

# THE HAMILCAST

## EPISODE 251 TRANSCRIPT: CODY RENARD RICHARD PART 2

Lin Manuel Miranda 0:00

Hi, I'm stage and stages Lin Manuel Miranda, and you're listening to the

Gillian Pensavalle 0:19

Hi everyone. Welcome back to the Hamilcast. I'm Gillian and today we're going right into part two of my conversation with stage manager Cody Renard Richard. If you missed last week's episode, please go back and check that one out. That's where we talk about how Cody got involved with theater at a young age. His first time seeing Hamilton his very eventful first day working with freestyle of supreme and a ton more. But if you're all caught up you know the drill, I'll leave you to it enjoy part two of my hang with Cody.

Gillian Pensavalle 0:49

So let's talk about going to Broadway. That Off Broadway run was so fun you are in We Are Freestyle Love Supreme. I see you.

Cody Renard Richard 0:56

I know that. Oh my god.

Cody Renard Richard 0:59

I don't know how like that part. But I'm sure that he was like I'm putting you know, he was like Andrew Fried has been with the with the boys. So long

Gillian Pensavalle 1:07

I'll link his episode underneath under this episode.

Cody Renard Richard 1:09

Andrews amazing. And so I I was so happy. I was like, Oh my god, you included me. So that was very sweet.

Gillian Pensavalle 1:16

It's like you, Patrick Vassel and Jason Crystal like in the same kind of

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Cody Renard Richard 1:20

Yeah, that was that was really that was really special to see. But But if the doc is great.

Gillian Pensavalle 1:24

So what happened cuz the plan was like, let's see.

Cody Renard Richard 1:27

Yeah. So we I started hearing murmurings towards the end of our run off Broadway, but nothing was concrete. And Tommy said to us, you know, we're hoping that this has another life. Again, never not never trying to give any get anyone's hopes up, but very much like, you know, this was a success. I'm glad we were This proved that we were able to get everyone together. And you know, do this thing in a longer period of time and that people wanted to come see it. And you know, all of that. And so there was a back of our mind, it was kind of like, Oh, this, you know, looking at people like Oh, you're gonna make your Broadway debut like that. You're like, thinking it but not being like, do we didn't want to put our, you know, the cart before the horse, but a lot of us we all felt we all felt that it was gonna happen. But you know, we close the show and March. And I don't think I've ever said this. I got the call to PSM freestyle on Broadway on Broadway on my birthday. Oh, really? Yeah. What's your birthday? May 1. I'll never forget it. I got the call on my birthday. And James Hickey called me and I don't think he knew who he was. He didn't know was my birthday because he called me he was like, Hey, how are you? And I thought he was calling Tell me happy birthday. How selfish am I? Oh, well, like Hey, buddy, cuz like we're friends. I you know, so he called me.

Gillian Pensavalle 2:47

I am great. Yeah.

Cody Renard Richard 2:48

I was literally putting on clothes to get ready to go meet friends for drinks. And well, no, I was gonna get manny/peddies before drinks. So when I tell you that I showed up with the best news. We celebrated all night. It was amazing. God. Yeah. But he called me and he was like, Hey, how are you? And I was like, I'm doing great. How are you? And then he started talking. I was like, Oh, you're not called Wish me happy birthday. And then he told me about Freestyle. And I literally started like, I just stopped. I was like, Huh? And

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and I and my reaction was so like, Okay, cool. Wow. And I had to text him after and I was like, I hope I didn't sound ungrateful. I'm just shocked. I was like, Today's my birthday. And I can't believe that this is and then immediately after I hung up the phone I screamed and ran around my apartment. I do that a lot. When I get good news, I scream and run

Gillian Pensavalle 3:36

Because remember, you are not expecting like sometimes between Off Broadway and Broadway things change

Cody Renard Richard 3:41

Right. And also not meshing that, you know, that if the show came to Broadway, they would keep me as a PSM because again, I had not PSM on Broadway, and I have been working towards that. And every time you know, I get close to it they're like, Oh, not yet. You know what I mean, so let's say that I gave up on it, because I knew it was going to happen. I just didn't know when and and so I, you know, I was hopeful that when the show move that they would keep me and then allow me to work in that capacity. So when he called I was not expecting that. And I think I was just in shock because I'm like, Oh my God, this thing you've been working so hard towards is happening. And and I was kind of in disbelief. So when I came down, I texted him I was like, I'm sorry, that felt weird. But this is these are my emotions. I'm so happy. I'm so grateful. Thank you. Thank you, thank you. And then you know, and that's how I found out that, you know, Broadway was going to happen. And that's and also like, I think about that. And I was like that was another moment of, of confidence building for me. It was like, Oh, you are meant to do this thing at this time. So I remember like there were moments during the show that were hard just from whatever reasons. I think back on I'm like, No, you're supposed to be here to figure it out. You and me and that was moments that I needed. And and I think felt like everything happens for a reason. And I do believe that some weird way was kismet that they called on my birthday. You and me. I know, I was so weird, but that was like a moment in my mind. I was like, Oh, this is what supposed to be doing right now. I feel like there are other opportunities that have done and are second guessing. I don't know if I should be doing this, but I'm gonna figure it out. I'm gonna make it work. But I never second guessed freestyle. It was always like, Okay, this feels right.

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Gillian Pensavalle 5:22

Yeah. What was it like working with Lin in that capacity? Oh, Hamilton, I would guess you know, that Freestyle has been doing that forever.

Cody Renard Richard 5:30

Yeah. Lin is such a he's such a big kid. You know what I mean, I mean, essentially, all are like, and it was really nice to see Lin with people that he has known for so long, because I don't I'm not I don't think he was ever guarded at Hamilton. But he was very uninhibited, just like everyone else. They were they came in, they talked about their family, they show pictures of their kids, they were so proud of their children, everyone felt like family. So just being infused in that world was easy, because that never felt like they were coming in. And it was like, Alright, I am going to tell you this today. It was like, Hey, how you doing? Great. This is what we're doing. And to me, it was a very good. Yeah, it was it was great to see him in that light and to see the other cast members in that light too, because they you know, they've been doing this forever. So that was really cool.

Gillian Pensavalle 6:19

Yeah, I know that the Patreon peeps have have some more questions about Freestyle Love Supreme, so I'm gonna not steal that. But I did want to before we get to the Patreon peeps, I really do want to if we could like shift gears and just talk about your voice using your voice, your activism. I want to talk about your scholarship fund. And I just want to have this important conversation with you. Oh, I feel Yeah, I would just, I guess I would I want to give you the floor. I mean, I'm just here to like, listen and learn and have fun with you.

Cody Renard Richard 6:53

Yeah, this year. 2020 has been insane.

Gillian Pensavalle 6:57

Has it?

