

# THE HAMILCAST

## EPISODE 255: ASHLEY DE LA ROSA 2

Lin-Manuel Miranda 0:00

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

Gillian Pensavalle 0:18

Hello everyone. I'm Gillian. Welcome back to the Hamilcast. This week I'm finishing up my chat with Ashley De La Rosa she plays Peggy Mariah on Hamilton's And Peggy tour last week, she revealed her many Hamilton connections, told us about her audition process talks about what it was like to be part of The Voice back in season two, you know, stuff like hanging out at Christina Aguilera's house and singing on live TV the night of her senior prom. So yeah, if you missed all that, definitely start there. But if you're all caught up, we'll pick up right where we left off. Here's the rest of my chat with Ashley.

Gillian Pensavalle 0:52

You say on your website, that you're passionate about politics and the environment, and expanding diversity and representation in theater, I would love to talk to you about that before we dive more into your Peggy and Maria and your Hamilton experience. Just because I think it's an important thing. You have at the forefront any like your activism, anything you want to, I don't know, share with us or direct our attention to the floor is yours.

Ashley De La Rosa 1:17

Thank you. I mean, I would love to I, I think it's so important, I think, you know, at the end of May, with the murder of George Floyd and kind of the the first peak during this pandemic, for the fight, and liberation of all black lives. Theater, in my industry started to fall under a lot of scrutiny. And I think it was because for the first time, as an actor of color, as actors of color, we felt emboldened by what was going on to speak out, whereas, you know, normally in, and schools do this too, whether you're in programs, and I think it's a reflection of society as a whole, they kind of have this, you know, we have this sort of everyone's replaceable mentality and like, especially in theater, and film and TV, there are 1000 other people in line behind you and 1000 people before you. So it's really hard to look at, to be in a building to finally be in that

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building in that space. And then to advocate for yourself, when someone the person that you are trying to stand up to, holds a lot more power than you do. And I think that we as as, as the community, were finally able to push back on on the producers and say, like, Hey, you know, you do have so many blind spots, and it trickles down into the creative team, because, you know, you have this money and you want to see something and you don't always realize that, like, what you have seen for such a long time has been whiteness, and I mean, there's a reason like, the great white way is, uh, you know, and, and that has become normalized. And it's also because, like, who was paying for those those shows, like, who was paying the ticket for the tickets, and it was the people who could afford it. And they were predominantly white people, middle class, upper class people. And so they wanted to see themselves reflected on a stage, which makes sense. But now that's different. And, and I think that we have so much catching up to do when it comes to reflecting the world around us like on stage and and not having, you know, going against type. Like that's just so silly to me because there really isn't unless something is specifically about race unless you're looking at The Color Purple or Allegiance or Miss Saigon. You know, Evita like, there are anyone can play anything, you know, Evan Hanson can be Asian, he can be Black, he can be, you know, Samoan he can be anything. And it's, it's just about like real people, like living real lives on stage. And I, I felt compelled to, especially now that I was like, oh, okay, we're talking about this stuff. All right, I'm gonna, I'm gonna jump in here and really just like get dig my feet in, or dig my heels in. Because at this point, like, I already don't have a job, none of it. And I think that helps to, like we were all out of work. It's like, what do we have to lose? Honestly, like, there's so much going on in the world right now. Things are so bleak. Like as a as a Black person as an afro Latina. Like I fear for my life and like the people around me and I naively thought, like, well, I'm safe because I'm a woman. And that's just like, not it at all. I mean, but I think that kind of protected me. I don't know that notion my whole life I was like, I'm not seen as a threat, because I'm a woman like, and that's just another trap that we fall into as well. And like, I think once I kind of woke up from that, there was specifically an incident that happened in Florida, Red Red country. Because I was I had to stay there until my apartment opened up, because I had a sublet here. So I was with my parents in Tampa, and you know, something happened and I truly I was like, oh, racist, people don't care. They don't care that you're a woman, they don't

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care that you're younger than them, they don't care that you have no way to protect yourself like

