

The Hamilcast: A Hamilton Podcast
Episode #10: The world turned upside down

Hosts: Gillian Pennsavage and Bianca Soto
Guest: Michael Smith

Description: It's our 10th episode! Our Hamilsode! Gillian and Bianca are joined by Gillian's husband Michael Smith, who has finally listened to the cast recording after months of trying to hold out. Mike gushes over his favorite songs, gives advice for people living with the Hamilton-obsessed, and talks Marshall Mathers, John Adams, and a lot more. We also get into the badass Peggy Schuyler as well as the Battle of Yorktown in our discussion of Chapter 8 in Chernow, "Glory." Oh, and did you know "The World Turned Upside Down" was an actual march that was played by the British? Believe it.

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The Hamilcast's Transcribing Army

Ok, so we are doing this . . .

GILLIAN PENNSAVALLE: Hello everybody!

BIANCA SOTO: Hi!

G. PEN: Welcome back to the Hamilcast, I'm Gillian

B. SO: I'm Bianca

G. PEN: We are joined today by, you know him as my husband Mike who has yet to listen to Hamilton

B. SO: Mmm-hmm

G. PEN: Guess what everybody?

B. SO: [Gasps]

G. PEN: He listened!

B. SO: Wait, really?

G. PEN: Yeah!

MIKE SMITH: Oh, I have

B. SO: All of it?

M. SMITH: Hello everyone!

B. SO: Hi, Mike!

M. SMITH: Hi!

B. SO: Hi, husband Mike

G. PEN: Hi!

M. SMITH: I love that Bianca's in the dark about this

B. SO: I actually didn't know

G. PEN: Well, I texted, you know the group text, the me, Bianca, Ashley group text

M. SMITH: Of course, the on-going, never-ending group text

G. PEN: It really is, it's just going to go on forever. I texted the screenshot of Mike saying, because after they performed at the White House, Michelle Obama said it's the greatest piece of art she's ever seen

M. SMITH: She's ever seen, of any kind!

G. PEN: Of any kind!

B. SO: That is a bold statement

M. SMITH: This is a woman who gets to decorate her house with anything from the Smithsonian that she wants to look at

B. SO: True

M. SMITH: This is the greatest piece of art she's ever seen

G. PEN: Right. So Mike texted me that, and then the next text was, "Maybe I should just listen to the damn soundtrack."

B. SO: But that's where it ended, no one ever confirmed with me...

M. SMITH: Well, consider yourself confirmed

B. SO: No one ever told me!

G. PEN: I sent the screenshot and then in caps, I said, “YOU GUYS, IT’S HAPPENING” and, yeah, I guess it didn’t do that—

B. SO: You did not follow up!

G. PEN: I didn’t follow up, I guess I should have, but do you want to—

M. SMITH: That’s good, we, as you ladies from radio say, save it for the air

G. PEN and B. SO: We save it for the air

G. PEN: Yeah, unintentionally, that’s just, the podcast is in my subconscious

B. SO: We’re just not going to talk about anything until we get on air

M. SMITH: From your K.ROCK days

G. PEN: From our K.ROCK days. I do like this atmosphere, we’re doing kind of a panel thing for everyone. We don’t have the mic stands, we’re all just sitting, we have like—

B. SO: Just lounging

G. PEN: We have mood lighting and incense

B. SO: There’s wine

G. PEN: There’s wine involved, out of my Harry Potter “I solemnly swear I’m up to no good” and “Mischief managed” wine glasses

B. SO: I don’t know what that means

G. PEN: Bianca...

B. SO: [Laughing] But I’m excited!

M. SMITH: Marauder’s Map

B. SO: [Laughing] I’m so sorry!

G. PEN: It’s the best. Mike is a Hufflepuff, you guys are fellow Hufflepuffs.

B. SO: Oh, fantastic!

M. SMITH: I'm a Hufflepuff. I wasn't officially sorted at Pottermore, but I declare—

G. PEN: Yes you were, I made you go

M. SMITH: Oh, you made me do it? [Laughter] Well then, let me rephrase, I have been voluntarily sorted at Pottermore, but I was forced into it

G. PEN: Yeah, I knew you were going to be a Hufflepuff

M. SMITH: Yes

G. PEN: But now it's official

B. SO: This whole sorting business sounds very cult-like

M. SMITH: It's actually, if we can go on a brief Harry Potter tangent

G. PEN: Of course

M. SO: It's actually not something that I would recommend any high school situation to do, I mean kids are naturally clique-y, and you're putting them into four different houses, and you're sorting them based on their personalities, so you're just further confirming the clique-y-ness

G. PEN: And then making them compete

M. SMITH: And then they hate each other—yeah, and they compete!

G. PEN: They have points given and taken away

B. SO: But it's also completely subjective, isn't it?

M. SMITH: The sorting hat is not subjective

G. PEN: No no, the sorting hat knows all

[Laughter]

M. SMITH: There's a talking hat that sits on their head and learns about them really quickly and spits out what house they're going to be

G. PEN: It's awesome. But then, you've heard the phrase like, "Ten points to Gryffindor!"

B. SO: Right...

G. PEN: That means you did something good or you aced a test or whatever, but like, Professor Snape, Alan Rickman

M. SMITH: He's a Slytherin

G. PEN: He's a Slytherin, which we can't get into too much about anything else of that nature, but if he just doesn't like you, then he'll say—

M. SMITH: [Laughing] That makes it sound way worse than anything we were going to say

G. PEN: I know, but no spoilers for anyone as well

M. SMITH: Like Slytherin, he's taking their clothes off and doing terrible things

G. PEN: There are literal snakes in the grass—no, no, no, but like he just doesn't like Harry Potter so he'll just take ten points away or fifty points just to do it

B. SO: Oh, that's not nice.

G. PEN: Anyway, how did we get—oh yeah, the wine glasses.

M. SMITH: Yes.

G. PEN: Okay, so it's also our tenth episode.

M. SMITH: I'm very honored, honestly, to be here for the tenth episode because I know it's a very big deal.

G. PEN: It is a big deal.

M. SMITH: The tenth.

G. PEN: The tenth. Because Ham.

M. SMITH: To be here for ten, Ham, episode Ham.

G. PEN: Episode Ham!

B. SO: It is our Hamisode!

M. SMITH: Damn it! I was searching for it, and you got it, Bianca!

G. PEN: Is it our Ham for Ham? Is it a Ham for Hamilcast?

M. SMITH: I like Hamisode.

G. PEN: Hamisode? Okay!

B. SO: I mean, I came up with it, so I'm good with that!

[Laughter]

M. SMITH: Hamisode TM

G. PEN: TM

B. SO: TM!

G. PEN: Well, let's get down to it!

M. SMITH: Yeah!

G. PEN: You listened, thanks to Michelle Obama.

M. SMITH: Thanks, Michelle Obama! I listened, I was walking all over the city, and I listened to it, and I listened to it again and again, of course

B. SO: Of course!

M. SMITH: Yeah, because how can you not? And it's forty-six tracks

B. SO: We don't know Mike, tell us

[Laughter]

M. SMITH: It's forty-six tracks, so it takes a long time. It's practically the whole show, I would imagine, right?

G. PEN: Yeah.

B. SO: It is.

M. SMITH: Because it takes a couple hours to listen to all of it

G. PEN: It's about two and a half?

B. SO: Two hours and forty-five minutes, somewhere around there

M. SMITH: I wept during act II, there were songs in act I that I felt like I could put on and go lift weights or something, but I have some advice, actually, for people

that are married to or dating or close friends with someone that is Hamilton-obsessed.