Cody Renard Richard 6:58

Okay, I just explained it to everyone as it is that it's a roller coaster, you know, some days you're at the top and you are feeling great. And then other days you are, you know, at the low point of it, and you're and you're fighting to get back to the top and like, I

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have to be honest, like you caught me on a good day today. Yesterday, I was definitely at the low part. And today, I'm like, today Yeah, somehow I was like, Alright, let's let's, let's dig into the joy. You know, I operate from a place of joy. And it's been really, sometimes really hard to find that during this year. It's been crazy. I live alone. I live alone in Harlem. And I love living alone. But it's, but it's it's in it's becoming a lot. You know, I tell people all the time, I'm like, I hate and love that I've come so comfortable with my solitude. You know what I mean? Like? So anyway, this year has been crazy. And when the Black Lives Matter, movement, research this year, it felt very different, I think because I don't know why I felt it more. I marched back in 2016, I was a part of a lot of those things. And I've always been an advocate for Black Lives, I've always been an advocate for for black and brown people moving forward, that has always been a thing that I've done, maybe not so much in the capacity that I'm doing now. But I've always wanted to be not a voice, but I want it to be an advocate. I want it to be a friend, I want people to know that. Like if you're if you're if you're going through something and I can help you let me know. And we can figure this out together. Like that's always been something that I've been passionate about when George Floyd happened in June, or when when when it started to make headlines, I guess. Terrible, terrible time. And I was personally going through a lot I remember just being like, in a very dark place. A couple you know, I mean, I'm sure that had to do with with there not being an industry for me to go to or like whatever and also seeing this happen time and time again on TV and nothing being done about it. So I read someone and I don't remember who it was, but someone posted on Facebook, something along the lines of like they didn't understand why justice isn't being served or like why this is still a thing. And I hit really close to home because it was someone who I knew was someone who worked in the theater. My Facebook is very curated. It's mainly people in the arts, but but it hit close to home and I and I got to thinking I was like if there are people and this person was a white person. And I was like if there are people who are asking this question and not necessarily understanding that not necessarily understanding a) systemic racism or understanding that, that the things that we let slide in our own industry fuels what happens in the bigger picture of America that we have a huge problem. You and I mean, and I was like I don't know how to say that to people. I don't know if it's my place. Say that to people. So I wrote a journal entry. I was like, This is I just I'd like I wrote a note on my phone. And I was just saying, like, you know, we talk about how

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we have a community and how the theater is so inclusive, but in but in reality, it's really not, you know what I mean? Like, I have been very fortunate to have a great career in the theater. And I do have a lot of friends and colleagues who I do wholeheartedly believe I care for my well being. But I also think that we have a long way to go, and that there are a lot of people who don't, or who, who inflict certain things and don't understand that they're doing it. So anyway, I wrote about it. And I was like, and it was just for me, and then a couple of days goes by, or like a day or two or whatever. And I kept thinking about and I send this to a friend of mine, I was like, would you read this? I feel like I just want to post this into the world. And, and I was like, I don't know why, but I just, but I think that, you know, they read it. And they were like, do it. I was like, great. So I thought about it again. And I was like, you know, what, if this empowers someone else to speak out amazing, or if this or if this, you know, reaches someone and makes it personal for them. So they can understand that sometimes their actions aren't always great. Even better, right. And that was my goal. It wasn't whatever, you know, I mean, so I, I put it on every social channel that I had, because I was like, whatever I'm at home, you know what I mean? And the response I got from it was it was crazy. And,

Cody Renard Richard 11:18

and I'm, and I'm grateful for that response. Because I had, I've had a lot of conversations with a lot of people who didn't necessarily understand that the way they move through the world was a little bit problematic, you know what I mean? And, and the other thing too, and me, putting my personal accounts out there, I had to own my complacency and all of this, because there were times when I allowed people to treat me a certain way, or I played the game in order for me to get a certain job, or I sat, you know, sat there, while someone says something ignorant to somebody, even me, I had to own that there were moments where I didn't, you know, stand up for people or stand up for myself or, or like, whatever. And that was hard to own. Because, you know, you don't think about it at the time. But sometimes you do, and sometimes it's unintentional. And sometimes it's not. But I think that, you know, the beauty of this year. And the beauty of these these moments is that we all when you know better you do better, right? And I think we all know better now. And if we don't know better now, that's an issue because you haven't been paying attention. So I think that we all know better. And I think by moving forward, we all have a responsibility to do better, whatever

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that means for you. Specifically, you know what I mean? Yeah, so that's kind of what I guess, started. It's for me, I don't know,

Gillian Pensavalle 12:39

you called it a love letter. And I just think it's so important that people can see someone who really has been so successful. And those are your experiences, like you wear a hoodie backstage and someone calls you Trayvon, or

Cody Renard Richard 12:54

And you know what the person who did that was a friend. And like, you know, there are a lot of people that you work with who aren't necessarily like you have a lot of colleagues and you have people who are friends, I've had dinner at this person's house, like this person was a friend. And and and that when that person said that, to me, they thought it was a joke. And I'm like, shit, like, That's not funny. At all. You know what I mean? Anyway, yeah, and that you write, I call it a love letter, because the only thing I've ever wanted to do, since I was bitten by the bug in high school was work in the theater. Honestly, that's all I've ever wanted to do. And I've been so grateful to have been able to do that. But when I think about all the times, when the theater hasn't been as welcoming as I thought it would be. It's interesting, it's it's kind of an eye opener, you know, and that's also the beauty of this time is that it afforded a lot of people, the the space to listen, if we had still been working, I don't think we would have made as much of an impact. Because when you're busy, you pay attention to the things that you want to pay attention to. And that's the things that's probably either a bringing you joy or bringing you money, you know, so the fact that that was taken away from us, especially in the theatre industry, we were able to focus on this pain, and this and this and this elephant that's been in the room for many, many years. And so that's been a beauty or saving grace of this moment as well. I think

Gillian Pensavalle 14:24

it's supposed to be a little anonymous that We See You, White American Theatre, can you just explain to the listeners if they don't know just exactly what what that is?

