

THE HAMILCAST

EPISODE 257: SASHA HUTCHINGS TRANSCRIPT

Lin-Manuel Miranda 0:00

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

Gillian Pensavalle 0:19

Hey friends. Welcome back to the Hamilcast. I'm Gillian This is part two of my conversation with original Hamilton cast member Sasha Hutchings. If you miss part one, go back and check out episode number 253. That's where you can hear all about how Sasha went from Georgia to Oklahoma to New York, how she made her Broadway debut just a few short months after getting to the greatest city in the world, and how she made sure she'd be involved in Hamilton. But if you're all caught up, alright, let's do this. Here's Part Two with Sasha.

Gillian Pensavalle 0:50

I would love to talk to you about your thoughts about representation on Broadway. And you are, I don't know if you love the word activist or not, on that before, but you're using your voice in such a beautiful, important way. And I would just love to give you a space to do that again.

Sasha Hutchings 1:06

Yeah. Hell yeah. Representation. It's huge. You've been hearing it so so so much. I think it's critical. And I think it's critical. But I also think we have to be really, we have to challenge ourselves in all the ways that we think about what it means, what representation means. And we have to be really expansive in our thinking of where and how it applies. Because I think it can get very quota like. that, if we do this one thing, then we're okay, if it looks a certain way, then it's good. And that is not always true. It's, in fact, a lot of times it's not, but I will say representation when people talk about it. I when I was talking about Memphis, and what happened to me when I saw the show for the first time, and I saw women who looked like me and who had bodies like me doing dance that I had been trained to do. I was a jazz dancer. I was like, I was heavily trained in ballet, I did tap but like I was mainly like this is I don't do you know modern dance. I didn't want to really I love the Lion King. But I was like, I don't really do that. That's not like my goal. That's not doesn't feel like it drops in. When I saw Memphis, I was like, I was like, This is absolutely what I want to do. When I saw Memphis and I saw

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these women who looked like me who had bodies like me who moved in a way that I wanted to move. It manifested in my spirit, and in me in a way that nothing else ever had no teacher who had told me I had what it took no job I had booked that far, like thus far, like no, nothing else resonated with me. But then seeing myself seeing something as possible to the point that when I walked away from that show, my best friend in college, who was staying with me and Gavey's apartment, she looked at me and she said, Are you okay? And I was like, I think I'm okay. And she said, You're really quiet on our walk home from the show. And I said, I can do this. I just saw that show. And I know that I can do this. And now, it just, it hits me in a way that I'm afraid of what it means if I don't, but it made it so real, to see myself. Now, I think that is what it means to see yourself. It just it does something for a little girl to see. To see Kamala Harris take the oath of office to see Barack Obama take the oath of office, it does something to see that that cannot be overcome. That is not by by someone telling you a million times, nothing it that will not measure up to being able to see it. Now I grew up not knowing that, you know, not seeing a black president not seeing a female executive in the highest office like I didn't, I didn't see those things. I do believe they can happen. Like we've we still haven't seen a female president. But I think you know, many of us would have no problem voting for one. Some of us do. But a lot of us don't have a problem envisioning that or voting for one. But representation matters because it does something to see it you have to see it to believe it. You know, they're saying they matter for a reason. Now, how much is that? actor who's representing African American women in a starring role making compared to a white actress of similar ability, notoriety, how much what are their paychecks look like? What is the production side look like? Who's behind the table who's making the decisions who's controlling like, the representation there matters a lot. And when you have What it means what it means to have a full cast, a black cast, you know, a black show, quote unquote, it means that you've got not just, you know, 30 actors living a dream on stage, you've got 30 actors making a wage, you've got 30 actors who can maybe put some savings, you've probably got a few actor more than a few actors sending money home to a family, because we're dealing with things like we're dealing with dealing with generational wealth gaps. So when we talk about representation, it's not just a facade, it's not just the face of a thing. It's it's tangible, structural, economic empowerment. We fought really hard, you know, it was in the papers and for literally equity in Hamilton, the original cast to have a

