop tucked in and heels and I did a light beat, and I walked the streets - I got ready at Betsy Struxness' house, actually.

G.PEN: Stop it.

G.HANEY: And I walked down to Kelsey -

G.PEN: As that character.

G.HANEY: As my character. Because I didn't want to go in the room feeling ashamed of what I had on. And I wanted to actually get a real sense of what people would - how people would look at me before I went -

B.SO: Just living in the world -

G.PEN: Sure.

G.HANEY: And I walked in and I did the scene, and Andy was directing it and choreographing it, and he would throw, like, things out and I would just like change up the scene and I would do it. And then that night I was in Target and I got a call from my agent saying that I booked it. And then when I re met Andy again he was like 'yeah, after you left I turned to everybody else and I was like, well I guess somebody's ready to get out of the ensemble'.

[gasps]

B.SO: Nice!

G.PEN: Uh, hello!

G.HANEY: And so I think my research moving into actually getting the role was more about giving a voice to a marginalized group, and doing it in a way that was respectful, and didn't make fun. Because the easiest thing is to play into a stereotype - I think. And so doing it in a way to where I was very respectful and I was very

understanding that, you know, this voice at the time wasn't being heard as loudly as it should have. So every day I just made sure that I did my best to be respectful as I would want somebody to be respectful in doing a part that, you know, speaks to me.

G.PEN: Sure.

G.HANEY: So yeah, I loved it. I really did. I really loved that there was this duality within myself that had both masculine and feminine but also didn't need to be defined in that, she was everything I'm not at times, but everything that I am.

G.PEN: Right.

G.HANEY: Does that make sense?

G.PEN: It makes total sense.

B.SO: Completely. Yeah.

G.PEN: And I also just want to add that Jesse asked a very similar question that just says 'I really want to hear about Bring It On and his character in that show' so shout out to Jesse. Thank you for sending this question.

B.SO: Thanks Jesse!

G.HANEY: La Cienega was fierce. I will say that though.

G.PEN: I mean.

B.SO: Yeah. She totally was.

G.HANEY: This was my percentage; She was half Felicia Rashad and half Beyonce.

G.PEN: Stop.

G.HANEY: So I wanted -

G.PEN: With that tennis skirt walking down eighth avenue.

G.HANEY: With that tennis skirt. I wanted Felicia Rishad to be a part of it because I needed her to walk into a room and all eyes go on her and you knew that she was regal. And I wanted the Beyonce because as soon as that beat dropped I was gonna let you have it.

G.PEN: Come on. And you did. You did! I love that.

B.SO: Did your time in Hamilton have any overlap with Ariana?

G.HANEY: Yeah. Everybody was the original - the complete original cast was there when I joined. So I got to be back in the studio with Betsy and Ari and Ephraim and D-Watts. D-Watts and I came back at the same time. I had finished Grease Live, and then I flew back on a Monday and started rehearsals on Tuesday.

B.SO: That's awesome.

G.PEN: If you want to get into Grease Live -

G.HANEY: I was so afraid.

[loud laughter]

G.HANEY: I was so afraid because, it's like, as a performer you know your strong suits. So I know theater. I know theater like the back of my hand. So when I walk into tech, I get it. We're gonna be here for hours. I'm going to be standing in the same spot for hours. And I know film and television, like, I walk up on set, I check in, they put me in my room, I learn my lines, I go get in costume, and I kind of like, wait.

G.PEN: #hurryUpAndWait

G.HANEY: Right. Hurry up and wait. And then we get on set and we block it. Cool. This was a combination - this was the lovechild of both of them. And I had no idea what I was doing. Because we were in a studio like it was a regular musical rehearsal and it was myself and seven other singers who joined the last bit of the process. So, we had three days in the studio.

G.PEN: Wait.

G.HANEY: Yeah. So, what happened was - what had happened was -

[laughs]

G.HANEY: Was that all the principles had been in rehearsals learning the songs, learning the book, and the dancers had been doing all of the pre-production work beforehand. So, then they came in, helped teach the leads what they were doing, things were staged... So, by the time that we got there they had already staged the whole show in the studio. And so, we joined and we were like uh - oh... So, then I got thrown into things. They were like 'okay you're going to be one of the cheerleader things, do you know how to stunt?' I was like yeah, I know how to stunt. I'm not going to say that I did Bring It On because I'm don't want you to put me in any more stuff.