B. SO: Paging Dan.

M. SMITH: Yes, Dan, this is for you. This one goes out to Dan.

G. PEN: Can I just say though, you came to this conclusion on your own. You told me that you didn't want to listen to it, I did not push you, except for the fact that I ran a podcast...

B. SO: Except for the fact that Gillian talks about it 24 hours a day and hosts a podcast about it out of her living room

G. PEN: Well, I talk about it with you guys

M. SMITH: With me on the other side of the French doors

B. SO: [Laughing] Mike, my favorite thing—I'm sorry [hysterical laughter]

M. SMITH: I love this!

B. SO: [Laughing] So last time we recorded, Mike went to go take a shower, and in that time span, Gillian was going to wash dishes because we had eaten food

G. PEN: This was after we had recorded with Hollis-Hamilton Squad and Scott Wasserman

B. SO: Correct

M. SMITH: Got it

B. SO: So while Mike was not in the room, Gillian was like, "Do you want to wash dishes and listen to Hamilton together while Mike's in the shower?" and I was like, "Yes!"

G. PEN: Yeah, and it was like a dance party

B. SO: And then we had a dance party dish washing extravaganza, and then as soon as I heard the water turn off, I was like, "Shut it off! Shut it off!"

M. SMITH: Aww, you guys, thank you! You guys were so really very supportive of my choice to attempt to not hear the music until I saw the show.

B. SO: We tried, but, you know, there was sneaking for sure.

M. SMITH: Of course, but I appreciate that, and I apologize if it cramped your style at all.

G. PEN: It absolutely didn't, if that's how you wanted to experience it then I wasn't going to rob you of that.

M. SMITH: So I don't regret listening to it, obviously, and I don't think that seeing it is going to be affected, I think largely because it's not strictly-speaking a comedy. If it was a comedy, I wouldn't want to hear jokes without seeing it, it wouldn't be as funny to me.

B. SO: That makes sense.

M. SMITH: But in this case, it's better, and, in fact, thanks to my glitchy phone, I said I'm on the other side of these French doors when you guys are recording, but I usually have my headphones on and I'm doing other things because I wanted to be fresh for the podcast also for this show. So I don't feel like the play was ruined by me listening to the music, but I only was able to listen to a little bit into episode, all of episode one and a little bit of episode two, and then my phone got glitchy, which Gillian can attest to. It kept stopping, the podcast kept stopping, and it was unique to my phone, it didn't happen to anybody else, and that happened right when episode two came out, and I didn't try to listen to any future episodes, and I'm really glad I didn't because I appreciated the podcast so much more with the music in my mind

B. SO: Oh, wow

G. PEN: And all the references

M. SMITH: All the references, the constant stream of references, which I appreciate, because anybody that knows me knows that I'm quoting Seinfeld and Lebowski and Bob's Burgers just without any filter whatsoever

G. PEN: You quoted Bob's Burgers not thirty seconds before we started recording

M. SMITH: Yes, exactly, because Bianca was saying, "I thought of something else to talk about," and I immediately quoted Teddy from Bob's Burgers when he was speed dating, "What do we talk about?! What do we talk about?!" [Laughter] So I'm actually grateful to my phone for being glitchy, because, if nothing else, avoiding listening to the podcast until I'd heard the music was a big benefit, and I have since listened to every minute of it

G. PEN: Well how nice is that?

B. SO: Wow! You're completely caught up too?

M. SMITH: I blew through it

B. SO: You are such a good husband.

M. SMITH: Aw, thank you, I binge-listened. And I also made dessert tonight, you guys don't know

G. PEN: Wanna tell everybody about the dessert you made?

M. SMITH: I'm not any of these things, but I tried making a raw, vegan blueberry pie because I just thought it would be interesting and a little bit more guilt-free because I like dessert. And I think I pulled it off!

B. SO: It's pretty delicious

G. PEN: It's really really good

M. SMITH: Is it better than a pint of Ben and Jerry's? Maybe not, but—

G. PEN: You know what?

M. SMITH: There's no guilt associated with it, so

G. PEN: Well I'm not a big dessert person—not for any health reasons because I just had two slices of pizza, but I'm not a big dessert person, but to me it's better than—

B. SO: It's refreshing!

G. PEN: Yes.

M. SMITH: Well thank you.

B. SO: I think it's the coconut cream.

G. PEN: And the fresh blueberries—you guys, we might put up a recipe.

[Laughter]

B. SO: New segment!

G. PEN: Cooking with Mike!

M. SMITH: I got it from the online!

G. PEN: From the internets! Okay, so here's how proud I was, because now Mike is starting, references are coming up in everyday conversation. We were just in LA for two weeks, half business, half pleasure, and I'm going to get back to both flights because something happened on both flights, but when our friend James, who is a Broadway dancer, he lives in LA right now but he was the dance captain—

M. SMITH: He was a swing for Mary Poppins for years

G. PEN: Yes! For Mary Poppins—

M. SMITH: He did Broadway Bares for many years, he was Mr. Mary Poppins in the Broadway beauty pageant while he was there

G. PEN: The dance captain for Wicked

M. SMITH: Oh, for their first national tour, yeah

G. PEN: For the first national tour

B. SO: That's badass!

M. SMITH: Oh yeah. He don't play.

G. PEN: Andrew Chappelle—I'm going to mention him on every episode until he agrees to come on—he's a swing for Hamilton

M. SMITH: Perhaps most impressively, though, James plays Devon in our web series, The Residuals

G. PEN: There it is

B. SO: There it is

G. PEN: There it is!

M. SMITH: He plays Devon, the assistant to Mark Lyle, the casting director

G. PEN: But he was saying that he hasn't listened to it but Mike, it was Mike's idea to play James "The Room Where It Happens" because that's Mike's favorite song

B. SO: Whoa, you did that? Completely out of context!

M. SMITH: That was one of my first reactions to listening to the soundtrack was if this was an album, then I think “The Room Where It Happens” would be the first big hit. There’s something about that is so infectious

B. SO: You think?

M. SMITH: I do

B. SO: I feel like that’s debatable

M. SMITH: I’m sure it is! But I think that’s the “Real Slim Shady” of the soundtrack to me, that would have the first video with all of the celebrity cameos if this were a regular hip-hop album.

B. SO: It could be, I mean, “My Shot” is just—I call it the “Lose Yourself”

M. SMITH: I could actually talk about that quite a bit, yeah

B. SO: It is the anthem and a half

M. SMITH: I couldn’t stop thinking about “Lose Yourself” when I heard “My Shot”

B. SO: It’s a perfect comparison

M. SMITH: But at the time I wasn’t aware, Gillian reminded me on how many levels that works on because I wasn’t thinking about the dueling pistol, I just thought he meant “my chance” and then I kept thinking, I know he’s referencing “Lose Yourself” but it’s sort of taking me out of this world because he says, “You only get one shot, one opportunity,” but yeah, that would certainly be another hit, but to me, just personally, “The Room Where It Happens,” in terms of not only the song itself but the production, I feel like The Roots’ production really comes through. Because Gillian showed me a clip of it, I think it was 60 Minutes

G. PEN: It was Seth Meyers, when Leslie Odom Jr. was on Seth Meyers and I was shocked that they played such a long

M. SMITH: Yes! And you looked at me—remember what you said? You were like, “This doesn’t really do it justice.” And you were right! I was impressed, but hearing it on the album with every technical little bell and whistle that went into it, I was like, this song is a hit, it just is.

G. PEN: That was also when, I think we talked about it with Hollis, I’m not sure, when we were watching it and you were like, “You’re singing. Can you stop singing so I can hear it?” [Laughter] And I didn’t realize I was doing that.