Cody Renard Richard 14:32

Yeah. So it is very much anonymous and like even the email is it comes from like, just a general account, but but it started with a

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group of people who came together very much like the some of the people who shared their accounts in the beginning of this ... racial reckoning, I guess, is what we can call a racial awareness. Or they came together and they were like, We need to put out a list of wants and demands. Like, we literally have to come together and literally write out everything that we need in order to feel safe, and to feel included in this industry, and release it to the world. And like, I think 10 people got together and they call 10 people and then 10 people call 10 people, and then whatever one of those 10 people called me, and then so it started. So it started with 300 people with just an open letter, the first thing was an open letter. And it was like, join us, if you believe that, that we can do better and that we can take the steps to, to to fixing the American Theatre, join us, and the response was overwhelming. And from there, and you know, it manifested into all of the things that's happening with the with the organization or with the group now. So that's kind of how it started. And then from there, they were like focus groups that people got together. And you know, a group people were assigned, like a certain subject, and they were right out demands and collaborate on demands there and another group do the same thing there. And then yeah, I mean, there's a lot to read with that, which I think is amazing, because everyone has their own experience in the theater. And I think and I know, and I'm not going to be crazy about it, I know that everything on that list is gonna, it's gonna be very hard to make tangible. But I do think by having a list you can read, you can pull certain things and put that into your program and put that into your institution. So I think that's the beauty about writing out everything you're in, I mean, and you can pull things that you can actively do, and then you can work towards the other things. So that's what's really great about that. Social media has really provided a platform for the voiceless. And a lot of people can say whatever they want about social media, but social media, empowers people, social media, gives people a platform to speak about what they believe in, speak about what they want to help fix, to get the word out about whatever. So in those instances, yes, it sucks that, you know, there was not a response from the American Theatre Wing and but you know, now people are aware of what's happening on the inside, I guess, you know, to me, you know, everybody wants to know, like, who's making decisions or whatever's, you know what I mean. And now, like, people have a little bit of a glimpse of like, I'm, there's so much more that goes into all of this, obviously. But I think that with social media, people get a little bit of a glimpse to what

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certain people go through what certain people are wanting and whatnot.

Gillian Pensavalle 17:22

Yeah, and also how to make the change, like you can have the most diverse cast in the world on stage. But if that's if that's where the diversity ends, it's a problem.

Cody Renard Richard 17:32

Yeah. Totally.

Gillian Pensavalle 17:35

Holli, and I talked about this a little too, where it's like, you can't just do it for the sake of posting it on Instagram.

Cody Renard Richard 17:39

Right. It's not for show, you know, and there's a limit of like, 1,000%. And, and I do think that that, that there is merit to that. And I do think that when you visibly see something, yes, that empowers people. And yes, that moves the needle forward. Yes, me to visibly see it. But also, we need to look at the the places in positions where you don't visibly see. And, and that's another thing, too, this year has been great about because there's been a lot of conversation about that. And in conversation leads to action. So that's what I keep saying conversation leads to action. So I'm excited for the action. You know?

Gillian Pensavalle 18:14

Well, here's, you took action with your scholarship fund.

Cody Renard Richard 18:17

Yeah.

Gillian Pensavalle 18:17

Tell me all about the scholarship program. I'm obsessed with this. This is incredible.

Cody Renard Richard 18:22

Thank you. I, it's I've always wanted to do something like this, believe it or not. My initial thought was to do this at my university, and I was gonna give like, 1000 of my own dollars to some student every year, right? That's when I was working. I'm working

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right now. So I can't do that. Funds are very low. Okay. rent is due tomorrow. Anyway,

Gillian Pensavalle 18:42  
Everyone wear your goddamn mask. Wear it.

Cody Renard Richard 18:46  
Unemployment is not fun.

Gillian Pensavalle 18:48  
It's so easy to wear a mask. I get it. I know. I'm pulling my soapbox out. But where your goddamn asks the easiest thing in the world.

Cody Renard Richard 18:54  
Its so easy. And its... is the responsible thing to do

Gillian Pensavalle 18:57  
You cant complain about not seeing theatre and also not wear your mask.

Cody Renard Richard 19:01  
I don't think people understand how many people are really out of work right now. Anyway, yes, wearing masks. Um, but yeah, I was gonna do this to my university, I was gonna, you know, sponsored, not sponsored, but give a scholarship to a student each year. And you know, this time happens. And I was talking to a friend of mine, and they were like, Well, why don't you dream bigger? And they're like, you're always dreaming big. Why are you just stopping there? And I was like, are you reading me right now? So, um, so I listened to that and and that's essentially what I did. And I was like, You know what, why not, you know, and also I'm gonna I was very selfish. There were a lot of conversations that I had with producers and people within the industry, and I was like, they have been so supportive. I know that I would get support with trying to do a program like this. And also I knew that it was it was very needed. You know, I speak about this all the time. I've never had a mentor that looks like me. I've never took well obviously never took me A couple of years working on Broadway before I even saw another stage manager, a black stage manager enemy, which is crazy.

Gillian Pensavalle 20:08  
Yeah, that's, that's crazy.

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Cody Renard Richard 20:11

And they existed, I just didn't know like, I mean, there's not many, but they existed, I just I never saw them. And also, I just again, I never had a mentor that looks like me I've had I have amazing people who has helped usher me and helped me along the way, but, but as far as like seeing a reflection of myself, and a job that I wanted to do, never happens. So. So that's another big reason why I want to do this program. I was like, there, there are students who needs to see themselves reflected it, whether they're designers, producers, stage managers, whatever, they need to see themselves reflected. And that's why the, the umbrella for the program is so wide is that it's for is for anybody pursuing any a non performance related degree. And the reason why it's non performance related, because I feel that with that also, that's my passion, you're gonna mean like I want to help uplift uplift the next generation of black and brown leaders, period. And we always talk about diversity on the stage and i and i think that it's time to shine a spotlight on inclusion offstage. So so that those are some of the reasons why I started you know, there are many more go into but it's it's, it's a passion project, it takes a lot of work is it's been eating away all of my time. And I and I love every second, I'm learning a lot about getting a program like this off of his feet. We're in the process of selecting the recipients right now, which is really exciting. But what's cool about this program is that that the students will get a financial grants, obviously for they'll get the scholarship for the semester, but they'll also work with me and other people and a series of workshops where I'll bring in different leaders to talk about leadership to talk about social justice and racial equity, and then to talk about their specific concentration. So they said that they not only will get the money, but they'll get like a mentorship aspect to where they can, like, engage with other people, and then also build a community of scholars within themselves, because they all come from very different schools, which I think is really cool.

Gillian Pensavalle 22:11

Yeah

Cody Renard Richard 22:12

That's the biggest thing when you get out of school is like, having people to lean on and having people to say, oh, here's someone, you know what I mean, is having those connections. So I'm hoping to

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provide that for them. And even if they don't graduate with me being able to give them a job, at least they have met some people who they can reach out to and say, Hey, I'm graduated now, can I intern for you? Can I shadow with you? Can you pass my name on this is give making, making their world more accessible, you know, and that's the thing that I never had, and, and I've been able to make it, you know whatever that means. But you know what I mean. So I want to, I want to help folks figure that out. You know, Jennifer Lewis, I don't know what that is. she's a she's an amazing actress. I'm obsessed with her. She just, she did an interview the other day, and and what she said really stuck with me. And we were in very different stages of our life. But she was like, I've been able to have a beautiful life and a beautiful career. Why can't you? And I was like, amen. And I attribute to that, like, yes, my journey has sometimes been very hard. And yes, I fought to get to where I am. And there are days when I was like, I'm not gonna make it. But you know what, I've had a really, really great journey thus far and a really great career thus far. So why can't the next person you know what I mean, so I want to help empower and uplift and provide as much as I can, you know. So that's my mission right now. And it's been my mission for a while. But now that I have, I guess, a bigger platform, it's a little easier to get it out. So I'm excited about that. And I really, I really hope that the students get something out of it. And we'll see But yeah, that's that's the program in a nutshell.