G.PEN: Wait so you joined when they were on the lot to do it live.

G.HANEY: No. Four days before we when on the lot. And then after we got on the lot it was a month before we actually filmed. So the whole process -

G.PEN: Oh wow you guys were on the lot for a month?

G.HANEY: We were on the lot for a month.

G.PEN: That's kind of awesome.

G.HANEY: Yeah. They were in rehearsal in the studios for about two months before I joined.

G.PEN: Wow.

G.HANEY: Yeah. Like six, eight weeks before. So, yeah, it was crazy. Like I almost got hit by a crane.

B.SO: That's terrifying.

G.PEN: Really?

G.HANEY: Well, because we were trying to do the gym scene and I was walking but the guy didn't see me coming so I had to, like, duck. Good thing I'm agile. But it was -

B.SO: As F.

G.HANEY: That was a stressful day. That dancing was stressful.

B.SO: Well, that sounds stressful.

G.PEN: And it's so true what you said like cuz, there's nothing like live television and they're nothing like live theater.

G.HANEY: Yeah.

G.PEN: And you, now had to marry both of them.

G.HANEY: And there was a hurricane coming.

G.PEN: Okay, well.

G.HANEY: I mean - a monsoon, I'm sorry. Not a hurricane. Let me be correct. It was a monsoon.

G.PEN: I was gonna say can I use the music? The piano? Bum, bum bum...

*[Music: audio clip of Hurricane piano chords plays]*

G.HANEY: It, like the morning of when we shot it was -

B.SO: I remember that, right.

G.HANEY: Downpouring. They put like a tent over where all the audience was outside and where the front of the school was they put a tent over that, but then the opening scene with Jessie J they just gave us umbrellas and were like 'so we're gonna redo this, with umbrellas'

B.SO: This time, with umbrellas!

G.PEN: Cool.

G.HANEY: I was like okay well, I'm in a golf cart so . . .

G.PEN: So you tell me what I'm doing because I'm here.

G.HANEY: Yeah. I don't know. Just don't mess up my fro.

G.PEN: I mean I'm just here and it's live, so who the hell knows what's gonna happen.

G.HANEY: I'm just gonna smile and hit my mark.

G.PEN: There you go. That's why.

B.SO: Do you remember any of it happening?

G.HANEY: I do.

B.SO: Did it go by too fast?

G.HANEY: I remember getting done and then - Betsy was actually doing a live text thread to me so any time the scene got done and I had like a down time I'd check my phone and Betsy would be like 'Oh okay, so we wanna be in the camera, so you're gonna be on the right side of me here, okay.'

[laughs]

G.HANEY: And so she just -

B.SO: No way.

G.HANEY: And she - it was amazing.

B.SO: That's amazing.

G.HANEY: And I

G.PEN: Then cut to commercial and you'd have eighty seven texts.

G.HANEY: Yes.

G.PEN: They'd all be from Betsy.

G.HANEY: And then I almost died in the golf cart when it hit the curb.

[gasps]

G.PEN: Oh my god.

B.SO: Right!

G.HANEY: That was me! I was on the side of it. That was me. I was like 'I'm gonna die and Ana Gasteyer is going to be on top of my head.'



G.PEN: Okay well, there are worse last moments.

B.SO: And it's on live televisions.

G.HANEY: *[Sings: From Grease] "There are worse things I could do."*

G.PEN: I didn't even... See how natural? See how that happens?

G.HANEY: Do you see how I did that?

B.SO: That is so funny. I love that so much.

G.PEN: Oh so you were not gonna die. It was the smallest little curb.

G.HANEY: It was the smallest curb but there was twelve of us in the thing!  
[laughter]

G.HANEY: And I was on the edge! I was - I was so... I was just like just smile and keep moving.

G.PEN: Yeah. Oh my god.

G.HANEY: Yeah. I'm actually looking forward to watching Dirty Dancing.

G.PEN: Oh, us too. With Q.