B. SO: The Grammys?

G. PEN: No, during Seth Meyers

M. SMITH: So I have advice—can I give my advice?

G. PEN: Yes! Oh my God, we veered.

M. SMITH: To spouses and husbands and wives and best friends, partners

B. SO: Oh gosh this is going to happen a lot. We're going to be here a while.

M. SMITH: If you're in close contact with someone that is obsessed with Hamilton, don't let it discourage you, honestly, certainly it's a given that the hype is going to be so extreme, the expectations are going to be so high, it's going to be hard to live up to it. And as such, I would suggest, personally, that you listen to it in at least relative privacy. I couldn't listen to the soundtrack next to you, Gillian, I was out and about walking around the city, whatever I was doing, but I needed to experience it by myself because I didn't think that my enthusiasm was going to live up to yours. In fact, I was reminded, this is very different, but I was reminded of Mad Men in the episode where John F. Kennedy was killed, and Peggy goes to the office and she tells Don, she goes, "You know, my mother's been so upset, there's no room for anybody else to feel anything." And that's the tragic end of this kind of thing

G. PEN: I hope that's the only comparison to Peggy's mom that I have

M. SMITH: Absolutely the only comparison you can have to Peggy's mom

B. SO: "And Peggy's" mom?

G. PEN: Ohhhh!

B. SO: Sorry.

M. SMITH: Boom. Boom! Mic drop. But that was my feeling, I wasn't sure there was room for me to be enthusiastic about this because it just wasn't going to match yours. And so I just needed to experience it on my own and then we can talk about it, but I needed to digest it. And so that is my suggestion.

B. SO: That makes perfect sense. There would have been nothing worse, though, than listening to it with anybody who's familiar with it and feeling the pressure of getting excited at certain parts

G. PEN: Like my eyes on you, staring, like, "Why aren't you freaking out at this moment? What is wrong with you? It's over."

M. SMITH: Exactly. Exactly.

B. SO: But also, yeah, “The Room Where It Happens,”—I’ve said this multiple times now so maybe I’m a broken record—but it is the most, when you guys finally get to see it, it is the most electric performance I’ve seen in quite a long time on a stage

G. PEN: I’ve heard mid-show standing ovations

B. SO: It is astounding how amazing this performance is, all of it, it just builds and builds and builds and builds

M. SMITH: That is the thing for me, the building, the crescendo

B. SO: And then it explodes, it is so great.

M. SMITH: One of my favorite songs is a song called, a lot of people know it, it’s called “Ghostwriter” by a guy named RJD2, who actually did the Mad Men theme song, coincidentally, but the thing about “Ghostwriter,” it’s an instrumental hip-hop song and it builds and builds and builds and it comes back, but ultimately it just hits this peak, and if you listen to it, I’ve listened to it on subway platforms, and you just feel like, “This is the most important subway ride I will ever have.”

B. SO: You just feel your blood beginning to boil and rise

G. PEN: And it’s not even an aggressive beat, but for both “Room Where It Happens” and “Ghostwriter” it’s the same

B. SO: It’s adrenaline, it’s just adrenaline and excitement for me

G. PEN: I remember, I texted Ashley after my first full listen, and I was like, “I know I’m going to sound like a grandmother, but ‘Wait For It’ could be on the radio.” Only because there’s not a lot of story in it, it’s a straight song, in “The Room Where It Happens” there’s conversation about “decisions are happening over dinner—Hamilton!” there’s more conversation than story in it, so I think “Wait For It” is a straight single track. I think. And that’s another crescendo. God help everyone when Hamilton hits the karaoke books, that’s all I’m saying.

B. SO: I would like to point out that the vocal selections book is out and readily available at the Drama Bookshop

G. PEN: For purchase at the Drama Bookshop

B. SO: Buy a book

G. PEN: That goes under “buy a book”

B. SO: Of course

G. PEN: Buy a songbook

M. SMITH: But if you're a musical theater student, you probably don't want to sing any of those songs in an audition

B. SO: Yeah, probably not advised. Maybe just do it in your lessons just for funsies.

M. SMITH: Yes, do it in your lessons, or save it for when you get called back for Hamilton and then you can break it out and be like, "Oh, I already know how to do this, it's no problem."

G. PEN: Yeah, it's a great piano party book because there are so many roles, and—oh man, you guys, let's have a piano party with Hamilton!

B. SO: God help every karaoke bar, that's all.

G. PEN: You know what? No shame, at all, I cannot wait. I can't wait. It's going to be awesome.

M. SMITH: I was also thinking constantly of the John Adams miniseries, which I'm obsessed with, because there's a lot of overlap with the characters and I highly recommend it to anyone, anyone that loves Hamilton—

B. SO: With Paul Giamatti?

M. SMITH: Paul Giamatti, and Laura Linney

G. PEN: Laura Linney, I mean how do you—

M. SMITH: You could argue that Laura Linney's the star of that thing, I mean, she's just phenomenal.

G. PEN: It's very Eliza, I think Abby—

M. SMITH: The comparisons were so clear once I listened to the music between Abigail and Eliza, these strong female characters that were so much more than dutiful wives. They were really, in so many ways, they were the women keeping them going and really keeping them from screwing up too much.

G. PEN: Yeah, I mean, there was, was it George Washington that said to Abigail in the episode, the last episode we watched, which I think was only episode two—

M. SMITH: Oh yeah, we've re-watched

G. PEN: Re-watched, yeah, but she hasn't seen John in a long time because he's at the Continental Congress?

M. SMITH: Yes

G. PEN: Is that where he is? And she doesn't trust anyone, just anyone with her letters to him, so she asks George Washington if his courier could deliver it, and he basically tells her, you give him, you make him better, you give him the greatest advice, so the faster I can get these letters to him, the faster, the better we'll all be off. That was a terribly constructed sentence.

[Laughter]

M. SMITH: No, that's exactly right, that's almost exactly what he said though, he said the sooner I get your counsel to him, the better off we're all going to be.

G. PEN: And I'm just like, oh, am I tearing up? Thanks a lot George Washington. George Washington makes me cry now because of all of these relationships.

M. SMITH: And then in the later episodes you really see, I mean Hamilton shows up, he's not featured that prominently in the miniseries, but you see them, I mean, this was a country without a centralized military force, there were continental soldiers eventually, and that's how we won the Revolution, but even after that we didn't have much to defend ourselves with and we were trying to steer clear of going right back into war with England or right into war with France, and that was the, the one-term Adams administration was all about trying to keep us neutral, but you see Jefferson, I mean, Jefferson was so staunchly pro-French revolution that he kept saying, listen, if we're not siding with the French then we might as well be British. To him it was all or nothing, and so he believed that Hamilton would have us be British in all but name because he didn't want us to support the French revolution.

G. PEN: Jefferson, for all you Game of Thrones fans, is played by Stannis.

M. SMITH: [Laughing] The actor that plays Stannis

G. PEN: The actor that plays—yeah, sorry, the actor that plays Stannis

M. SMITH: [Laughing] Stannis Baratheon!

G. PEN: Stannis Baratheon...well, okay, so now, speaking of John Adams, there's another show called "1776."

M. SMITH: HA!

G. PEN: That Mike was in in high school

M. SMITH: In high school

B. SO: Wait, really?

M. SMITH: Yeah, I was Richard Henry Lee. The Lees of old Virginia.

G. PEN: And that was also one of the references where you're like, "Oh, 'Sit down, John,' that's from 1776," and I was like, oh yeah, I know and Lin just said it

B. SO: I think they just did 1776 at City Center

M. SMITH and G. PEN: Yes

G. PEN: **Kirstyn**¹, our friend Kirstyn, just went

B. SO: With Santino Fontana, who I love.

M. SMITH: I'm pretty sure Richard Henry Lee and Charles Lee were related because all the Lees were related somehow.

G. PEN: So who did you play?

M. SMITH: I played Richard Henry Lee, the first person to bring the notion of separation from England to the floor and they wanted to be Virginian, and it was him.