Ashley De La Rosa 5:45

that really woke me up and I started getting involved in two really fantastic orgs one is called cClaim Our Space Now, it's run by Marlowe Louis Saint And Dimitri Moyes, and they're this intersectional organization that's focused on the liberation for all black lives, they had a march for trans black trans lives in, I think it was July. And we marched down to Stonewall, and there were there was HIV testing, there was COVID testing, they had COVID kits, it was just this completely, like, accessible rally. And it ended in just this, like, you know, moments of silence. And then we had this like, celebration of lives, we played music, and we danced. And that was incredible. And then I also became an ambassador for Broadway for Racial Justice, which is founded and led by Brandon Nase. And we just finished up our instathon which we raised money, we raised over \$85,000 for programming. it was insane. Like just I sold so much like Mean Girls merch, I'm just gesturing over to my coffee table, cuz I'm gonna send it out. But people were auctioning off merge and, and personalized videos, I have a couple of those to make. And they are actually doing BFRJ is holding a casting directive in the new year. And the money was mainly for that. But our original goal is \$25,000. So yeah, so amazing. It's gonna be there's gonna be enough program enough money for programming for hopefully all of 2021 and into 2022. But they are looking to with this casting directive take different casting directors offices, and they're bringing in people to basically like, remove that bias. And and, and say, like, hey, when you put out a breakdown, that's like, you know, she's, even if even if you think you're being inclusive, and you're saying, you know, Afro Latina, instead of just like, Latinx, you know, like you want to, okay, now you want to be more, you want to, like, start splitting hairs, which is cool, because you know, it's different. If you're looking at someone who's like, Latin versus like, when you when you want to say like Argentinian, or when you want to say Dominican, and if you're trying to do like some nuanced stuff, like, that's great, because not everyone looks like Selena Gomez. And not everyone has that same culture. But then in that breakdown, when you're like, I mean, I can literally, it's the same. It's something that was given to me. And it's like the first scene, she's just like, sitting talking to this guy, whatever. And then the next scene, she's at work, and she works at a bank and it was like, professional, or like,

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we see, I don't remember the character's name we see so and so now. In her professional attire, hair is pulled back. And just like I was like, Huh, okay, but also I go to, you know, I could work at a bank with my curls out like this. What does that mean hair hair is pulled back, or just like, doing different self tapes and having, you know, when I had like, my passion twists in or my box braids and saying like, Oh, well, can you take those out? Or can you, you know, that that doesn't really work for the character. And it's just like, that is a problem.

Gillian Pensavalle 9:27  
They would ask you to take...

Ashley De La Rosa 9:28  
No. My manager is a man of color. Like Yeah, we're just not taping for this. You know, I'm really lucky. I have someone to kind of feel that stuff for me but my friend. Yeah, they had they asked her to take her her braids out. She was like one these are twists and to her agents asked her to, because it comes you know, from everywhere. It's not just from producers or from casting directors. It's also then the people that you pay to, in a way, advocate for you.

Gillian Pensavalle 9:55  
Sure.

Ashley De La Rosa 9:56  
And you know, whether that's working out your contracts or It goes far beyond that, like, I don't want to receive a breakdown that's like baby mama, or crack whore or, you know, I don't want to receive those things, or is anything that says spicy or exotic? Like, yeah. And I and I honestly, like, I have those conversations with my manager if I need to. But he, because we've known each other, like, for a long time. He, I don't really see those anymore, which is really great. But they do sometimes slip in. Or, like, it'll say something in the script like that, like that little hair pulled back thing was in the script. And I was like, That's so annoying.

Gillian Pensavalle 10:41  
I see. Now you're gonna get like TCO Gillian was like, yeah, fuck that,

Ashley De La Rosa 10:45

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Yeah, spicy? like, What is that, okay,

Gillian Pensavalle 10:49

There are zillion other ways to get that across without using the term.