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point in the show. Yeah, and what does that mean, and thank God, and as a testament to everyone involved, like we were able to reach an agreement that allows us to be a part of the success of the show, in a way that

Sasha Hutchings 6:06

is, is is is, I don't even know how to put it like, I'm thinking about my grandfather, who built a bike and delivered liquor, you know, to support his family at nine years old. And now I get money from a show, you know, I see residuals from art that I've helped create and put out in the world, it just means something for the way that I am able, as an African American woman in 2020, to understand my value in the world, how I contribute, and how money works. And that will affect generation after me and the generation after me. And so it's the activism, the the what we're doing when we talk about diversity and inclusion, it's, it's not just about making the thing look like it has, you know, the right number of people in the room? What is that room? What ideas get to, you know, get to manifest in that room? How loudly do the people of color get to speak? How freely did they get to speak and be themselves and fully be themselves in that space? I've said this a lot, too, just because you're in a black show, quote, unquote, does not mean you're in a black space. And that's something we have yet to really tackle in this sort of wave of reckoning. Because of the pandemic, we haven't really been in these rooms. But there are there are rooms that I've been in that I'm like, there's a lot of people of color in this room. And yet, I feel like I have to step lightly. And that's, I won't even say that's like, because someone intentionally tried to hush me. It's just because people were used to white spaces. That's what the world is, it's a white space. So we just have to really think about how can representation it's not just representation in, you know, numbers, its representation in where's the money going? Where are the ideas coming from? Who's being promoted? How are we? How is the space being conducted? And really, are we achieving a real sense of equity in the place and not just, you know, well, we've increased the number of people of color on the team and hoping that that will set everything right, like you have to, yes, that is part of it. But it's one part, and being able to create spaces, you know, where women get to speak freely, and be in charge and have the final say, and where, you know, people of color get the same and we and an LGBTQ gets to lead the space. Like, it's not just it's really not just about, and I don't know how much you've maybe experienced this, but when you walk into a

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room that's led by femme energy, or led by, like a marginalized sort of group, whether that means that it's LGBTQ, or if it's, you know, Puerto Rican, or if it's black, it's black women, those spaces are just very, they operate differently. They operate a lot differently than, you know, a space led by a white male. And that's just because we understand the world differently. And so how we, how we succeed is different. And I think representation, the challenge of is making sure that again, it doesn't stop at just hiring the black woman, it's allowing her to set the rules and say, Okay, well, this is how this room this is how we're going to measure success here. This is how we're going to measure cooperation here. This is what it looks like to achieve our goals together. Because that's going to look a lot different than a room led by straight white men or led by a gay white man or led by someone else, you know, and how do you incorporate all those things so that we can really succeed together because I will tell you, you can create all the you can give me all the opportunities in the world but there are just certain rules that work and there are certain systems that will just work better for straight white men than they will ever work for any other group. And if you give me all the hit like the leg ups I still will be fighting against some of my own natural giftedness things that are very much worth, you know, the chance to succeed. And that's what I feel, again, going back to public school systems and these theater programs and these kids, they really, theater really provides you a space to imagine what it would be like if we break all the rules. If I break all the rules of like, what my school looks like, or what you know, my history class tells me success looks like what my economics class tells me that, you know, the money looks like if I go into and I just create a world where George Washington is black, and so is every other Founding Father, what can I discover about what's possible and produce who people are, and what's really at our core, that's like the power of Hamilton. That's the power of theater. That's why representation matters. And we just have to really look at the other the nuts and bolts of it, and just continue to dig deep and not be satisfied with the face of a thing. But really look at like, what does it mean? What does it mean to have equity in the room? If you have, honestly and I feel like I'm a black... Obviously, my black person surprise. I didn't know

Gillian Pensavalle 11:19
Hold on a second wait. What?