B. SO: Wait, when was this? When did you do this? In high school?

M. SMITH: [Laughing] I was going to say, in 1776

[Laughter]

B. SO: Mike, I'm in the room. No I was just wanted to know when you were in it.

M. SMITH: I was in high school

B. SO: Is there video evidence of this?

M. SMITH: Probably, somewhere. We all got a VHS cassette. I don't have mine.

¹ Spelling on this name???

G. PEN: Mike was also in the first Les Mis performance and Cameron Mackintosh went.

B. SO: What?!

M. SMITH: It was the first high school version of Les Mis. I've done a lot of acting since then, this makes me feel like I've peaked already

[Laughter]

B. SO: Sorry, we're drudging up your high school acting career. Wait, were you Javert?

M. SMITH: I was Thenardier. Thank you for casting me as Javert, that would've been fun to play too.

B. SO: You seem Javert-ish to me.

M. SMITH: Well thank you. But yeah, he wasn't sure if he was going to release the high school version yet, so he asked our high school, because we had a pretty serious theater program and we were local—they still are, it's Holy Trinity high school in Hicksville—and he came to the performance and he loved it they wound up releasing it.

B. SO: Wow!

G. PEN: Who would you play ideally in Hamilton?

B. SO: Whoa.

M. SMITH: Whoa.

G. PEN: This is for everyone, this question is to the room.

M. SMITH: I'd love to play Lafayette. I can do it too. I love fast hip-hop, that's one of the things I love about a very controversial but apparently fan of the show named Marshall Mathers, is that his subject matter hasn't changed

B. SO: No, it has not changed since 1998

M. SMITH: It remains to be pretty sexist, very, very sexist and very misogynistic, by his own admission, oftentimes for shock value, but what has changed over the course of his career, which is now a fifteen-plus (year) career, is that his delivery has gotten faster and more complicated. If you listen to anything new that he's done, it's crazy! So I'd actually love to see him play him himself because I think

he could do it. But I would like to play Lafayette because Lafayette has a lot of humor to him

G. PEN: Lafayette/Jefferson

M. SMITH: Lafayette/Jefferson, yes, but I would particularly like to play Lafayette.

G. PEN: I would love to see you as Lafayette.

B. SO: Okay, so, we're casting our karaoke sessions at the moment

G. PEN: Oh yeah

M. SMITH: That's happening

G. PEN: I would love to be Burr because, we spoke about this with Scott, not only for "The Room Where It Happens" and "Wait For It" and "Your Obedient Servant" which I freaking love

B. SO: Eff! Those songs are so good.

G. PEN: I know it's short, it's sweet, I know it's right before the shit hits the fan, but I just love it so much. And the challenge. I don't play roles like that, ever. And maybe Hercules Mulligan.

B. SO: You can't pick all the characters.

M. SMITH: Coming soon, the one-woman version of Hamilton the musical, starring Gillian Pennsavage.

G. PEN: I know. And the thing is, because once Lin said he was open to women playing the founding fathers, and you know, I would be Angelica and Eliza, I would be any of the Schuyler sisters

B. SO: I mean, twist my arm

G. PEN: Yeah, I mean, fine, or Maria, that would be awesome, but since that is actually possibly a small sliver of hope

B. SO: I can't take my usual cop-out of ensemble dancer, I guess

G. PEN: No, you can't

B. SO: Because that is my usual, that is my truthful answer

G. PEN: But it's not a cop-out because you are a dancer and that's where I think you would really have the most fun

B. SO: But I think for principal characters, I would go with either Angelica or...mmm, this is rough. I think Ham.

M. SMITH: Put me in, Coach. That's it.

B. SO: [Laughing] I'm ready!

M. SMITH: [Singing] I'm ready to play, today.

G. PEN: Well now we have our, all of the duets now, we just

B. SO: This is great!

G. PEN: What did we do when we did "What You Own"? Who was Mark and who was Roger? I can't remember.

B. SO: Oh, I was Roger.

G. PEN: Okay. I love Mark.

B. SO: Who doesn't?

G. PEN: Mark is awesome.

M. SMITH: I know this was intentional, but I just constantly kept thinking of real life hip-hop battles when I listened to this

G. PEN: Oh, for sure

B. SO: That's the best part about the cabinet battles is, also, I hate to keep bringing this back to Eminem, but—I mean, I don't, but—like in "8 Mile" you know they have the rap battles and what have you

G. PEN: Yeah, "tell these people something they don't know about me"

B. SO: Exactly

M. SMITH: And in real life

B. SO: It's staged very similarly as well and that was the first thing I thought of when I saw it, I was like, oh this is awesome, this is like a freaking rap battle!

M. SMITH and G. PEN: Yep!

M. SMITH: And in real life, he had some serious disagreements with other rappers, particularly this guy from The Source magazine called Ray Benzino. He wrote two songs about Ray Benzino, the second one is called “Nail in the Coffin” and if you listen to this song, you will feel bad for this guy by the end of it

B. SO: Whoa!

M. SMITH: Like by the end of listening to that song the first time I remember thinking like—

B. SO: Because he’s going to murder him?

M. SMITH: No, he goes for the jugular, he just basically rips him apart as a man, as an artist

B. SO: Oh man

G. PEN: That is so Ham!

M. SMITH: Just levels this guy to basic irrelevance, and you just feel bad for him at the end. It’s just so Em, just relentless bombardment of words

[Laughter]

G. PEN: That’s a great quote

M. SMITH: And then, I can’t say it word for word, but at the end it’s just, the beat’s tapering off, and Em just starts talking, like not rhyming anymore, he’s just going, “Yeah, and,” just continuing to insult the guy

B. SO: “And another thing…”

M. SMITH: The song’s over! And he’s still going! And you know what he does at the end? He goes, excuse my language, but he goes, “Hey, Ray, how’d I look on the VMA’s? When you were watching me from whatever fucking TV you were watching me from.”

B. SO: [Gasps] Oh no!

G. PEN: Well that’s like the end of the cabinet battle where Ham just keeps going and the song is over!

B. SO: It’s true!

M. SMITH: And it happens in “8 Mile” too! The beat stops

B. SO: "Bend over, turn around, I'll show you where my shoe fits"

M. SMITH: Yeah, and I remember when he told Mekhi Phifer, "Oh, I mention you in a song that I wrote," Mekhi Phifer was legitimately nervous, because when he mentions somebody in a song it's usually devastatingly hurtful

[Laughter]

G. PEN: And what a vague word, "I mention", you say, "I shouted you out" and calm the guy's nerves

M. SMITH: Yeah, I don't know exactly what he said, but I remember him being on Letterman saying, "I was nervous when he told me that."