Ashley De La Rosa 10:53

And also, like, it's a character trait, it's not a salsa, like, I don't, I don't know, I don't really understand that. But those are just like, little small, they're just small ways that amount to so much more, because we just start to become so used to it. And then people, you know, at the top, start getting away with more and more and more and more. And there's really, there hasn't been, there hasn't been a form of checks and balances at all. And you heard people at it shows that did make a statement at the beginning of the pandemic, saying like, we're gonna hold ourselves accountable. It's like, you can't hold yourselves accountable. That's what that's the opposite of accountability, like you've been holding yourselves accountable this entire time. And that's why we're where we are. Other people have to hold you accountable. And that means that you have to swallow your ego, and maybe even take a hit financially to like, bring someone in, to, to teach you and to talk to you. And honestly, that's not a hit. That's not a hit financially, because eventually, like, you'll be better for it. Like if you clean house if you if you get your stuff in order. And I've been really fortunate to be with Hamilton during this time, because they did just that like and Hamilton is one of the few shows that honestly didn't have much to to improve on when it came to inclusion and diversity like we're, they've been, they've been the pioneers of that for such a long time. But they still I mean, Lin, and Jeffrey Sellar, and just getting on these zooms, I see Jeffrey, every single week on zoom. And we have a racial justice Task Force now that like Rebecca and I were nominated like two people from every company, and we put so many efforts into the election. And now we're working on a scholarship for bipoc students, like just putting their money where their mouth is, and really like, you know, they then he and Jeffrey had said he was like, we want to make sure that like our house is in order first. So that we can really walk the walk and talk the talk before we start going out and and you know, partnering with Color of Change or partnering with Black Lives Matter. Like we want to make sure that we're good here. And from my understanding, and from the way i'm i've been treated like, I'm so fortunate to be part of this company, because

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they're really one of the few that are constantly advocating for black brown lives. And every marginalized groups at any ability. Like I just am so lucky.

Gillian Pensavalle 13:34

What I remember back in May, June, they even said like, yes, it took us too long to say the thing we had to say. And so I think saying that acknowledging that goes a long way to I think it's really important to say, here's what we were doing, here's what we should have done, here's what we're working on. And that transparency, I think is really important for people to hear.

Ashley De La Rosa 13:54

Definitely. And they and because we had had a meeting with them, and we were like, basically just like we're disappointed in the lack of response. And it was met with such openness and such, like humility, which is a thing that producers creative teams, directors, often often don't have when they're talking to their actors. And they they really were just like, yeah, we fucked up, and we're gonna fix it. And they've been every single day since like, proving, and making those efforts and making those strides to make sure that like that we believe them and that we trust them as actors and as like a community, which is I mean, unprecedented.

Gillian Pensavalle 14:38

Right. So can you tell us real quick, I'll put it on the show notes just so that we don't have to do it all at the end, like with your social stuff, like are there places that we can, you know, as as people of color, but also as white people who just either want to learn or donate or just get involved and just like where are all the things that we should we should be going to

Ashley De La Rosa 14:59

definitely I work Claim Our Space Now has a website. And you can just Google that Google that. And they also have an Instagram so does Broadway for racial justice. And I know that Color of Change has some really great resources. And I think that's it because everything else is either that I know of is related to either the Georgia run offs with the election and this will be out next year. Yeah.

Gillian Pensavalle 15:30

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Okay. I mean, that's amazing. Thank you so much for sharing all of that. Thank you. Okay, so Ashley, I have a question for you.

Ashley De La Rosa 15:37  
Mm hmm.

Gillian Pensavalle 15:38  
And that question is, are you ready to take some questions from the Patreon peeps?

Ashley De La Rosa 15:42  
Yes, I'm ready.

Gillian Pensavalle 16:12  
Well, actually, you know, before we get to the Patreon peeps, there's a there's someone else who has a question for you.

Patrick Hinds 16:22  
It's Patrick. I have a super real question about Peggy. So, here's the thing, how does an actor play Peggy as a real person, when Peggy's also kind of like the butt of the joke to the audience sometimes? So like, how do you play her as a fully realized woman who also like winks at the audience? But it's also kind of the butt of the joke. Like, is she? Is she the part of the joke? Am I getting that all wrong?

Gillian Pensavalle 16:53  
So that is my co host and podcast soulmate from true crime obsessed. So I think it's a good question.

Ashley De La Rosa 17:01  
Yes, it is. I also when you were like someone else has a question for you. I was like, oh my god is it Patrick?

Gillian Pensavalle 17:08  
I love that most people will be like, is it Lin, but I you went right to Patrick, which I love. Oh, my gosh, Patrick.