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Sasha Hutchings 11:22

Um, but like, I will tell you, like I've been having conversations with, you know, in different spaces, and, and just our communities function different. You know, they they function differently. The way we operate with each other, just based on like, you know, how things work, like, who lends money and how, and who cleans up the kitchen table, and like, why, and so it just gives you you build community differently. But so then, like, if I take, if I take, you know, a whole black cast, and a whole black creative team, and a whole, you know, even a black producer, but we're all still operating by the rules set in place, by whiteness, by whiteness, like the by and by white supremacy, honestly, that's some of the things I feel like we're the trouble that we're running up against in our society, I think we're trying to figure out. And when you talk about rooting out racism and rooting out structural racism, it's because there are other, there are other ways that people operate, that it doesn't matter if you put all of us in a room and you ask, what is the saying, if you ask, if you judge how smart a fish is by how well by how well it flies, then it's gonna be a pretty dumb fish. But like, it's because some of us we do things differently. So it's not just like giving me giving you know, someone all the access to a system that inherently puts them at a disadvantage, because of their background, because of the way they operate because of how their communities operate. Because of, you know, all of these things, we have to figure out that you're the space that you create, it's not just about bringing everybody in, it's about making it work, like making everybody have a fair shot at making it work for themselves. So I i do i think a lot about like, there are things that I bring to the room, if you put a whole black cast together and ask us to operate by a white standard, we're not going to do it's not going to be the best product like how are we supposed to you know, but if you allow us to come in, and say Actually, this will work better if we do it this way, and this way, and put and move that over there. And if you just put that pillow that throw pillow on the other side of the room, then like, you know, we can I mean me is like as simple as like, Can we put these chairs in a circle rather than like all facing the blackboard? You know, like, when you have a class like like, Can we operate a little differently? And maybe that's gonna benefit some other people that maybe just don't function as well. It's just differently different things like recognizing those differences and bringing them like allowing people to succeed. I've realized, after a

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lot of shocking events that I have a little bit of a delayed response to things sometimes.

Gillian Pensavalle 14:10

I do too.

Sasha Hutchings 14:11

So like the capital, like happened, I was actually like laying on my couch taking a nap. And Nik Walker called me and was like, Hey, have you seen the news? And I said, I'm gonna nap. I'm at a nap. I don't even know if he called me. I think he texted me.

Gillian Pensavalle 14:29

You guys talked about this on the chaos twins.

Sasha Hutchings 14:30

We just talked about, he texted me first and then he called. And when he called I was like, what's going on? Like, he like this is intense. Like he won't let up. And so then I go downstairs and watch the news of my family. And I was like, Oh, wow. But it wasn't until a few days later that I was just like, this is this is intense like this is that that was an intense thing that I just saw happen that maybe left me with a bit of trauma.

Gillian Pensavalle 14:57

Yeah.

Sasha Hutchings 14:58

Something something did start to process and my spirit the other day I was watching, you know, Joe, like give a speech given update, and I got bored. And I was like, wow

Gillian Pensavalle 15:10

Isn't that great

Sasha Hutchings 15:13

I want to change the channel

Gillian Pensavalle 15:15

Look, this podcast turns five. January 30th. Yeah, just crazy. But like, which is amazing. Thank you. But like January of 2016 is when I

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started this thing. Yeah, so they're almost everyone I've spoken to there's been this air of how are you? Well, you know...

Sasha Hutchings 15:34
Yeah. Yeah.

Gillian Pensavalle 15:36
Like, it's, it's kind of wonderful to be able to see what the world is going to be like, where it's like, the well is like, Well, yeah, I don't know, like Fauci looks 20 years,

Sasha Hutchings 15:47
young, 20 years lighter, just like

Gillian Pensavalle 15:49
20 years lighter at just like,

Sasha Hutchings 15:51
I mean, I made me like watching the inauguration Wednesday made me really, we're talking about, like, sort of inclusiveness and representation and all of these things that it and where our government works and where it doesn't, or where maybe what it's designed to do isn't very kind to a lot of people in our nation, or what our systems are designed to do maybe is not as as inclusive. And how do we fix it? You know, that's the big question. But it made me really think about how you know, we have these elections, and we have these, the the transfer of power, and we have these agreements, so that we literally don't kill each other. Because it's like, actual human nature is like Hunger Games, is what's the what's the pigs? What's the...