G. PEN: Well now that you want to play Lafayette/Jefferson, study those raps, and maybe in a couple weeks, you can show off your—

M. SMITH: I can do it. I can do it, I'm an Aesop Rock fan, which is another shout out that I'll give, Aesop Rock is a little more underground, not Aesop Rocky, nothing against him, but Aesop as in Aesop's fables Rock, he's super fast

G. PEN: So fast

M. SMITH: And studies, there actually have been word counts that show he uses more unique words in his lyrics than any other rapper

G. PEN: He's who, I thought Daveed Diggs who plays Lafayette/Jefferson, there were some times where he reminds me of Aesop Rock. And I told you that when I first started listening that I thought there were some hints of Aesop Rock in Daveed's—

M. SMITH: Yeah. And I can definitely spit some Aesop Rock songs from memory

G. PEN: That's true.

M. SMITH: So, speed-wise I think they're comparable. I can pull it off, if I needed to.

G. PEN: Well...

B. SO: Wow

M. SMITH: Yeah, I mean, it's not like, I couldn't sing a high tenor song because that's not my vocal range, but I think most people can get their articulators around those words if you just work and work and work, it just takes time.

B. SO: It is a tongue twister. There were some unfortunate Hamilton attempts last night at the bar that I was at, and I was so confident, guys, I was so confident

G. PEN: What are you? What are you talking about?

B. SO: Just randomly within the group that I was with

G. PEN: I see

B. SO: I was like, yeah! I can do it! Yeah! And I can, but A) not two pints of delirium in, and B) not under the pressure and my tongue got all twisted and tied and I was like, whatever!

[Laughter]

G. PEN: "I didn't feel like it anyway!"

B. SO: Normally I can do it in my car just fine!

G. PEN: "Yeah! Whatever!"

M. SMITH: Again, like "8 Mile"

G. PEN: Again!

M. SMITH: "F*** y'all if you doubt me, I'm a piece of f***ing white trash, I'll say it proudly!"

G. PEN: This is the most we've cursed on this podcast

M: "F*** this battle, I don't wanna win, I'm outie, here, tell these people something they don't know about me." You can bleep it.

G. PEN: I might

M. SMITH: I'm going to make a lot of work for you after this recording

G. PEN: Aw, don't!

M. SMITH: Sorry. People curse in hip-hop, people curse in Hamilton!

G. PEN: That's true. But the more time I spend editing, the less time I have for John Adams.

B. SO: Although, question, can I pose a question to the group?

G. PEN: Yeah!

M. SMITH: Point of order—I wish I had a cane that I could knock on the floor if I agree with you, where I could just go [knocking sounds]

B. SO: You could do that. So, why do you think they bleep out “Sit down, John, you fat mother*****”? Why do you think that’s bleeped?

M. SMITH: That’s a good question

B. SO: And I think I recall someone asking Lin about it on Twitter once and he said it’s funnier that way

M. SMITH: Yeah, that was going to be my guess

B. SO: Okay, well, whatever, Mike.

[Laughter]

M. SMITH: Bianca’s starting to hate me

B. SO: No no, just, I mean, I guess it is? But it’s just so deliberate when there’s also curse words throughout the rest of the show, not a lot, but you know

M. SMITH: And there’s one almost curse word that they sort of veer away from, I think also for comedic effect, I can’t think of it right now

G. PEN and B. SO: “That was my wife you decided to fuuuuuuu”

M. SMITH: Yeah.

G. PEN: Because they do it, Ham does the “fuuuuu”

B. SO: It’s “fuuuwhaaaa”

G. PEN: And Jefferson does the “whaaaaaaaaat”

B. SO: There we go, talking at the same time again

M. SMITH: It’s an old cheerleading move from Freaks and Geeks, “We make Lincoln look like shhhhhiiiiift—“

G. PEN: “Shiiiiift to the left! Shift to the right!”

[Laughter]

M. SMITH: Alright, I think I've won Bianca back, ladies and gentlemen, she's laughing right now

G. PEN: Yeah, she's holding wine in her nose, which, I know from experience, does not work and hurts a great deal

B. SO: I'm back. Woo, okay, I just thought that was interesting because it's a very deliberate bleep, and it's in the show too. It's not just censored for the recording for some reason.

G. PEN: And I wonder too if it's just because he's, because it says "Hamilton *publishes* his response"

B. SO: Because it was printed?

G. PEN: If it was printed, maybe it would be censored

B. SO: That's actually what I was thinking too

G. PEN: Also because it's just funny to have a bleep sometimes

M. SMITH: Yeah, works for South Park.

G. PEN: Yeah. We use some bleeps in our show because of the humor of it, sometimes it was just funnier when you're not expecting it.

M. SMITH: Jimmy Kimmel bleeps things unnecessarily because it makes you think the dirty things

G. PEN: Right?

B. SO: Yes he does! Alright, well, I'm glad we came to a conclusion on that topic.

G. PEN: Okay, so you wept towards the end

M. SMITH: Oh, sure. Of course, I'm not a monster, I mean, come on.

[Laughter]

G. PEN: That's true, okay, that's good to know.

M. SMITH: [Laughing] I'm a person with feelings

B. SO: It is devastating

M. SMITH: Absolutely

B. SO: “It’s Quiet Uptown,” I used to not be able to hold it together on the subway

M. SMITH: And him being halfway between the physical realm and the other side

G. PEN: You loved that, that little spoken word thing, loved it.

M. SMITH: I loved that it was spoken word, loved that it was just silent except for him, I thought that was the perfect choice.

G. PEN: There’s an actor that plays the bullet and as he’s saying that—

M. SMITH: Plays the bullet?

G. PEN: Yeah, there’s moves she’s doing—it’s a she, right?

B. SO: Yeah, it comes across really great over podcast, but it looks something like this

[Laughter]

M. SMITH: I wish we could Instagram the moves that Bianca was just doing

G. PEN: I know, maybe we’ll graduate to some kind of live theater parascope

M. SMITH: It was like some old break dancing moves with the arms, I wanted to play “Mr. Roboto” in the background

G. PEN: But yeah, the bullet, so as he’s doing that and the turntables—for someone who hasn’t seen it, I can visualize it

B. SO: For someone who hasn’t seen it, you know an awful lot about what it looks like

G. PEN: I know, because I look up everything

B. SO: And I keep telling you about it, I keep trying not to, but I love the Les Mis-esque turntable.

G. PEN: Yeah, and you know what? Like we’ve mentioned before, I’m here now, there’s really—

B. SO: There’s no turning back

G. PEN: There's no turning back and I know—maybe just because I know myself, that I'm not, it's not going to take anything away from it for me, for other people might know that, but for me I'm like, you know what? Me reading about it or seeing a photo of it is never going to compare to me actually seeing it in the front row when we win the lottery.

B. SO: Right.

G. PEN: [Sighs heavily]

B. SO: Tomorrow.

M. SMITH: I just couldn't stop thinking about how hip-hop Alexander Hamilton really was in life

G. PEN: Mmm-hmm

B. SO: Oh yeah!

M. SMITH: I mean, hip-hop is still a very new genre, so none of the prominent rappers that helped to create the genre or even came out of it, none of them had these significant show business connections, none of them are old money, I mean, there's a production company called Young Money, but that's always sort of inspired me. They came to prominence by being some of the loudest voices in the room, and a big part of the culture is saying, "I'm better than you and here's how, and let me show you how much better I am than you." There's not a lot of humility, especially when you're an up and coming rapper. But it's all about that, all about using words to rise above you—

B. SO: Station?

M. SMITH: —the lot life that you've inherited, yeah, to rise above your station.

G. PEN: To rise up? I think this is a good time to venture into Chernow.

M. SMITH: Mmm-hmm

B. SO: Have you read this book, Mike?

M. SMITH: No, I haven't

B. SO: I figured you would have, it seems like something you would have

M. SMITH: No, I'll read it after Gillian reads it

G. PEN: But we're up to chapter eight. It's called "Glory". It's basically "The World Turned Upside Down"

B. SO: The battle of Yorktown

G. PEN: Slash "Yorktown", which, before we get into it—that's a real song, "The World Turned Upside Down," it's a march, we will link to it on YouTube for you guys.