Ashley De La Rosa 17:14  
Yeah. That was awesome. I was with Peggy. She's really interesting. Because you really only as the audience if you're, I mean, there's so much going on. So you can only see her like, in Schuyler Sisters and

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it does kind of seem like she's doing the Wink wink, nod nod thing. But I she does live a lot on the surround. And she was a super fascinating person. She married she also married like really well, like she had a great life. She did die fairly young. But she, you know, was here for a good time, not for a long time. And

Ashley De La Rosa 18:01

I, I kind of like, my Peggy, I don't really think she's the butt of the joke. At all. I think it's more just like, she's sort of she brings a little bit of like reality to it. You see the sisters in their beautiful bond in their relationship. And it doesn't matter. Like how beautiful their gowns are, what time period they're in. It's like there's that that dynamic remains the same. You've got the oldest, the middle, and then that true, like younger sister vibe. And it's funny because I have two older sisters, as well. And so I have I aligned very strongly with Peggy's energy and I have so much fun like, being in that number. It really does feel like we are. It's funny because there's one part in the song where we're all doing, they call it the cacophony, where we're all overlapping with each other. And it's Angelica, where she starts doing the the second. And I've been reading common sense that Thomas Paine, and we're all in a circle, and everyone's like, going on the the turntables, and they're all like singing.

Ashley De La Rosa 19:28

And that feels like and I love that they call it the cacophony, but that's really what it feels like to be with my sisters. Like there's so much sound going on. And just like, and so much excitement, like even just in the show, just as soon as we like hold hands and we run out, like I'm just like, Oh my gosh, I feel like I'm standing in that moment and looking at and the cacophony makes me cry all the time, because you see the ensemble and they're like looking at you and like winking and doing their little dances. And that's the first time you can Really kind of like turn your as, as Peggy and as Eliza, because it's Angelica is like she doesn't turn her back to the audience. But we're kind of profile and like looking around and even before we lost our jobs, it made me It made me emotional. But like it, that's really what it feels like for me to be in the show. And and just like and I always remember kind of going back to the question. I think it was our resident choreographer, Ryan, but he had said that Peggy, and a lot of the other characters too, that are dual, she's two sides of the same coin. So on one side, you have this person who is extremely

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privileged has grown up with everything that she could possibly want. And you see how her life turns out, versus the other side of the coin, who's someone who is around the same age and she doesn't cheat. She's smart. She's really smart, but she just doesn't have the opportunity. And it's kind of what you're that, that mirror that foil of like, what opportunity someone with opportunity, how they, how they can accomplish everything, and someone without opportunity, like what that really does their life. So I love playing that part. For that reason. I think that it's kind of nuanced in that way. For sure. Yeah.

Gillian Pensavalle 21:16

And the thing is, I think, to Patrick's question, Lin didn't right and Peggy to be a punch line that we would all latch right to. I don't think I don't think Tommy was like, Yes. Like, I don't think that's how it is just something that grew from this thing. From the Schuyler Sisters. Like that's such a journey of her being, like a little worried and concerned. And then her like claiming that space by the end of the tune is like,

Ashley De La Rosa 21:39  
yeah

Gillian Pensavalle 21:39  
it's cool.

Ashley De La Rosa 21:40  
She has her own little journey in that like one song. It's great.

Gillian Pensavalle 21:43  
She absolutely does. Yeah. So thank you, Patrick. Thanks for being on call. In our call in question. He was like, Am I doing this right? Do I submit it? I was like, you could have just texted me, but thank you for sending an mp3. Thank you for going up my game. Exactly. Speaking of your name, another actually a dear friend of mine, she is asking you did you study the history before auditioning? Or was that something that you learned as you would dig deeper into the role? And are there any particular tidbits about the characters of Peggy/Maria that stuck with you? Or that you try to incorporate into your performance?

Ashley De La Rosa 22:20

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Yeah, I so I didn't do research before I usually do it. Like, after I know, I've gotten the part. And a lot of it was really informed by the, honestly, by the dance rehearsals, because our choreographer knew, knew so much. And a lot of the movement was influenced by the characters and the time period. And then also just like regular internet research. But yeah, so that was the two sides of the coin thing was something that definitely stuck with me. And also, with Maria, I don't necessarily incorporate this in my performance all the time. It's funny because they kind of let us they're like some nights you Maria can know about the letter and some nights she doesn't if you want whatever you want to do. So I play Yeah, I play my Maria. Mostly, it really depends on the Hamilton. So if Julius is on because he's just like, so earnest, that I'm I actually really do but she really does fall in love with him. But I really don't know about the letter like I don't know at all. Like, when it's like you're too kind sir. Like that's there's no like, Huh on that at all. For me. It's really just like so earnest like you're you're so kind like this one's mind, sir. And then like whenever Dre is Dres are one of our standbys, and he would be on every Sunday and like Dre and I have this really funny relationship, even outside of the show, like he just like, just reminds me of like, this old Southern man, he's from Louisiana. He's just like, so funny. He's younger than me or like my age, but he's just like such a Southern Gentleman, but like, his Hamilton, he definitely like, especially in my shot, like he's like, Oh, I am like he's really