Gillian Pensavalle 16:39
Lord of the Flies

Sasha Hutchings 16:41
Like, we are literally Lord of the Flies like that is our good just like it's a crazy like we are we are nuts, like we need to not forget that we are not like, we have incredible, like, you know, potential and then we for both good and harm. And we have the systems in place. So that we like have agreements about how we're going to let out our frustration or talk about what we are mad about. I just, I just was like looking at it. And I was like, I just want some civil discourse,

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and I don't care if I vehemently disagree with someone, there has to be a base level of like respect for what we are all trying to do. And honestly, when I look at people like Ted Cruz, or Josh Hawley, like I'm like, these are people that I actually don't believe that it's about us disagreeing. I question your moral integrity. I question. I question your question your dedication and integrity to your actual constituents. Because you say and do things that make me think that even if, even if we believe different things, or we have different values, the way that you're going about this is incredibly manipulative, and dishonest and I don't care if I disagree with someone I'm not gonna lie to you.

Gillian Pensavalle 17:58

Right? Yeah, and my whole thing is like, I mean, and it's a real question like how the fuck do you sleep at night? Oh, look at yourself in the mirror. Yeah, in the middle of the Capitol riot. Ted Cruz is like texting people for money like in what you know, there's so many people in that room deciding if the wording is right, yes, politicians, that's what they do. Not a single person or if someone said, I don't think this is the right time they were just overruled?

Sasha Hutchings 18:21

We have to you know, we have to be very skeptical of closed doors because that Pepsi commercial with Miss Jenner was that was also decided in a room full of people who were supposed to be good at their jobs. So honestly

Gillian Pensavalle 18:33

Feels like saying Do you know how many people approved this? You know how many people said yes?

Sasha Hutchings 18:38

A Pepsi commercial, a tweet from a politician you really never know like, you gotta be in the room...

Gillian Pensavalle 18:44

That Pepsi commercial Sasha

Sasha Hutchings 18:46

It was wild. You were just like really? This? You know, you never know like, what people's logics are so that Yeah, you got to get involved you gotta get in where you can and while the national things

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and things that grab headlines I definitely had a conversation with my dance team, my dance studio owner director from Macon like where I grew up, and we were talking I was like, get involved in the local politics like figure out who your people are and you know get involved at that level because the other stuff it will drive you insane because it's all it's just like you're like what are you doing? How is this a thing?

Gillian Pensavalle 19:39

All right, these Patreon Peeps

Sasha Hutchings 19:40

Yeah, we gotta get to them. Hi, guys.

Gillian Pensavalle 20:09

So I'm just gonna get him out of the way because they have questions about him but also the chaos twins, which is more about you, I think I love is Nik Walker. But so Katherine is asking what are your goals and wishes for when Broadway's finally opened again? Is there a role you would love to play? Will the chaos twins continue. And please tell her thank you to you and to Nik for helping me have a bit of fun in 2020 Hamilton, the Hamilcast (aw thank you) and the chaos twins helped me stay sane.

Sasha Hutchings 20:35

Yeah.

Gillian Pensavalle 20:36

If I could impose this on you before in case people don't know what The Chaos Twins is. Can we just get dive into that too?

Sasha Hutchings 20:41

Oh, my God. The Chaos twins is Nik Walker and I, Sasha Hutchings. It is our stream yard show on broadway.com. Our BroadwayWorld.com. Broadway World approached us in summer of 2020. Nik was doing Insta lives, Insta story lives like he was having conversations. Just talking about to people, different artists, different friends to get us through the pandemic. We're all we were all in quarantine. I think this is Yeah, about May, May, beginning of June of last year. And one day he asked me to come on his Instagram and talk and we did and I'm pretty sure I showed up in something ridiculous. Like honestly, Nik and I have the most ridiculous relationship. We've maybe spent two