B. SO: I think it said originally published in the 1640s?

G. PEN: Yeah, something like that! It sounds, it's just drums, it's a march, but we're going to link it to you guys because I don't want to get in any copyright trouble, but it's a real song and we'll YouTube it.

M. SMITH: If this song is not public domain after three hundred years almost—

G. PEN: But it's not the original recording, it's other performances

B. SO: There wasn't anyone around to record it then, so...

M. SMITH: You think that American Heritage Orchestra is going to be like, "We want more money! We want more money, guy!"

G. PEN: Alright, I'll play a couple seconds of it on my phone, and then I'll link it to you guys

M. SMITH: I think it's safe, I really do

G. PEN: Alright. Hopefully there's not an ad right before it that's going to waste all this time.

M. SMITH: As Donald Trump once said, "I'll cover the legal fees".

G. PEN: Oh boy.

B. SO: Oh God.

["The World Turned Upside Down" march plays]

G. PEN: Do you guys feel like drinking?

B. SO: That is a drinking song if I've ever heard one.

M. SMITH: It's a banger. It's a club banger.

G. PEN: So that's that. Let me read who's in the description so I can give proper credit. "This piece was performed January 17, 2009 at the Amarillo Globe News theater by the 2009 all-region symphonic band and was directed by Mr. Barry Hunt."

B. SO: Wonderful!

G. PEN: So there you guys go.

B. SO: Thank you.

G. PEN: Okay, so Chernow—Ham is not doing well.

B. SO: Not great.

G. PEN: He keeps getting passed over for things

B. SO: Constantly

G. PEN: No matter who, how qualified he is, who suggests him, and yeah. So there's this guy named John Sullivan, he was in Congress, he wanted to nominate Hamilton to the new superintendent of finance, which he would have been great for. He asked Washington about it, but Washington claimed that he never spoke to Ham about financial systems, which I think is crazy because Ham talked to everybody about it. But apparently Washington said, yeah, I don't know, but he did say that Ham was the smartest dude around. So he recommended him, and Ham is passed over, yet again, for, I think, the eighth or ninth thing.

M. SMITH: Is that your note?

G. PEN: Yeah.

M. SMITH: [Laughs] Gillian wrote in her notes, "Passed over AGAAAAAIIIIINNNN" in all caps

[Laughter]

G. PEN: Yeah, in all caps. But yeah, Morris, this guy who actually got the job, was really, really qualified, still, but that still hurt Ham's feelings because he kept getting passed over. So because he's Alexander Hamilton, he wrote him a thirty-one page letter [laughter] writing out what he would've done if he got the job, but it was so long that—and this, I love—

B. SO: I love this.

G. PEN: Parts of it are in Eliza's handwriting because she took over for him when he was too tired to write, so her misspellings and her handwriting are in there so I guess he was just pacing and ranting and raving and I guess she was trying to keep up with him.

B. SO: Do you think he just went on marathon writing sessions and couldn't take a break, so to speak

G. PEN: But he should have

B. SO: And he just kept spewing it out? And so she's just like, "Give me the pen!"

G. PEN: Yeah, Chernow suggests too that maybe there was some hand cramping involved, because it can't be easy to write with a quill, that shit takes time, so it might have just been easier for him to get his thoughts out

B. SO: Yeah, and make poor Eliza jot it down at lightning speed. Well, she's awesome, props to you, Eliza.

G. PEN: And this chapter also has arguably my favorite story to date that we talked about with Ashley soon

B. SO: I think episode two?

G. PEN: Or, not soon, early, yeah, sorry. About Peggy! Badass Peggy Schuyler

B. SO: Bad. Ass. Peggy. Schuyler.

G. PEN: [Sighs heavily]

B. SO: Oh man, okay, so.

G. PEN: This is the best, you guys. This is like, get out your #AndPeggy shirts because she saved the day with this.

B. SO: There were about twenty Tories and Indians, they busted into the Schuyler mansion and they completely wreaked havoc on the entire place, they overtook guards, took weapons, they had the place completely surrounded. Eliza and Angelica, they fire a warning shot out the window.

G. PEN: Phillip Schuyler, that was something that they arranged, so Phillip Schuyler shot this warning shot that whoever heard it knew, alright, shit's going down

B. SO: It was a signal that shit's going down, yeah. So they remember, they had a baby sister, like an infant sister at the time, her name was Catherine—remembered she was downstairs

G. PEN: Next to the door

B. SO: Correct, where the invaders were coming in and having the place surrounded. And Eliza and Angelica were both pregnant at the time, so effing Peggy goes downstairs, grabs the baby, and, according to Chernow, someone called her a wench and then asked where her father was, Peggy just runs off and, okay, this is the craziest part—legend has it, an indian throws a tomahawk at Peggy's head as she's holding baby Catherine, and she runs upstairs with Catherine in her arms, and we know this because there is evidence in the Schuyler mansion that there are marks from the tomahawk blade in the freaking bannister of the stairs. What?!

G. PEN: That just missed her head

B. SO: That just missed her and the baby's head.

G. PEN: She was a teenager.

M. SMITH: You know how I learned that?

G. PEN: Me.

M. SMITH: From listening to the Hamilcast, Ashley Graffeo mentioned it and I gasped.

G. PEN: You did? It was an audible [gasps]?

M. SMITH: Yeah! I was like, whoa!

G. PEN: Yeah! She's awesome.

B. SO: I want to see these tomahawk marks so badly. [Laughter] I'm serious!

M. SMITH: I believe you! I want to go to the White House and see the burn marks from the War of 1812, which are still there also

G. PEN: Yes!

M. SMITH: When the British torched the place, as Leo McGarry says in West Wing

G. PEN: In West Wing. Did you like the Ham Wing ep?

M. SMITH: Of course I did, I like every ep.

G. PEN: Aw, Lizzie's so great. Hi, Lizzie!

B. SO: Hi, Lizzie!

G. PEN: I hope you're listening. So yeah, she just went and that person said, "Where's your father?" and she's just like, "He's telling everybody what you're doing, what are you going to do about it?" and the dude ran away

B. SO: I'm taking this baby with me

M. SMITH: Call up the homies, it's about to go down

G. PEN: That's basically what she said and that dude ran away

B. SO: I just imagine some Matrix moves like, whoosh, whoosh, tomahawk, past my head, bye! And she runs upstairs with the baby

M. SMITH: [Laughing] Matrix moves! Matrix in a hoop skirt, I love it!

G. PEN: Time slowed down and Peggy's just—

B. SO: Yeah! That's how I envision the tomahawk like, whoosh, whoosh, whoosh, whoosh, and then she—[laughs] it's gotten really dramatic in my head.

[Laughter]

G. PEN: I mean, it's a pretty dramatic thing! I mean, I get it!

M. SMITH: I love that when Bianca record the podcast you've got to give her a wide berth so that she can act things out and dance, whatever she needs to do

B. SO: [Hysterical laughter]

M. SMITH: You've got to give her several feet in all directions

G. PEN: I appreciate that because I often get teased for acting things out with my hands, like we were on a podcast, we were on the Horatio with, the Horatio Sands podcast, when we were in LA and Chad, the producer, was asking me about, I think, Twitter things and I was like, oh, I'm @GillianWithAG and I did the "at" symbol and he was like, "You don't have to—

M. SMITH: Which you just did now

G. PEN: I know. And he goes, “You don’t have to do that,” and I was like—

B. SO: We talk with our hands!

G. PEN: I know! And when I say, like, oh it’s the little one, I’ll do a little

B. SO: For sure!

M. SMITH: Much like the short-lived David Lee Roth radio show that Gillian worked on, also back in the K.ROCK days

G. PEN: I almost worked on it, I didn’t work on it

M. SMITH: Almost worked on it. We should give you both your own little dance floors and space

B. PEN: That would be amazing!

M. SMITH: So that you can move around

[Laughter]

G. PEN: For those of you who don’t know, David Lee Roth had a short-lived morning show, I’ll tell this very shortly, very quickly, the CliffsNotes-CliffsNotes-CliffsNotes version, he had a little wooden dance floor, like four feet by four feet, in the corner that was made for him so whenever he wanted to scabetty-bobbety-boop—

M. SMITH: [Laughing] Express himself

[Laughter]

G. PEN: He was able to do so, and I love that he does that, that he needs that outlet, I love that he asked for it, I love that the station built it for him, it couldn’t have been hard to build, but that was there.