G.HANEY: Yeah. And Andy. Andy did all of the choreography.

G.PEN: Oh yeah. Q told us all about - do you know the story of when Andy was like - no, Q was playing piano while he was filming Dirty Dancing where he had not been cast in Hamilton yet. (Note: J. Quinton Johnson; Hamilcast Episodes 58 and 59 transcripts pending)

B.SO: Yeah.

G.PEN: And he - cuz Q is like a brilliant musician.

G.HANEY: Yeah.

G.PEN: Obviously as you know. I don't know why I'm telling you this.

G.HANEY: He's such a talented man.

G.PEN: So so so amazing. But he was playing piano, and he turned around and he was like - oh, there was like a crowd forming. Because Andy was just like doing all the choreography for the songs that Q was playing on the piano.

G.HANEY: Was he playing Hamilton music?

G.PEN: Yes.

G.HANEY: Oh!

G.PEN: From the top. Like, and he was like - there's like a big crowd around me! Then he looked over his shoulder and Andy's doing it.

G.HANEY: That's amazing.

G.PEN: A hundred percent and then he was like I guess - I like, obviously, I keep going.

B.SO: I guess I keep going now.

G.PEN: I don't stop this situation are you kidding me?

G.HANEY: I hope somebody recorded it. I will put this in. To see Andy do the choreography is mindblowing. Him and Stephanie Klemons.

G.PEN: Oh my god.

G.HANEY: Like, the two of them. I have had so much respect for them. And she just got married.

B.SO: Congrats Stephanie!

G.PEN: I know! We saw on Instagram!

G.HANEY: So, congratulations!

B.SO: When life gives you Klemons...

G.HANEY: Yes.

G.PEN: Oh my god. Also again, another plea that we have repeated. Andy, Stephanie, please... Come on.

B.SO: Love. Love the both of them.

G.PEN: We'd love to talk to you about a zillion things.

G.HANEY: He's a busy man.

B.SO: Is he? I don't know.

G.HANEY: He's a father and a creator and a husband.

G.PEN: I know. We met him at Broadway -

B.SO: And another Tony Award nominee.

G.PEN: You had met him before because you had taken Andy's class.

B.SO: I used to take his class at the Broadway Dance Center back in the Diz'ay

G.HANEY: I was always scared to take his class.

B.SO: Really? Oh, it was wonderful.

G.HANEY: I'm always a little scared to take musical theater classes in general.

G.PEN: I'm terrified of Carla's class. Are you kidding me?

B.SO: I want to take Carla's class very badly but I'm also terrified of it.

G.HANEY: Carla's, she is a gem. She's gonna tell you how it is, but she's a gem.

G.PEN: She's like no, just have fun. She goes 'it was so funny because Andrew Chapelle came' and I'm like okay, now I'm definitely not coming!

B.SO: Definitely not coming!

G.HANEY: Right. Show up. I have an - we should all just go and take class one time.

G.PEN: Okay.

B.SO: That's fine by me.

G.PEN: I would love it. I would like it.

G.HANEY: Have you seen Bandstand?

B.SO: Not yet.

G.PEN: Not yet.

G.HANEY: So good.

B.SO: Was it good? Was it great?

G.HANEY: It was so good.

G.PEN: [laughs] Was it good?

B.SO: I know, but, I didn't know what else to say.

G.HANEY: I love it because there's like little nods to all of his shows in every show that he does, there are just little nods to things. So in Bandstand there was a moment where they bring out red ropes,

B.SO: Mh hm.

G.HANEY: Like, going down like a red carpet and I was like, that's from Bring It On!

B.SO: Oh, that's awesome.

G.HANEY: That's my red rope! You took my red rope, Andy.

G.PEN: How dare you, you genius . . . monster!