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weeks in the same building together, but it always involves some sort of, you know, like chaos. Just straight chaos like costumes, walking around the theater trying to secure the perimeter of the Lunt Fontanne when we were both in Motown for a hot second. We just decided we were going to run around and pick up costume pieces as we went and tell people that the perimeter was not secure and that we were securing it during a Broadway show during the show was going on and Nik and I are just securing quote unquote, the perimeter. So we just we have a lot of fun. We've had a lot of quirks. I like the West Wing one. So we agreed to meet at the Marriott Marquis like they're like, in Times Square. They have like a restaurant level. And we sat at a table but they have Wi Fi there and we sat at a table and split some headphones and watched like two episodes of The West Wing like dorks. Like just what are we doing? They were like, Do you need anything? I was like, we'll take some fries or something whatever like we're watching The West Wing

Gillian Pensavalle 22:21
Everyone shut up. Noel is on

Sasha Hutchings 22:23
Yeah

Gillian Pensavalle 22:23
Josh is begging the president to please just listen to him.

Sasha Hutchings 22:26
Totally. Josh is having a breakdown were to be here for him.

Gillian Pensavalle 22:33
Yeah, but you know I've done I've been down here and I know the way out and that's the

Sasha Hutchings 22:36
Oh my god that one and then when it comes back when Leo won't accept the help from the he doesn't want accept the help and Josh just like cuz like a guy in a hole like, like, Oh my god

Gillian Pensavalle 22:47
And also I totally butchered I know, Lin and Tommy are listening, which is like, so nerve racking. I know I totally butchered the quote, I combined it but you know what, we're going for it

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Sasha Hutchings 22:56
Lin and Tommy will be fine.

Gillian Pensavalle 22:58
They're gonna be just fine. I should really stop worrying.

Sasha Hutchings 23:01
They're not too smart for their own good. I've said many a stupid thing in front of both of them. But they're, they're kind enough to laugh and move on.

Gillian Pensavalle 23:08
I know. They're very kind. But we're talking about you and Nik.

Sasha Hutchings 23:11
So okay, okay. When we do that is we just, I think one of our mutual friends Tiffany Howard, who is another dancer she was in Motown, she sort of saw like our chemistry together, or like evil science projects of a friendship and was like, you guys are like chaos like are the chaos twins. And that is like the name that is how we started that is what we've called each other. That's what we've always created. When we were together. I greeted Nik at the at the Richard Rogers with spare musket, and a hat that I had found and some American flag glasses, and I just like greeted him on the stairs was like, welcome to the jungle. Like it just it's not normal anytime we get together. But we also what I love about Nik is we're able to have conversations about really important and heavy things and sort of mix it with the chaos. So The Chaos Twins is a show on Broadway world where we talk about a lot of things that matter and a lot of things that probably don't. And we try to make sense of what's going on in the world. And it was birthed in, you know, this moment of chaos where I think that on Instagram broadwayworld had tuned in and found, you know, that brand of sort of weaving things together, helpful for you know, and potentially beneficial to other people. And I'm so glad that people like Katherine and that it's been nice for you know, a nice way to sort of decompose like the chaos of the day of what's going on.

Gillian Pensavalle 24:38
It is so beautifully chaotic, and I just I love it so much. And so just to go back to what Catherine is asking what are your goals and

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wishes for when Broadway's finally opened and is there a role you would like to play and will the chaos twins continue when Broadway comes back as friends?

Sasha Hutchings 24:53

That's my number one goal. The Chaos twins will continue. We definitely want to continue it. We're always thinking about different ways to expand the show and make it more creative. We love the space that it is. And we think that it has a lot of potential to be really fun. If you can imagine Nik and I and studio together with props. That's really where we're headed. So we're excited about it. My other goals and hopes for Broadway when it returns, I'm just, I'm really excited about it. Honestly, I'm very excited to be in a space with people. It's just something there's some kind of magic that happens when a bunch of creative people get in the space together. So I'm really hopeful that I'm hopeful that it is welcoming. And that those like those of us, a lot of us who have been weary for work, and weary for creativity, that there's a place for people, I hope that the kind of work that's being written and created and produced, that we get more daring about what we do. Because why the hell not like the world on fire, like and it could all be taken away from you truly, in a second, it was all swept away in 12 hours, 12 hours, people went from having jobs for the next six months and looking towards the Tonys to having nothing. And it's really just like if what are we telling stories about? Shelley Williams, a director came onto the show, we did a New Year's Eve special and she said this thing that I cannot get out of my mind. She was talking about what the kinds of stories we tell. And she said people aren't going to pay \$200 for a lie anymore. Oh, what she said that mic drop. Just like oh my god.