Gillian Pensavalle 23:49

So what if people are listening to this? In January, February or September? Where can they check it out? If they're like, Oh, my God, that's me. I need to I need to apply for this.

Cody Renard Richard 23:59

Yeah. So this program, the hope is to do this every year. The hope is that this program lasts even after I'm gone. I hope that it that it continues to, to provide a space for students. But right now the all information is on my website, you can go to [CodyRenard.com/scholarship](http://CodyRenard.com/scholarship) and all the information for the scholarship is there. We will start accepting applicants for the next school year in the summer of 2021.

Gillian Pensavalle 24:27

And you're involved in beyond the stage door too right? With Holli.

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Cody Renard Richard 24:30

Yeah, no, I love that. So Andy Jones, who is the president of Baseline theatricals general management company, he came up with this program and he called me early on he was like, I want to do this. What are your thoughts? This is amazing. I was like yes, because I honestly I believe that as many programs, so many programs should exist. If you have the means and and the funds and and the motivation and heart to do it. Do it. We should have more than one program. There should be more On one advocacy group like yes, yes, yes. And so I love improv 101. I learned there.

Gillian Pensavalle 25:07

Right. I was.. youre an improviser. I was gonna say the world is wide enough, but

Cody Renard Richard 25:11

that works too. I'm not an improviser they used to always I don't want to talk about Freestyle all the time, but we'll come back. But they used to try to get me to freestyle and cipher with them. And I ran every time. Opening night. Oh, my God, Anthony. Oh, I could have pushed him off the stage. I really, I wouldn't do that. But we were doing an opening night freestyle. And he looked at me and he's like, You're next. And I said, Don't you dare. And I went, and I came behind Chris Jackson. And I was like, if he comes over here, Chris, I'm pushing you into him. Like, I was like, I was like, I am not in front of like, and there were.... It was opening night and like Jill Fermin was there and I got everybody was like, all the producer like I'm not getting up here. And then I actually prepared I was like, What if I just come up with a freestyle? So I can like surprise everybody. I chickened out. I didn't Oh my God, I ran and in rehearsal, they will look at me and I would get on my computer. I was like, I am not playing these games.

Lin-Manuel Miranda 26:03

Im super busy Im...

Cody Renard Richard 26:05

and they knew it too. And they made fun of me for it all the time.

Gillian Pensavalle 26:07

I'm the PSM. I worry busy... Don't you want the show to happen if the show

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Cody Renard Richard 26:18

Oh, absolutely not. Anyway, beyond the stage door. Yes. I essentially worked with Holly and JB, Jason Bassett. And Deanna to help them to help them figure out the curriculum for what the students would go through, which is exciting. So I'm excited for that program to get off his feet as well.

Gillian Pensavalle 26:39

I can't wait. Okay, Cody.

Cody Renard Richard 26:43

Yes.

Gillian Pensavalle 26:44

Are you ready to take some questions from the Patreon peeps?

Cody Renard Richard 26:47

I'm excited. I'm ready. I'm ready.

Gillian Pensavalle 26:49

They are thrilled.

Cody Renard Richard 26:50

Okay, good.

Lin-Manuel Miranda 26:51

patreon peeps, Wonder powers activate. Perfect. If I were Shockwave, this would be much more impressive.

Gillian Pensavalle 27:18

Kathy's asking what kind of changes did you have to make for calling freestyle Love Supreme because of the nature of improv,

Cody Renard Richard 27:24

Hey Katherine. Um, well, the biggest change was that there was not a script. There's no script in improv, like, you know, they say something and then they roll with it. And generally, when stage managing a show, you have a script, you have something you can always go back to. So that was the biggest thing for me, I had to kind of create my own script, which was kind of cool. There's a formula to Freestyle Love Supreme. So I was able to write out whatever that

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formula meant for me. And then I was able to follow along that way. And then when they would improv and go off and do the scene, I would follow them. But that was the biggest thing is like, coming up with my own script that made sense for the show. And that someone else could feasibly come in and read and make sense of in case, you know, I got sick or whatever.

Gillian Pensavalle 28:17

I mean, we were talking before about how Hamilton such a well oiled machine, but you still have to be in it. So what's an example of something you would even have to be calling? Well, that's just, like,

Cody Renard Richard 28:29

the full part about it is that is that when I taught early, when I was talking about breathing with the show, with freestyle is very much like, you breathe with them? Because, you know, yes, we have a set order of how the show works. But sometimes, you know, they are in the moment, and they're like, Oh, they forgot that we said, we're going to do this game today. And they might go into a different game. So we have to figure out how to make you know, to match what they're doing. So it's very much following their lead and, and, and, and, you know, responding to what they're doing. And that was that was really exciting.

Gillian Pensavalle 29:01

Did that really happen?

Cody Renard Richard 29:02

Oh, yeah.

Gillian Pensavalle 29:03

numbers all lined up.

Cody Renard Richard 29:05

I mean, it didn't happen. It didn't happen Off Broadway. But um, because we didn't really switch the show up that much Off Broadway, on Broadway, we got adventurous. And we added in, you know, a lot of different numbers that we didn't do downtown. And, and we would mix it up, you know, one night, seven o'clock show, we would do something the 10 o'clock show, we would do a completely different show. And sometimes they forget, like we all walk through the rundown before the show like this, what we're going to do these depositions, and

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then we're back, got it, and then we get on stage and I'm like, oh, we're doing RB Love Supreme and they accidentally go into, you know, true, or whatever you already mean. And then and it's a different setup, technically for us, but we just roll with the punches and figure it out and jump around. Yeah.

Gillian Pensavalle 29:46

Tracy is asking, Can you talk about switching things up depending on the different performers. She says I read on either Ian or Kurt's Instagram in Weinberger/Crowley, Ian or Kurt's Instagram about the early FLS texts From Cody. So I'm curious about how he brought the newer or guests members on board to the show. What are these texts?