M. SMITH: That’s a thing.

B. SO: Some poor PA had to get some plywood together

G. PEN: Yeah and it was for tap dancers, essentially, so I guess they just went to like, “Oh, can we have some dancing wood?”

B. SO: That’s awesome, I want one of those! You can buy those, actually, you can buy little tap dance floors

M. SMITH: Any listener who wants to send us some plywood, we'll make a dance floor

G. PEN: We'll find some room somewhere. We do have wood floors

M. SMITH: And the lady downstairs will love us so much

B. SO: Love!

G. PEN: I know, Mary. But we do have wood floors, we could just do it. I need a time step from time to time

M. SMITH: You do, and I love when you do.

B. SO: [Laughs]

G. PEN: Uh, we're veering off, you guys.

M. SMITH: Yeah, sorry to people that are using this to study.

G. PEN: I know.

B. SO: Oh man.

G. PEN: So, the battle of Yorktown, [sings/chants] "The battle of Yorktown, 1781," that's also in my notes

M. SMITH: You can't be up to that already, in the book

B. SO: Yes we are

G. PEN: Yes we are!

M. SMITH: Really? Oh, wow!

G. PEN: Chapter eight!

B. SO: Only chapter eight, I'm like, what else happens in this book?!

M. SMITH: Right?

G. PEN: So also, here's the thing about your boy, John Adams—he claimed that Hamilton blackmailed Washington, which is not true, Washington said that that's absolutely—

M. SMITH: He claimed it during the Revolution?

G. PEN: He claimed it—okay, because...alright. Washington said that one of the defensive buildings had to be taken over by the French army because the French—Lafayette was waiting in Chesapeake Bay, so Lafayette picked his personal aide to lead the charge, and Hamilton was, all together now everybody, super pissed about it, because he kept being looked over, so he wrote a letter to Washington, saying that he should do it because he's been in the army longer and he has seniority, and then Washington said, you know what, not only that but it's not really a good look for the American army to have a French dude leading the way, so, Ham, you do it. So, John Adams said that Hamilton blackmailed Washington for that role and Washington said, "No, that's not what happened at all."

M. SMITH: Again, classic John Adams with the not-thinking-too-much-before-he-speaks, classic John.

G. PEN: Well, John and Ham have a lot in common!

M. SMITH: They do! That's probably why they weren't the best of friends, they were too similar

B. SO: "Sit down, John..."

M. SMITH: He led that debate at the second Continental Congress on the floor just railing and railing that the people in Massachusetts were under attack, we better get it together, so this is an example of that not being correct, clearly, because I don't think Washington would've allowed anyone to blackmail him, for God's sake, he's George Washington. [Laughter] Not even George Washington the figure, but even back then

B. SO: "For God's sake!"

M. SMITH: He was a large, imposing man that commanded the respect of everyone that fought behind him, are you kidding? You're going to try to intimidate HIM? No way. That just doesn't make sense to me.

G. PEN: He was super tall, right?

B. SO: He was really tall!

M. SMITH: Yeah! Especially for back then, where everyone, they were all shorter, shorter than us.

G. PEN: Really?

M. SMITH: Yeah! That's why a lot of doorways in older houses and buildings are shorter

G. PEN: Oh yeah, the ceilings are—

M. SMITH: Yeah!

G. PEN: Ooh! That makes sense.

M. SMITH: Yep. Evolution.

B. SO: I find it fascinating, I know I mentioned this before we started recording, but that was not being recorded, so I'm going to mention it again, that Washington had three thousand troops, Rochambeau had four thousand, and they "secretly marched" from Rhode Island to Virginia, I want to know how you secretly transport seven thousand people from Rhode Island to Virginia.

G. PEN: Yeah, with equipment and horses

B. SO: Bayonets, horses, cannons

G. PEN: I don't know! You're looking at me like I have the answer, I don't know

M. SMITH: All the paintings of Valley Forge and stuff shows Washington standing and looking heroic, but just like, get down, we're trying to do this on the DL here

B. SO: You're too tall!

G. PEN: Sit down, George

M. SMITH: And maybe grab an oar? Make yourself useful.

B. SO: [Laughing] Grab an oar!

G. PEN: Do more things, George Washington!

M. SMITH: Do more things, George Washington! I'm sure he was, those were just paintings for the lofty whatnot

B. SO: Chernow says they went in staggered intervals and I guess waves so it wasn't conspicuous

G. PEN: Yeah, so it wasn't seven thousand

B. SO: But still...

M. SMITH: Seven thousand dudes

G. PEN: They're still moving, and that must've taken a long time for them all to— if they're being staggered

M. SMITH: And all their stuff, their supplies, a lot of times they traveled with livestock and whatnot

B. SO: I can't even wrap my head around this, guys

G. PEN: Yeah

B. SO: It's a lot

G. PEN: It's a lot. Also, after the battle of Yorktown, Hamilton didn't quit the army even though his baby, Philip, was just born, he was like, "Just in case, I'll stick around," so Washington basically forced him to have furlough and said, "Can you just go home to your wife, please?" And when he finally did retire, he didn't take any of I guess what would be the severance—

M. SMITH: Is that, "Don't call me son"? That conversation you're referring to?

G. PEN: Basically, yeah. Look at you!

M. SMITH: That's one thing I told Gillian, I wanted this to happen in the show so much in the soundtrack, when he goes, "Call me son one more time!" I just wanted Washington to look at him and go, "Son!" [Laughter] What are you going to do?!

G. PEN: I'm George freaking Washington

M. SMITH: He does get the last word by commanding him to go home at least, so that was emotionally satisfying, but like, don't semi-threaten George Washington, Alexander Hamilton!

B. SO: I like how protective of George Washington you're getting

M. SMITH: I am!

G. PEN: So, Hamilton refused to take his pension, which was equal to five years full pay because he just, he didn't want there to be a conflict of interest, or anyone talking shit about him because he was very aware of that. Eliza wasn't too thrilled and his kids weren't too thrilled.

M. SMITH: It's amazing, this code that they live by, this overly-macho, appearances are everything

G. PEN: He saw it as an honor thing

M. SMITH: Yeah, it's an honor thing. Just take the money and feed your family for a little bit.

G. PEN: Hamilton never received any official honorings for anything that he did but people saw him as romantic and death-defying because when he finally did take over what Lafayette was supposed to do, he knocked down the building in a couple minutes and then openly celebrated in front of them and put his—

M. SMITH: Little bit of swag

G. PEN: Yeah! He put some swagger into it! So he didn't get any official—

M. SMITH: The equivalent of spiking the football

G. PEN: Exactly. Which, now you get a penalty for, what is it? Excessive celebration?

M. SMITH: Sometimes, excessive celebration, yeah.

G. PEN: Give. Me a break. [Laughter] Come on, now, those poor guys are getting beat in the head every five seconds, could you just let them celebrate? What's the harm in doing a little touchdown dance?