Unknown Speaker 26:37

Many people in my life realized that there was no Santa Claus this year, you know? And it was like, No, no, I've been working for all of those presents, I bought them with my money, right? You got them, but I actually had been working for them this whole time. So I feel like when everyone finally saw the truth behind what was going on, and that certainly not everyone, but once there was an awakening and so many people that could not be denied, there was an opportunity to have a real conversation with people I truly loved. That deserves to be better, and, and no more, and that were so comfortable in not knowing. And so when they were able to eat in an uncomfortable place, that I could grow my relationship with them. And that's what I feel

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like in this industry. Wow, we are going to grow because there's people aren't going to pay \$200 a night for a lie anymore. Oh, no one's gonna do that, right? Either way to grow this industry by finally telling the truth of representation, or we are going to know. So we're like, you know, I'm here, like, let us help you like, let me help you. We love this. Do we love it enough to be true? So let's do this. Y'all. Let's do this.

Sasha Hutchings 28:28

These veterans of Broadway C jack? James? Like we we all like have worked together? Like I'm just being like, yes, like that is what we're talking about, especially as actors of color. So I really I do, I hope there's more honesty, I hope there's more bravery. I hope we get more daring about it, you know, and I hope that there's new fresh voices. And what is supposed to be what was slated for me before the pandemic was to go out as Laurie on the national tour of Oklahoma, which is very excited about and I hope that I get to pick that up again, I hope that you know, some version, some length of that happens, I think it would be really interesting to approach that show. After all of this again, it's gonna be a wild one, because everyone makes out with each other, like, for the entire show. So like as far as like testing that's gonna be some rigorous protocols. But so it's it's really like it's gonna be a wild ride. You know, the union actors equity, like we're talking constantly about and as a union as a council member, we're talking constantly about the state of things now, but also like, what does it look like to come back what a safety look like? Like, there's just a lot there's a lot to navigate and a lot to figure out, but I'm really excited to just be in a room with as many people as the state law will allow, and make some things.

Gillian Pensavalle 29:46

Yep. Cassie is asking how do you handle so much Nikki Walks in your life. It feels like you're with him all the time. Is it he just too extra? She says no, I envy your time with

Sasha Hutchings 29:59

He is the absolute most. He's the absolute most he's a terrible human. Now, I like real real talk. One of the gems and the golden nuggets of 2020 is my friendship with Nik Walker. Like I said, we have not spent a lot of time in a cast together that we both shared Motown and we both shared Hamilton, and we share so many mutual

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friends. But I think just this moment, literally, it was time for the chaos twins to come together. And we've had a lot of really fun time just creating, it's been fun to form a friendship around a forum of talking and thought and processing the moment and I just, I mean, a testament to Nik is how close he is with any cast he's ever been with. He just creates a lot of space for people to feel welcome and to talk and, and to be their weirdest, wackiest, niechiest selves. And I really enjoy my friendship with him. I'm very grateful for him as a friend. He's a good dude. He's a good guy. He's a good he's like one of the few like straight men that I'm like, wait, I think you might be getting it. I think you might be. But I think I'm pretty sure that's only a testament to his wife.

Gillian Pensavalle 31:11

No, it's all Sarah. We should be talking about way more than we are. Yeah, she's absolutely incredible. But he's, he's one of those people where I'm just like, God dammit, Nik, something so great. That's just between me and you. But the point is, like the chaos twins has helped a lot of people. So Andrea is saying to, she says, you know, I've listened to the cast once for a while and love the first part where you know, you and Nik talk about how you cope with anxiety. And she said, it made me question the deep meaning of the question, how are you? And how we usually don't expect people to say or answer that other than fine. So Andrews, question is, do you have any advice on how to manage stress and anxiety in the workplace and your home life? And just when you're faced with a How are you? And you're like, oh, how am I?