Cody Renard Richard 30:07

Oh, these texts. I miss Kurt and Ian.. Burgertime. They're the best

Gillian Pensavalle 30:13

I mean, the greatest

Cody Renard Richard 30:13

I've missed I miss everybody from that show. But yeah, so I would text folks, early on if there was like a change, like, you know, if Lin was joining the show, or if you know, someone was sick, and we had to switch something out, or, or whatever the case may be, or if we had a special guests coming in, and how we were going to work them into the show, was the beauty of freestyle Love Supreme, is that we cater to people's strengths. You know, so when there's people who come into the show who don't necessarily do freestyle, or do improv, they probably do one or the other, or they're just comedic geniuses, but they don't necessarily do it all the time, you and me, we find what their strengths are, and then we work them into the show that way, so then I would send out, you know, we plan like, we're going to rehearse this thing we'll put so and so into pet peeve, and then we'll figure out what that means. Or we'll put so and so on to another number. And that's kind of what it would be would be like the game plan of how we're gonna work things through. Specifically for Kurt and Ian, though, because they were not necessarily always in the show, they would come in sometimes when you know, we needed a second keyboard player, or if someone was sick, or if they were covering for stuff. And then sometimes they would come in, they would have to stand in for you know, like a Keyboard solo in the opening or like something and whatever it is, you know what I mean. So it would be

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like text like that, like informing them, like, what, what's going on and how we're going.

Cody Renard Richard 31:36

Hey, it's me again, save my number yet.

Cody Renard Richard 31:40

And there was one day when he did three shows. He did what he did the matinee of Hamilton. And then he came in at the seven and 10 o'clock of freestyle. I think Kurt might have done it before, too. But I remember Ian did it a lot. Because Hamilton came down at six. James Iglehart did it once for us, too... it wasn't planned. And I forgot who was sick or who was. Something happened. And we were I was like, James, I know this is a lot. But can you come over after your matinee of Hamilton? And he did. You know what I mean like, that's, that was kind of the fun things that we did over there.

Gillian Pensavalle 32:14

Jody is asking, do you have any fun stories about throwing the mic cube to Anthony every night? Let's explain what Jody is talking about first real quick.

Cody Renard Richard 32:24

Oh my god. So during the so we added this portable mic that was inside of a cushion, essentially. And you can toss it was meant so you can toss it into the audience. So the audience is speaking to a mic so the entire theater could hear them. Because Off Broadway. The theater was small enough. So when people could actually yell back to the theater, and tell them their story for a second chance, we asked for a story during second chance. And we thought that the booth theater on Broadway might be a little bit too big to always hear someone. So I forgot whose idea was and I think it was a joke, actually. And somehow it worked his way into the show. And we got mic and well, originally was just to throw the mic into that into the audience like we had. I was like, let's preset the mic on stage. Anthony, you'll grab it. And Anthony was like, Well, how about you toss it to me? And I was like, I aint tossing you no mic, and I think Okay, sure. So I did it once and it stayed in the show. And I couldn't believe it stayed in the show. I thought it was just like, whatever. I don't play sports. Okay, so

Gillian Pensavalle 33:29

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and Anthony would always make the joke because he could you know, being onstage the lights you can see that Yeah, can't see so Anthony would then it would always be like put it on like something keyboard.

Cody Renard Richard 33:40

Because he didnt always catch it. Most times he didn't catch it. And most times, if I was throwing the mic, I would throw it very poorly. I hit lights I've hit I hit Arthur, like almost an Arthur was like, like, I literally like don't throw it well, but they loved it.

Gillian Pensavalle 33:54

But you were on the complete opposite. Yes,

Cody Renard Richard 33:57

exactly. Exactly.

Gillian Pensavalle 33:59

So tell the listeners where you work because you were up

Cody Renard Richard 34:00

So I would call this show from one of the box seats house left. So stage right house left, we were in the box. We're basically like in the mezzanine right off the stage. So we can see the entire show and see the stage and see what they were doing in the house and whatnot. And sometimes I you know, I ate my Wheaties and I threw the box a little too far. Or you know, it didn't necessarily make it to the stage or you know, so many things.

Gillian Pensavalle 34:29

And it was so bouncy, like if it if it would just go just

Cody Renard Richard 34:33

go it would just go. Right. And it's sometimes like sometimes the most nerve wracking part of my show was throwing that damn box like I would have to prepare and if I didn't prepare, it's like oh God...

Gillian Pensavalle 34:45

I would be the same way right thing every morning I'd wake up and be like, ridiculous that

Cody Renard Richard 34:49

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And what's even worse or not worse was funnier when I so I taught McKinsey how to call the show. McKenzie was the assistant stage manager on the show and I turn on the call Showing I was like, so you have to sell this box like, I'm not throwing that box, you're gonna throw this box, I'm not throwing that box. So anyway, we practiced her throwing the box, I was standing on stage, and she would toss it to me. And I was like, great, you know, and and if you thought I was bad at it. And JB JB came in as our sub, and he had to do the same thing. And that was like the worst part. Like every one, we were like, We got this damn box again. But anyway, there was I was gone. I took two weeks off to do a show at city center. And when I was gone, I'm so mad. I missed this McKinsey through the box and hit Anthony in the face one day, and it was the end date we have a gif of it still we recorded the show and made a gif of it and send it every once in a while. But I'll never forget that that. Coming back and watching that.

Gillian Pensavalle 35:42

That's amazing. Because that's why it's so soft. Because not only do you have to throw it from the mez to Anthony, Anthony has to throw it into the crowd, right? And hope that that's probably drunk person can catch it.

Cody Renard Richard 35:52

Exactly. If they're in the mez or in the orchestra. He has a pretty good throw. So we usually see great, yeah, I was shocked. I was like, you are good at this. He said, I know. But yeah, so he would throw that out there. And sometimes we would hit him and sometimes we wouldn't.

Gillian Pensavalle 36:10

Maureen is asking in your work as an adjunct faculty member, what activities or lessons have you taught, that have been the most impactful for your students?

Cody Renard Richard 36:19

Oh, my goodness. What a What a question. Yeah, I mean, honestly, I don't know I, I am really big on telling younger professionals to find their power and to stand in their power and to use their voices and to know that what they bring to a situation into a room is invaluable. I try to always impart that on people, I'm like, there will always be somebody who can do something better than you, there

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will always be somebody who can charm you or can whatever. But that but but that one thing that you do well, so no one else can do that. So I'm always like, figure out what that one thing is that you do extremely well. Perfect that thing and always bring it to the table. Yes, work on the things that you don't do well, but the thing that you do really well show up with that, because that's your power. That's what that's what's gonna set you apart from everyone else. And I try to remind people of that, and, and, and also, and, and like I was saying is like finding their voice now, knowing that their voice matters, knowing that, you know, that they're in their opinion, and, and, and what they want to say that people want to listen to them. You know, I think a lot of people feel like no one's listening. And that because they're young, they don't have a they don't have an opportunity or a space to speak. And I'm like you do you always do. And so you have to figure out where it is and take your space, you know. So I hope that those lessons rang true. But I don't know. I mean, I really I really try to empower students as much as that as much as I can. Because I think I think confidence is, is really what helps you make it in this business. Because if you don't believe in yourself, I'm not gonna believe in you. I mean, that's not true. I will believe in you. But like, it's gonna be harder for me to, to believe in you when you don't show up believing in yourself. Because, you know, I yeah, I mean, so I try to I try to try to impart that on folks. So

Gillian Pensavalle 38:25

Lynn, not Manuel Miranda wants to talk about your recent Broadway versus fundraising.