G.HANEY: I do remember when we told me - when we did that we were in rehearsal at - I can't remember the studio. But we were in rehearsal and Ari, me and Ari were sitting down and we were like, is he going to put us in this? I was like I mean, we have a huge section so I don't know when. So, all the sudden they bring out, we go on a ten minute break and we come back and there's a red carpet in the middle of the floor. And I started playing around and I was just like walking and being stupid, and he goes 'oh good, you already know what you guys are going to do.' And I was like, wait what? And he's like 'yeah, you guys are going to come around over here, after we do this pocket of choreography, you guys are going to come around over here and you're just going to walk. And I'm like okay so then what do you want me to do? And he's like 'whatever you want.' And I was like no, Andy, you can't... You can't not give me boundaries because I work better with bound-. No you ... just . . . Okay. Okay. And so I was living my life. [laughs]

G.PEN: And he didn't give you any boundaries?

G.HANEY: No. he was just like - good.

G.PEN: He just let you? [gasp]

G.HANEY: He was just like go ahead, go.

G.PEN: Not marking.

G.HANEY: No, never.

B.SO: Never marking.

G.HANEY: Never marking and staying on releve.

*[Music: take a break interlude plays  
Un, deux, trois, quatre, cinq, six, sept, huit  
un, deux, trois, quatre, cinq, six, sept, huit  
un, deux, trois, quatre, cinq, six, sept, huit, neuf  
(echos) un, deux, trois, quatre, cinq, six, sept, huit, neuf  
Good.  
(Music plays softly under Gillian's outro)]*

G.PEN: You know, sometimes when we do these two part episodes but I don't plan on them being two parters at first it's a little tricky for me to find where I'm going to split it into two parts. But when Gregory Haney said never marking and staying on releve, my job was done. Next week we answer more questions from our Patreon Supporters. We're talking about social media, yes, snapchat, and the bee filter. We're talking about Gregory's pup Winston who is adorable, and Gregory tells us some of

the dos and don't of stage door etiquette. It's a good ep. I know I say that all the time, but it is. Thanks so much for listening, and join us next week on the Hamilcast. Love, G.Pen.

G.PEN: Quick reminder to check out [Patreon.com/thehamilcast](https://patreon.com/thehamilcast) to support the podcast and get behind the scenes access and other really cool rewards. Thanks so much to those of you who have already contributed, we really appreciate it.

B.SO: If you haven't already, please take a quick minute to subscribe to our podcast and review us on iTunes.

G.PEN: It doesn't have to be a pamphlet.

B.SO: *[sings]'We know you're busy'*

G.PEN: But!

B.SO: We'd appreciate any kind words you want to share.

G.PEN: Check out [hamilcast.com](https://hamilcast.com) for all of your Hamilcast needs including extensive and reference heavy outlines for each Chernow chapter. Cherpter?

B.SO: Yeah.

G.PEN: Cherpter. And information on our awesome guests and cool things we mention on the show.

B.SO: You can follow us @The Hamilcast on all the social media outlets including Twitter, Facebook, Instagram, Youtube, iHeartRadio, Perescope, and Snapchat.

G.PEN: We love hearing from you. You can email us at [thehamilcast@gmail.com](mailto:thehamilcast@gmail.com) and please let us know if we can read your email on the air. We're cool either way, and don't worry, we will always get back to you.

B.SO: I am @\_BiancaJean\_ on Twitter and Instagram.

G.PEN: I am @GillianWithAG on all social media and I have a web series with my husband Mike, you know Mike. Called The Residuals. It's about actors who audition for commercials. You can find everything you need at [theresiduals.tv](https://theresiduals.tv). And, I have a podcast called TrueCrimeObsessed with the one and only Patrick Hinds from the Theater People and Broadway Backstory podcasts. It's all about True Crime, but funny, and also respectful. Check it out: [truecrimeobsessed.com](https://truecrimeobsessed.com).

B.SO: Thank you again, and as always you continue to...

*[Music: Blow us all away clip]*

*Blow us all away!*

*[clip continues behind Gillian]*

G.PEN: *[Gillian Sings: Bum bum bum bum...]*

[laughter]

Find more information about Gregory Haney on the Hamicast Website

<https://www.thehamicast.com/episode-71-ready-for-the-moment-of-adrenaline-part-one/>

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We now include the Hamicast Sign off from 2018 to let you know what host Gillian is currently up to.

[Music: Hamilton – The World turned upside down – Instrumentals play]

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Thank you again for listening to the Hamicast, I will I will talk to you in five seconds on Twitter.