Ashley De La Rosa 24:13

feeling himself. And so when whenever he's on I use my Maria to, like, kind of take him down a peg a little bit. Yeah, and there's a fun fact like historically that I'm sure you already know this. But Burr was a Maria is a lawyer. When she filed for there was like, something filed for divorce from her husband. Yeah, yeah. So Burr was her lawyer so that I kind of go in a little bit with that knowledge. Whenever Burr is like, there's nothing like somewhere in the city. And I just always feel a little the audience doesn't see it. But there's like a quick check in moment of like, oh, we're doing this together kind of thing. And so it's only when Dre is on like when we cross each other on the turntable, you Like as we cross, it's like, I pick up the mantle and I'm like, we're gonna destroy

Gillian Pensavalle 25:04

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like, we're working more with Burr than you are with James right? That's like, no, but it's like fun. It's like, yeah and sick. It's like, it's also just you as an actor, like, whatever you need to get to that place. Perform the way you do, you know, like, that's the thing that people sort of, I think forget sometimes that it is just, it's a telling of this story a certain way.

Ashley De La Rosa 25:29

Yeah.

Gillian Pensavalle 25:29

Then when there are so many people coming in to play in so many different companies like for you to say like, I've never ever spoken to a Maria who said, I'm like, sometimes I kind of am more in on it with Burr than I am with Reynolds. Like, that's fascinating. Thanks. Iris is saying, Hi, Ashley, Peggy and Maria are totally different characters. And it amazes me that the same actress can play them. She says talk to me about the emotional and vocal changes you have to make between act one and act two, and how that affects you. And she ends by saying you're the best.

Ashley De La Rosa 26:06

Oh, you're the best. I so vocal change let's do vocal first. So Peggy, I just sort of I don't necessarily pitch my voice higher but it's just kind of there's like a different color on to it.

Ashley De La Rosa 26:23

It's she's just younger. So there's that it's definitely not whiny but I think it also more comes from the like, mannerisms like my physical mannerisms, emotional manners, or emotional like state. And my favorite thing to do is right before Schuyler Sisters for so Peggy leads the line out and Burr is standing right there cuz he starts that song, but we're facing each other. And so I always like either look scared Donald or like we do a little like one time we were in a pyramid. Like this guy. There's just there's one a pyramid like a cheerleading pyramid. Yeah, like we try to like make him laugh before he goes out. And so we just I like bring that energy. It's very like little sister energy even though I'm I'm older than our Eliza realizes really young. But like, whenever I'm in that dress, I'm just like, the little sister. Sure. And so that kind of like if you've ever seen Chris Kattan and Corky Romano that's my Peggy.

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Ashley De La Rosa 27:29

When he's walking around and he's like, question, n question, question, I should buy a boat! Like that's me. When I like come out as Peggy like ants in my pants just like, whoo I'm happy to be here but not I mean, she's not happy to be here but towards the end. Yes,

Gillian Pensavalle 27:44

Yes She gets there Chris Kattan as Corky Romano never i i guess i guess what you're asking is what is my favorite part of the journey of the Hamilcast? It's it's landing on things five years into this thing talking about Corky Romano as Peggy

Ashley De La Rosa 28:01

That's my Peggy.