Cody Renard Richard 38:30

My god, yes.

Gillian Pensavalle 38:31

Oh, my God. She said it was one of the very best things I've seen since the pandemic shut everything down. I'd love to know more about the development of the idea the programming the team involved, and she says hoping you raise lots of money and there will be more events. Can you please tell the listeners about this? Because this was in credible? Yes,

Cody Renard Richard 38:48

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yes. Yes. Yes. Hopefully that was the first of many. So Broadway versus was inspired by there's a thing that was happening on Instagram. There's like a versus phenomenon. It was spelled VRZZ, that that highlighted a bunch of mainly like rappers or r&b stars or like, you know, performers in that world. It was very much in the music industry. And Jalen Livingston who is a part of Broadway Advocacy Coalition, who I've partnered with to make my scholarship possible. He called me one day and he's like, I want to do a Broadway versus. And I was like, work let's do it. And he and he was like, I want to figure out a way to infuse your scholarship and center that and and, and, you know, uplift these people while we honor whoever we bring on and out and we hit the ground running. So it was Jalen Livingston myself, Rob Nana's who's the executive director of bac and Christian Dante White, who was also involved with the BAC and we essentially created the programming we we reached out to Andre DeShields and Lillias White who are stars for this and that's how it came about. And essentially the night was just a night of Andre and Lillias recounting their, their amazing careers and singing a little bit and, and talking about the the importance of of leaders bipoc leadership and and and it was just a really moving and in powerful powerful night you know what I mean? So. So yeah, that was Broadway versus and we did raise quite a bit of money which was very exciting and and Lillias and Andre were so excited to be there and they were just lovely. The one that we want to zoom with them. I know, I know. I have worked with Andre once before back in 2014 and years ago like I hadn't really seen him much since then. I've never met Lillias I'm obsessed with this woman. She's for me she is the voice of Broadway listening to her her recordings I'm like oh, this woman has done it like she's like she's amazing. Anyway, we run a zoom with them and we're just talking to them about the program and talking them about what versus was and making sure they were comfortable with this with the songs and and what part of the resume we decided to highlight and just going through everything and there was a moment when Andre and it was just like you know what he calls it young people he said you know what young people y'all have made us feel very taken care of. So thank you and I could have melted yeah I mean cuz like we worked so hard on everything really and and and and in those moments when you are recognized by by the greats and they feel as if they are taken care of in a way that that you want them to feel taken care of was very was very amazing.

Gillian Pensavalle 41:38

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Also, I can't believe you didn't mention that jacket you wore

Cody Renard Richard 41:41

Oh, that old thing?

Gillian Pensavalle 41:46

I was like that goddamn thing almost stole the entire show.

Cody Renard Richard 41:48

Oh my gosh. Oh, but wait, so I made a joke we were on we were one of our planning meetings. I made a joke and they were like so Cody, we want to do we want to enter once you and Amber to do like a quick interview at the top to just talk about a scholarship before we get started. I was like, Okay, cool. I can do that. And I was like, I joked I was like, because I just saw the Patti LaBelle and Gladys Knight versus. And I said, I want to look like Miss Gladys. Like I want to come out there and a sparkly pink moment. And and they all laughed. And that was the closest I got to it. I found that

Gillian Pensavalle 42:21

they all laughed, and then

Cody Renard Richard 42:24

I can be Gladys nephew

Gillian Pensavalle 42:26

stopped laughing and said oh shit.

Cody Renard Richard 42:29

Oh my goodness.

Gillian Pensavalle 42:30

Amazing. So Susan Marie and Iris are asking questions that are kind of similar. So I'm just going to read them read them both for you. So Susan Marie says I'm always a fan of hearing how people get from small towns to big cities. So I'm curious about Cody's path off the ranch. And Iris is saying hi Cody What was it like transitioning from living on a ranch to working on Broadway. And then she says also, I live on a farm and often listen to this podcast with my cattle and chickens or while I'm doing chores. So it will be fun to listen to your episodes when I'm out with the animals.

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Cody Renard Richard 43:02

Oh my goodness. That's awesome. I love that. Iris I will start by saying every day I miss horses. Horses are my favorite animals. And my dream is to have you know a house upstate with a couple of horses and I can't wait for that. But I do miss it. I the transition from small town. So when I say I'm glad you said small towns and I say because I I say I'm from Houston, but I'm really from a town called Hockley, Texas, which is right outside of Houston. I grew up and I trailer house. And we had two acres of lands, horses and all that stuff. My family all live close nearby 15-10 minute drives, and some of them had like 50 acres. Some of them had one but whatever. Like they all you know what I mean? And I guess the transition from City Living I mean country living to city living wasn't that difficult for me, I love a challenge. I thrive off of challenges. And I think that's, again that I attribute that to growing up on a ranch like having to take care of animals and doing chores and learning how to rope cattle and like whatever. So like I thrive off of challenges. So when I went to college, you know, I progressively got to a bigger city. The transition from Houston to St. Louis was a little difficult only because that was the first time I was on my own. But it was only difficult for like, you know, five seconds so then I was like alright, let's figure this out. And then I hit the ground running. I never I've never in my life tried to put myself in a position to where I felt like I wasn't meant to be there I guess you know, there are moments when I had to second guess it. But I always tried to overcome that so I could perform or work To the best of my ability. So I guess transitioning was easy, not easy. But it was a it was a journey that I had to figure out. And it never felt. It never felt like it wasn't supposed to happen. I think that's why I felt easy is because it never felt like I shouldn't be doing this. You know, and those moments in life when it when it does feel like I shouldn't be doing this, that's when it gets hard. But when it feels like I'm working towards something, or I'm like, on the right path, or like on this journey to figure something out, it feels right. So I guess essentially, it wasn't hard because it was I'm excited about the journey. I'm excited about figuring things out and doing something new and the challenge of it all. So it was kind of it was it. Yeah, it was exciting and not easy. I keep saying easy, but it was not. You know, I don't know.

Gillian Pensavalle 45:45

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No, I know what you mean by that. It felt right. Even if it felt hard, it still felt like and

Cody Renard Richard 45:50

even right, even the moments to where I were, it was hard, it still was rewarding and challenging. And it didn't feel like oh my god, how am I going to do this? There's always a sense of hope. I guess what I'm saying, like any situation I had, there was always a sense of like, Okay, this might be hard now, or this might be like really shitty, but there's a sense of hope and a sense of purpose to like, get me over the hump. So I think that's why it always felt, right, it always felt like my steps were like, ordered for me like my steps were like always Alright, this is the path you need to be going in. You can go on that other one if you want to. But no, this is your path. You don't I mean, it was always kind of like that.