M. SMITH: And they say war is the ultimate competition, so I guess we can't begrudge Ham for enjoying his victory a little bit.

G. PEN: But he wasn't an outsider anymore, he was a war hero, the Schuylers loved him—

B. SO: Everyone respected him at this point now, it's like, oh, okay, we can throw our weight behind this guy

G. PEN: And the fact that he was down with the Schuylers, that helped

B. SO: It does help

G. PEN: A great deal. I'd want to have Peggy on my side.

B. SO: Shit. Hell yeah.

G. PEN: After the tomahawk story? You do everything with Peggy.

B. SO: Peggy needs her own musical.

G. PEN: Yes. Would it be called “And Peggy”? I feel like now it just has to be.

B. SO: Yeah, it has to be.

G. PEN: Is the tomahawk thing—do we open with that, is that the end of the first act?

B. SO: I think it’s the end of the first act, for sure. Get ready guys, some dance moves are about to come your way!

G. PEN: Yes! Well you have to play Peggy! Or do you want to play the tomahawk?

M. SMITH: Yes!

[Laughter]

B. SO: I want to be the bullet, and I want to be the tomahawk!

M. SMITH: Epic, foamy tomahawk suit, that’s what I want.

G. PEN: Yes! Do it! That would be awesome.

B. SO: Oh boy, this got real.

M. SMITH: Yep, getting real

G. PEN: Getting real.

B. SO: Well, I think that pretty much wraps up “Glory”, major bullet points and happenings

G. PEN: So, I guess that wraps up our tenth

B. SO: Our tenth episode

G. PEN: Our tenth episode, you guys!

M. SMITH: Hamisode

B. SO: Our Hamisode, crap I already forgot to call it “Hamisode”.

G. PEN: You forgot the thing that you invented

M. SMITH: I made a prediction and I'm going to stand by it, I think that you guys and this amazing podcast are going to easily break a thousand Twitter followers the day that this Hamisode comes out, so I'm challenging you, our faithful listeners, to help make that happen.

G. PEN: Wait, you think the day, well we have eight hundred ninety right now

M. SMITH: Eight hundred ninety, yeah, so I think it's going to happen.

G. PEN: The day it comes out, you think? Is that what you said?

B. SO: By Monday?

M. SMITH: Alright, I'll give it a cushion, I'll say within that week.

G. PEN and B. SO: Okay

M. SMITH: Like, within a week of

G. PEN: Like by our eleventh episode

M. SMITH: Before the eleventh episode comes out

G. PEN: Okay

B. SO: Alright

G. SMITH: Oh man

B. SO: It's alright. I'm going to feel like a big fat failure if that doesn't happen.

M. SMITH: If you think about it, you guys are on schedule, pretty much—nope, no way.

G. PEN: Nope!

M. SMITH: We raised twenty grand on kickstarter for season two of The Residuals when a lot of people looked at us and went, "Really?" and we're like, "Yeah, we want to pay all the actors, so that's kind of what we need."

G. PEN: Some of our own cast members were like, "That's not going to happen."

B. SO: I would've been one of those cast members.

[Laughter]

G. PEN: Well, guess what?

M. SMITH: We did it.

G. PEN: We did it!

B. SO: Congratulations!

M. SMITH: Now I'm spiking the football! Like Alexander Hamilton!

G. PEN: Woo! Alright everybody—oh, you have to do our sign off.

M. SMITH: Yeah, oh, I know all about the sign off. Don't you tell me about the sign off.

B. SO: I love how he's all like, yeah, I know, as if he's been listening the whole time. I love it.

G. PEN: You binge-listened

M. SMITH: I binge-listened

B. SO: You just came right into the fold so quickly. I love it.

G. PEN: That's a great sign, though, that you're not just appeasing me for the show

M. SMITH: No, and it helps that I am a history nerd

G. PEN: And a hip-hop lover

M. SMITH: Yeah, so I'm familiar with the cast of characters, such as they are.

G. PEN: Now we have to get you familiar with the cast

B. SO: Of characters

G. PEN: Of the show

B. SO: Are you going to actively still try to pursue tickets pre-September?

M. SMITH: Yeah, we enter the lottery every day.

G. PEN: You guys, there are now days where Mike says, "Did you enter the lottery yet?"

B. SO: [Gasps]

M. SMITH: Yeah, today! And Gillian said, "We have to record," and I said, "Would that not be the perfect reason to postpone recording?! If we actually won the lottery and had to go to the show?" I think Bianca would forgive us!

B. SO: Oh, of course!

G. PEN: Yeah, because Bianca was going to get here at six, and I said, "Oh yeah, we can record our two episodes by 7:30," and Mike was like, "Even if we can't..."

B. SO: Yeah, no, it would've been fine

M. SMITH: And we have deals with a couple of our friends that if they win the lottery, then we're their first call, either for one or both of us or however it works. We're not in it alone.

G. PEN: No. Bianca very nicely said that she didn't enter the lottery for all twelve days that I was in California.

B. SO: Not once.

M. SMITH: See, I wouldn't have asked her to do that

G. PEN: I didn't ask!

B. SO: She didn't ask me, I just didn't do it!

M. SMITH: Oh, okay.

G. PEN: I thought that was very nice. But I didn't ask, I would never ask that.

M. SMITH: Yeah, okay, good. Thought I knew you.

G. PEN: You guys didn't see the look I just shot him. It was more of a shot.

M. SMITH: Yeah, you shook your whole head in disbelief.

G. PEN: Yeah. Well, everybody, thank you so much for listening to our tenth episode. I can't get over it.

B. SO: Woo-woo!

G. PEN: It's been fun

B. SO: We celebrated with a raw, vegan blueberry pie.

M. SMITH: That's right. You can tweet at the Hamilcast if you think "Hamisode" is the best way of phrasing the tenth episode or if you have another idea.

G. PEN: And tell us about the non-Ham listeners in your life and maybe Mike will have some advice.

M. SMITH: I will be your relationship counselor, whatever that relationship may be.

G. PEN: Where can they find you, Mike?

M. SMITH: @MPSmithNYC or @TheResiduals because I co-operate that page with the lovely lady sitting across from me.

G. PEN: You can find me at @GillianWithAG just everywhere.

B. SO: You can find me _BiancaJean_ on Twitter and Instagram. You can find us at @TheHamilcast on Facebook, Twitter, and Instagram, shoot us an email and thehamilcast@gmail.com, we absolutely love your emails.

G. PEN: Yeah, let's read some emails next episode!

B. SO: Oh, shoot! We should do that! Cool!

G. PEN: Do you want to join us for the next episode?

M. SMITH: Sure!

G. PEN: Yeah.

B. SO: Hooray! That's fun!

G. PEN: Yeah! Alright, everyone, thank you so much for listening

B. SO: We're just going to guilt you into being a guest whenever we can't find someone

G. PEN: Yeah, open those French doors and get out here!

M. SMITH: I know it! I really have no excuse, it's not like it's hard for me to get here.

G. PEN: You're lounging in your chair, you have a glass of wine, I mean this is, it's a pretty nice set up we have going here.

M. SMITH: It's true.

G. PEN: Alright, well, see you guys next week.

B. SO: Thanks for listening!

G. PEN: I am G. Pen

B. SO: I'm B. So

M. SMITH: I am M. Smith

G. PEN and B. SO: Yes!

M. SMITH: Shout out to Lisa from Whitestone!

G. PEN and B. SO: What?!!!

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We now include the Hamilcast 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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