Gillian Pensavalle 28:02

I love that so much. This is and this is why the podcast is gonna go on forever. Because conversations like this happens. I never know where it's gonna go. Peggy Schuyler as Corky Romano

Ashley De La Rosa 28:13

Yes. You know, and for Maria, it's, it's kind of more my voice actually. Yeah, so it's more I don't try to do like any soul tree or any dropping like, like any, like dark coloring over the vowel or anything at all. I just like seeing how I normally sing, which is really fun. And as far as like physical ... we're really lucky to have great physical therapists on the road with us. And I'm really super lucky in the Peggy/Maria track because after non stop I am not seeing again until my entrance in say no to this. So I go down I get my Peggy wig off I put my Maria wig on and my lipstick and then I don't get dressed. I could just wait to get dressed like up on stage. So I go to the PT room and just like lie down and she gives me like a full like jaw and larynx massage. Yeah, because I was having some trouble in San Francisco with the microclimates and with just like singing a new track, it was just really like difficult like I came from Beautiful, which Yes, I was on every single night but my track that Janell track was actually a little too low for me so I was really comfortable and beautiful for those three months and then to go into Hamilton singing you know top line harmonies and belting a song like this. It was kind of it was taxing on on my voice. So I would get for a while I was getting a larynx massage like every day right before say no to this and then I just go put my dress on,

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belted out and it was really great way to stay in it. shape like vocally,

Gillian Pensavalle 30:01

Christie is asking as a young performer, I have always wondered what the professional audition and rehearsal process is like and how long the process is. And she says, also, you are beautiful. I love you. So we touched upon it a little bit, but I think it would be nice to hear that, like, the Hamilton experience isn't always that experience. So

Ashley De La Rosa 30:18

yeah, it's not it's not a not one, you know, one fits all one size fits all. My rehearsal process. You know, obviously, my audition process was longer than some it's shorter than others. But my rehearsal process, I started in New York, I did two days of vocal rehearsals with Ian, which I'm so grateful for and

Gillian Pensavalle 30:40

Ian Weinberger?

Ashley De La Rosa 30:40

Yeah

Gillian Pensavalle 30:41

The best.

Ashley De La Rosa 30:41

We did the whole show. Like I've kind of learned the whole show before I got to San Francisco, which was awesome. At least I had it like recorded. So he like plugged out the notes, we ran as much as we could. And so then I got out there so that once I started putting the movement to it, it was a little bit easier. My rehearsal process for Hamilton. So I started rehearsing, like November 18, didn't go on until January, that was the longest rehearsal process I've ever had. And it was like almost every single day. And I was learning with a couple of like new swings in the cast. So we, we had, I think, to like full two or three full onstage rehearsals with our shoes and the turntable. And once the turntable was thrown in there, I was like, dizzy and struggling and just like forgot how to sing and where to move. But they really do like, take the time out. But yeah, that was definitely the longest process. My shortest rehearsal process for any show was 48 hours. And that was beautiful. And that was just because

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it was we had to get in, we had to get in there. So yeah, but for the most part, like for me, it's been, I would say, like average for me. Four weeks.

Gillian Pensavalle 32:05

Yeah. Okay. Lance says you've played some iconic characters. You were Sandy and grease, Mimi and rent, what parts of yourself? Were you able to bring to those roles and make them uniquely yours? And what did you take away from those roles that you could take with you moving forward?

Ashley De La Rosa 32:20

Hmm, that's a really good question. Um, parts, parts of myself that I could bring to the role. It I It depends, it really does depend on the role. I feel like, with Mimi there wasn't really that much of me in there. And for good measure, because that also goes to the second part of his question. things that I've learned like that I would take with me, getting too like deeply, deeply invested into or involved with a character's life. Depending on the type of person on the type of actor can be not so great for your mental and emotional health and a character like Mimi's was something that I couldn't really get too far into or stay into. Just because her life was really kind of bleak sometimes and whereas like someone like Peggy there's so much of me in that maybe not so much of me, the person that I am now but definitely like me as a child like walking the streets in New York City just like wanting to eat a dirty water hot dog like on the way to an audition just being like Im a baby

Ashley De La Rosa 33:37

Gap model like I am frickin fears that like, like just living that kind of life. And honestly, the I think the perfect like mesh of my personality and a character's personality, and the most fun I had was Regina, because it was something that I got to do that I never I was never that person in high school

Gillian Pensavalle 34:02

Regina George in Mean Girls

Ashley De La Rosa 34:02

Yes. Regina George in Mean Girls. Yes. And she's just like so icy and calm. And there are parts of my personality that are very much that and just unless I'm like, super excited or comfortable, like I'm very

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excited to be here, so I'm like, but um, you know, just in my daily life, I'm way more reserved. And actually Ryan's like you actually make me speak softer because you're so soft spoken.