Gillian Pensavalle 46:26

Totally. Lithia says, all in caps, I am such a Cody fan. As a community theater stage manager and having four shows cancelled because of the pandemic. It's ironic to me that 2020 is the year of the stage manager. She says how do you see the role of a stage manager changing and evolving once we can go back to working in live theater?

Cody Renard Richard 46:46

Well, Lithia I'm sorry that you had four shows cancel, cuz Honey, I had a couple cancel too. And I understand that it is not fun. I also think it's kind of ironic that this year is you're the stage manager. And, and personally, this year is the year that I have somehow become Uber visible, which is which is really exciting and weird and crazy and amazing all at the same time. But I love your the stage manager because it raises awareness for stage managers, and it provides that visibility that we don't necessarily see. Ever. But I think the role of a stage manager is changing because of this. And I think that there will be a more of an awareness around stage managers because of your the stage manager and because we've had time to, to invest and to listen and to learn. Also think that some stage managers might walk into a room a little bit more confident and what they bring to the table. I do think some people feel as if stage managers, we are meant to be heard and not seen. And, and I don't and I don't think that stage managers needs to be center stage and in the spotlight and doing all these things. But I do think that stage managers should be

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seen, I think that that you are an integral part of the production and your voice is just as important as anyone else lending their voice to that to the production. So I think that is something that will take away that I think more people will realize that their voice is, is just as important as the person sitting next to them, you know. So I think that's something that would definitely take away from this pause and you're the stage manager and all the talk around it.

Gillian Pensavalle 48:28

Yeah. Before we wrap up, I realized we didn't really get into speaking of the year of that out 100

Cody Renard Richard 48:35

Oh, my god

Gillian Pensavalle 48:36

Should we talk about that real quick before we wrap up... that was like, What?

Cody Renard Richard 48:41

Wow ... Yeah, what? I

Cody Renard Richard 48:45

I'm gonna say this and and and then and this is so crazy. This is so crazy. I two years ago, I said to one of my best friend, her name is Emily McGill.

Gillian Pensavalle 48:56

Here we go. Here we go.

Cody Renard Richard 48:57

Without this, um, this is not a joke. I said to her. I was like, Girl, I want to be in Out 100 How cool would that be? And she's a press Rep. I was like, Can you make that happen? And she laughed it off. And I was like, okay, and I think she actually emailed them two years ago, on my behalf. And they, of course, didn't email back and was like, whatever. You know what I mean, but you know, she just did it. And I was like, Oh, thanks. And then cut to two years later this shit happens out of nowhere... It's just like,

Gillian Pensavalle 49:22

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Well, not out of nowhere, I don't know.

Cody Renard Richard 49:24

I mean, sure. Of course, like there have been. There have been moments. Yeah, like, I just it's not just like you you don't plan for this. You don't plan to like, Oh my God, this year, Out Magazine's gonna honor me. Yeah. And I mean, it's, it's not like you. Yeah, but I just think it's so interesting. I like that. I'm telling you. And I guess I'm saying this for like, everyone is like, our words have so much more power than we think they do. Because like, some of the things that I've said has come back into my life in ways that I'm like, Whoa, you know, and that's one and that's the specific one and like, I'm usually not that specific with things. I mean, Usually, like, I want to, like, do X, Y, and Z are like, you know, I've been in this pause, I've been talking about how at some point I want to start producing, and I want to, like, start talking to people about how I can make that transition at some point in my career. You know, just like thinking about stuff like that, but like you never know, like when you say something, because that, to me is very general. But like saying, like, I want to be honored in this magazine for this, because I'm so inspired by the people that they choose. And like, what it means for young, younger LGBTQ people, you know what I mean? So I think that is so wild, that it happened to me. And that's the other thing is like, no dream is too small. We can joke about the things that we want, but we got to be prepared when those things happen, like the Out 100 thing is different. Because that's not necessarily something that I can make happen on my own. That is something that they have to see. But like there's other things in my life, like like PSMing on Broadway, or becoming, you know, like moving through my whatever, like, I have the power and the wherewithal to make that happen. You know what I mean? And so I think that it's important to be intentional about how we say things and what we say, and what we do after we say them, you know,

Gillian Pensavalle 51:06

Right. But then you did all that. And now you're in the out 100. Like, it's all connected.

Cody Renard Richard 51:10

It really is. And, and what's really awesome about it, it came at a time when I was not expecting it

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Gillian Pensavalle 51:19

What was said like Hi?

Cody Renard Richard 51:20

Girl, I got...

Gillian Pensavalle 51:22

Was it your birthday again?

Cody Renard Richard 51:23

It wasn't my birthday. But I was sitting at this very desk, and I was doing a podcast. And I was like, it was a day I got it was a it was a Friday, I had taught I was teaching at Columbia and NYU that day. So I was on zoom from like 10am to 5pm had a break in the middle and I did this podcast in the middle. So like I had a long day on the zoom. And I picked up my phone after my five o'clock class, I opened it up and it's one thing said you made Out 100. And I thought it was a spam thing, like because I subscribed Out Magazine. So I thought it was just like, so I put my phone down and I was like whatever. And I kept scrolling. I saw those guys spam bullshit. Like they want me to attend some virtual

Gillian Pensavalle 52:02

or whatever click on something.

Cody Renard Richard 52:04

I'm like, I can't get involved in anything else. I am tired. So. So I put it down. And I went about my day. And I came back in here. And I was like, I have to send this email before I forget. And I sat down and I was like, oh, there's an email again. And I opened it and it said, Dear Cody, you made Out 100. And I and I think because I mean of course I was excited and honored and all that shit. But in the moment, because I was not expecting it. And I was so tired. I just started crying.

Gillian Pensavalle 52:36

Yeah, like, it was like a release 100%.

Cody Renard Richard 52:39

And then I started screaming. And then I called my best friend. He's like, what the hell is wrong with you? And then I was like, like, just not making words. And somehow he knew what I meant. And in any

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way, that's how I found out and I like he was like, What do you email them back? He's like, emails back to you. If you accept this, I guess some people don't want to be recognized and people don't accept. And he's like, Well, did you email them back? I was like, Oh my god, I should do that. Cuz I was like, freaking out. Yeah.

Gillian Pensavalle 53:04

Yeah, you don't think that you have to? Yeah, yeah. Oh, my God.

Cody Renard Richard 53:06

But that's how I found out and I am still extremely grateful for that. It's it. Like I especially like coming from a small town and being a stage manager and being someone who and I being someone who doesn't necessarily. I'm not I'm not normally in the forefront of things. I mean, sure. Now, my, I've been very much featured this year, and lately and I whatever. But I'm not normally, you know, I'm not an actor. So I'm not normally in the headlines. I'm not normally like, you know, someone who whatever you know what I mean. So it's really crazy. That that, that it happened, and I'm so grateful and so excited and excited for like, you know, I think that with me doing this maybe to open the door for another stage manager to be recognized, you know, same thing with the thing with Variety, the Variety Broadway To Watch you. And I mean, I think that that's so cool that they saw fit to honor me in that way. And I think that, you know, yes, please more. You know, there are a lot of other stage managers who do a lot of great work and who are great at what they do. And I think that it's important that, that people know that stage managers exist, you know, so I'm really excited about that.

Gillian Pensavalle 54:13

Yeah, well, congratulations on everything. And really, you're also doing things to make sure that happens between your scholarship program and the Broadway Advocacy Coalition and beyond the stage door like you are part of that movement to make sure that people know that this exists and that it needs to continue to happen and you are like, you are so a part of that movement. So

Cody Renard Richard 54:34

Well thanks

Gillian Pensavalle 54:35

Cody. This was so fun.

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Cody Renard Richard 54:36  
My god, I had the best time

Gillian Pensavalle 54:39  
We can even just like talk off the record and have a drink or something. Okay. I feel such a connection with you, not just being only children, but also like the way you dive into things and just like, go 100% at stuff. I just feel very Kindred with you.

Cody Renard Richard 54:53  
I mean, I like we I there's no other way to live. You know, I really I really I really believe that I just think that like, life is too short. An opportunity sometimes don't come around all the time. So you have to attack each opportunity, as if this the only time you're gonna get to do it. And I think that's how the next one comes. You don't I mean, I really I really do and I so I love I love that we connect in that way.

Gillian Pensavalle 55:22  
Well, thank you really so much for spending your rainy Monday night with me I can't wait to actually have you over in the in the new studio. So Oh, I love it. Thank you peeps so much for your amazing questions as always, Cody, where can people find you? You have social media stuff your website? Where can we find all the things?

Cody Renard Richard 55:40  
Yeah, I'm on all social media, I actually just got to tick tock, I don't use it. So you can follow me if you want. But I I have Tick Tock'd once. But you can find me on any other social media. At Cody Renard, just my name Cody Renard. And you can also go to my website to find more information about the scholarship at Cody Renard or you can follow it on Instagram at CRR scholarship. I think that's all of them.

Gillian Pensavalle 56:07  
Yeah. All right. I love everyone for listening. Thank you so much. I'll talk to you next week. I am G Pen

Cody Renard Richard 56:13  
and I am code black. That's my FLS name.

# THE HAMILCAST

## EPISODE 251 TRANSCRIPT: CODY RENARD RICHARD PART 2

Gillian Pensavalle 56:23

I want to wait Can you tell me or rewind? Okay, wait, Holli told me about you that your name was Code Black and I want to know and then your your other nickname was salt.

Cody Renard Richard 56:33

Oh, well, that that? Yes. Yes. Yes. So um, code black was given to me during the off Broadway run of Freestyle Love Supreme. Chris Jackson, who I like I said, I've known him since like, 2012. I don't know for a very long time. And James, I met on Broadway, but we came Broadway of Hamilton. And we got really close. And they always had jokes for me. They always decided to you know, put something into true during a tech rehearsal to make fun of me or like, you know, that it's like that brother thing like you make fun of your brothers or whatnot. One day I was wearing, like I said, I love a fashion moment, I was wearing a big black coat. Like it was huge. It was like, you know, floor length I was wrapped up. It was barely it was covering my face. You could see my eyes I walked in, it was cold. But I was in the dead of winter when I was very warm. And and, you know, I walked in and all the jokes came calling me, you know, Detective and other jokes that I won't say on air because I don't they're not as necessarily appropriate. But somehow through all of that, they landed on code black, and it was like, you know, you're stealthy and, and like, in fashionable, but you get shit done. Like, whatever, like so they started calling me that. And I thought it was like not gonna stick and then they did and it became my FLS name. Normally, Anthony gives out FLS names. But in this tweets, he does he does. But in this instance, it was funny. And Anthony like did he never called me code black. He really doesn't ever comment that now. But like on Broadway a little bit. He did. But like it became my name. And like, you know, UTK and all of them, like randomly would say it every once in a while. And that just became that was it. Patrick started saying it. So that was, you know,

Gillian Pensavalle 58:20

so where did salt come from?

Cody Renard Richard 58:24

So salt came from Mackenzie Murphy, who was the assistant stage manager on Freestyle Love Supreme on Broadway. It's also one of my favorite people. We've been friends for a very long time, we became friends back and we were a PA in like 2011 or 12 or something. And,

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## EPISODE 251 TRANSCRIPT: CODY RENARD RICHARD PART 2

and we were introduced by a mutual friend. And I was like, Oh, this girl is funny. And she was like, You're funny. And then we just like, like, clicked. We've gone on vacations together. And then one day, we were listening to salt and pepper. And I was like, Girl this is us. And I was like, I was like, but I'm salt because I'm the salty one. And you you know, and we've been forever ever since. And we dreamed up and we didn't do this. I'm freestyling I'm mad about it. we dreamed of working. We've never worked together until Freestyle Love Supreme. And we were always like when we work together, we're gonna get a neon sign for our office that says salt and pepper. But we didn't do it because it was a limited run. And but Holli came in and Holli was like, I need to name your Salt and Pepper... What am I? So we started calling her Coriander

Gillian Pensavalle 59:27

Cinderella. She's just Coriander

Cody Renard Richard 59:29

I know. I know. Right? That was too on the nose.

Gillian Pensavalle 1:00:10

The Hamilcast is brought to you by my love of the thing (TM) My complete lack of chill Please join me in raising all the glasses to Sir Alex Lacamoire for generously making my intro music and this custom Yorktown arrangement that I will never ever get over. Thank you. Thank you. Thank you. To become a Patreon Peep and join the best, kindness, and most welcoming corner of the internet go to [patreon.com/thehamilcast](https://patreon.com/thehamilcast). You can submit questions to guests, join Zoom hangouts, get behind the scenes access and of course my unending gratitude. I'm @thehamilcast on all social media and you can listen wherever you get your podcasts. Visit [thehamilcast.com](https://thehamilcast.com) for transcripts, episodes and more. You can see what's going on with Mike, you know Mike, at [MichaelPaulSmith.net](https://MichaelPaulSmith.net). True Crime Obsessed is my true crime comedy podcast with my podcast soulmate Patrick Hinds of Theater People and Broadway Backstory fame. Thank you so much for listening. It means the world to me [with clip] To the Revolution!