Ashley De La Rosa 34:36

And I just kind of like what how I am. But yeah, Regina was like the perfect mix of that because I could feel kind of comfortable like having not monotone but just like talking more like myself saying things I would never say.

Gillian Pensavalle 34:51

Of course. Again, you are an actor.

Ashley De La Rosa 34:54

Yeah, yeah. But that's the joy of it. That's the fun of it.

Gillian Pensavalle 34:56

It's interesting to hear you say that because I talk about this a lot with a lot of The burrs to like, I'm thinking about Nik Walker and a little bit Donald Weber, how they like leaning into that, because it's fun, because it's nothing to do in their real life. So it's like, it's fun to kind of be able to be mean, in a way without any consequences, knowing that it's like just your own kind of therapy.

Ashley De La Rosa 35:17

Yeah, definitely. Like, that's, it's, I think, also, like, people, it's funny that you mentioned Nik and Donald, and their two actors that very much like myself that like, you always try to find that humanity in your character. And even and that's why it's like, it's tough with Maria, like, unless, unless I'm honestly unless I'm playing opposite Dre like, someone that a different personal relationship with but it's, I can't just play her as like this like, villain. I, I'm so attached to who she is as a person and, and the fact that she is really just not had access to anything that she's kind of doing. She is doing what she needs to do to survive. And it really breaks her heart. Because she falls in love with this person. And she's trying to get away from her husband. And, and at the end like she doesn't and like we don't know what happens to her like in the show, you know, like, oh, that scene that end scene when he like smacks the letter into his hand and she comes like a you know, she like follows him like a dog like that is so that's like, you know, like to me its scary

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Gillian Pensavalle 36:26

It's scary. I never saw Maria as a villain ever. Yeah. And I remember Ashley who asked the question earlier is a my best friend in the world. But we would we you know, read the Reynolds pamphlet together because she's a history and government and you know, cool social studies teacher. So she like early on in the podcast. I was like ash, you got to help me. Because I was reading the Chernow eps. And then you know, oh, yeah, whole thing. And I was explaining it but learning about Maria truly, like when you read her letters back, because they're, you know, in the turnout book, there is transcriptions of her letters. And it's heartbreaking because you're like, here's a woman who had no resources at all. Yeah, and was in this terrible situation that she either, you know, she was taken advantage of, or she had to try to take advantage of this rich guy, Hamilton, and we don't know 100% whose idea I mean, she was abusive relationship. She needed mental health care. She didn't get it. And that's all in the real world. And that can all be true. And then I also love that just depending on who's playing opposite you, that changes for you, too. I think that's cool. Carrie says if I'm remembering the dates correctly, I think you only had a couple of months before everything shut down. Have you ever been in a situation where you had to come back to a character after such a long break? Do you think the break and the fact that a much broader audience gained access to the show during that break will impact how you approach Peggy Maria when you're back?

Ashley De La Rosa 38:08

I have not had to, like come back to a character yet. So this will be my first time. And I am a little nervous. And Hamilton coming out on Disney plus was awesome. And I think that it's something that like we really needed during quarantine. It just like brought so many people so much joy. I'm curious to see just like,

Ashley De La Rosa 38:31

I mean, really don't know, the unknown. Like, it's gonna take a while for people to feel comfortable to be sitting next to each other in a theater. Like, I totally understand that. And I think that I'm more excited to I don't think the way that I play Peggy will change necessarily. Because she in my eyes, like her character, her person, personhood or whatever. Like she hasn't changed. She's, you know, she's still there. But I'm more excited. Honestly, I've been more

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looking forward to just like seeing everyone and being there. And I think that once I'm back with the cast, and once we put those god awful corsets on it will just kind of snap back into place and really feel like no time has passed, even though it's been almost a year and will probably be a year and change before we get to do it. Yeah, I mean, fortunately, like because I won because I had auditioned for the show for so long. Like by the time I got there, by the time my last audition, I was like, I could roll I literally did. I know Gosh, knock on wood. Sorry, guys, but I did almost like kind of roll out of it. I didn't even warm up for my last one. Like that's truly what it was like, and, and it's no and it's not even like a bragging thing, but ours is like it's in my bones. I know the song. The song has to be so hard for me to sing. But it's been three years and I've been singing it every six months. And more so because I practice it all the time. So like, it was like now that song, I'm like, I got this, I can sing this song. Fast forward to last Saturday, Ryan and I had a gig where we were saying all Hamilton songs. We did say no to this. And I was like, Okay, this is. Yeah.

Ashley De La Rosa 40:22

Oh my gosh, truly, yeah. So that just really sort of kicked me in the pants and brought some some humility into my life. But it still went really well. But it's just like, the ease is not there. So I think that once we get a date, a more concrete date in mind, I will definitely because I'm doing like virtual events where I do sing the songs, but I'm gonna really start to buckle down and like, do my exercises and just like get back into it. But I, if I do it now, like, I will just burn out because it also then becomes like, sad, you know, you're singing the songs and like, you just want to go back to work. And you don't know when you're going back to work. So, I need to at least have a date in mind. And probably like, two months before, I'll start, like doing my thing.

Gillian Pensavalle 41:11

Yeah.

Ashley De La Rosa 41:12

And like, definitely, with the proper, you know, conditioning and training. It's like, you know, an athlete has an offseason and they rest and they recuperate. And then they know, like, once their season starting, they have months and months of prep before that. And that's definitely how I operate. I know some people, they and I sometimes

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wish I could be those people like they do do a little bit every day just to keep themselves in it. And I think that that is super admirable. But for me, like, it's not just with my history with singing and stuff there, even as a kid, like when I would do it too much, I would burn out and I was like, I don't wanna do this. Now I want to play soccer. And I like would quit acting and quit singing and my parents were like, We can't force you to do anything. So we'll let you come back to it. But there was a long time. I mean, the voice was the first time I come back. Since I mean, I think it was like five years. But I was taking voice lessons every single week from age seven, to, you know, 15. And then I was in doing shows and stuff. And I was like, I don't want to do this anymore. It's not fun, like, and I just don't I just know that. That's how I am. And I don't want to feel that way before work comes back.

Gillian Pensavalle 42:23

Totally. Ashley, I cannot thank you enough for being here. I just I'm such a fan. I cannot wait to see you on the And Peggy Tour. Wherever it wherever it may be wherever you end up. I don't know, maybe tco will do a crossover. I don't know, maybe we'll be in the same city where you are, I don't know. But I will see you in person. I'm gonna make that like a goal of mine next year, or you know, whenever it's going to be so I just cannot thank you enough for spending this afternoon with me.

Ashley De La Rosa 42:54

Thank you. I'm I mean, you know, it's this is a dream of mine.

Ashley De La Rosa 42:59

So I am actually I was actually literally listening to an episode of like I've been switching back and forth like right before this just because it's just what I do like around the house. And I'm just really I really hope that you know, maybe next year at some point, we can even just meet up for a socially distance walk into coffee and just see each other and, you know, once I know that things are gonna get really crazy right now with with the numbers with the COVID numbers, but I once we can kind of get that under control. I would really love to just like See you in person.

Gillian Pensavalle 43:39

I would love that too. It's gonna it's gonna take everything I have not to run and hug you but I will not. I will wave from afar. I

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appreciate you going back and forth between to me and asked me and being with me like I'm in your ears a lot. It means really it means the world to me that you are just that you are you.

Ashley De La Rosa 43:59  
Thank you.

Gillian Pensavalle 44:00  
Thank you. Thank you. Thank you. Where can people find you on social media? Where can they follow you? And

Ashley De La Rosa 44:06  
yes, yeah, I'm Ashdelarosa on Instagram and Ashleydelarosa on Twitter, I believe and I also have a website www dot ashleydelarosa dot com, but it's not super updated. So follow me on the socials instead.

Gillian Pensavalle 44:22  
Ashley, thank you so much Patreon peeps. Thank you so much for your questions. I will talk to you soon next week. And I love you. I'm G dot Pen

Ashley De La Rosa 44:32  
I'm A dot DLR

Gillian Pensavalle 44:35  
You nailed it.

Ashley De La Rosa 44:38  
I did not but thank you

Gillian Pensavalle 45:18  
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. 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 for transcripts, episodes and

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