Sasha Hutchings 31:58

You know, today? I'm not the best at it. I would say that. Again. That's another reason I'm really thankful for the chaos twins to y'all. We're all here together. But it's really hard to answer the question, how are you? If you haven't asked yourself that that day? And I say that not because I do ask myself that every morning. It's because I have days when I don't I have lots of days when I don't. And it's really hard to when somebody says How are you? Even if you want a need, like at work to give the I'm doing well how are you are you want to give an honest answer. If you haven't taken time to figure it out, like it's gonna feel like a lie. It's gonna feel like a fake, it's gonna feel like a fraud, it's gonna feel like you've denied some piece of yourself. But I would think that if you take a moment in the morning, which is something I aim to always do, but I

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it's become a much more regular part of my life over the past year is meditation. And just the moment of a couple of breaths with myself to actually ask myself, how am I? I have some anxiety. I feel terrible. I'm excited about today. I'm a little happy about this. I'm really sad. Like just having just been and just if I'm really sad, okay, I'm sad. Do I need to or want anything? Does that feel? Where's that coming from? Okay. I don't know. It's just what it's what's here. So then even if somebody's like, in passing, it's like, Hey, how are you? I gotta go perform, I can be like, I'm doing good. How are you? I've at least had a moment and a conversation and an honest place with myself that said, bitch, you are not fine. But I'm, I'm having the honesty with myself. So I can present myself to the spaces then the way that they need me or the way I want to show up, you know, in the long term, I can do that. So I really think it's about like, truly caring for yourself, taking that moment for yourself. And breath to breath, moment to moment of that the anxiety thing is something that was a new new, a very new discovery for me this year. I had a first I will say the first panic attack that I recognized. This year. I actually had I was I had COVID the first two weeks of the pandemic. Oh shit, and yeah, it was like before I my symptoms started the first day of quarantine. The person that I think that I had contracted it with or was around who let me know they were feeling sick. They called me the same day Broadway shut down. So it was like, everything was like, oh, okay, this is happening to me right now.

Gillian Pensavalle 34:27

Yeah, no, the world's ending. Yeah.

Sasha Hutchings 34:29

And I have very mild symptoms. Thank god like the the most alarming one was the loss of taste and smell, which was really sad for me. But like, honestly, in the scheme of things like fine, and I got it back like a week after week. So it wasn't like some of the other people who deal with long term symptoms. Yeah. But after that, I started thinking about my parents, I started thinking about myself and long term things and it was just when we didn't have a lot of information. And I just was like, I feel tightness in my breathing and I can't, I don't know what's going on and lasted for three days. And it took a conversation with my therapist to be like, I think you're having a panic attack. And I want you to she gave me like a couple of like tactile things like tossing a ball back and forth in my hands, naming

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things in the room. But I think really what it took what what really landed with me was like, the power of just my breath. Because that was the thing that was giving me anxiety was like, I feel like I can't breathe. And I was like, but you can take it, take a breath, take a breath, breathe in, breathe out, meditate, like, Okay, so this is then Then what am I feeling? Well, I feel tightness and I feel nervous. And I feel this in my stomach. And I am thinking this, and I'm watching these thoughts. And like, just being able to note all of those things, taught me to have like, a conversation with myself. So again, how are you will really know how am I and then I can really have a conversation with myself, honestly. And then I can decide how vulnerable how honest how open, what kind of conversation what kind of space I'm in I can have with other people when they asked me that question. And that it is okay to say, I'm alright, I'm hanging in there. Yeah, I'm having a terrible day. But I hear you know,

Gillian Pensavalle 36:07

I've answered that question with not great. Yeah. A way to say not great without inviting. Yeah, follow up. Yeah, just kind of like, I'm not great. I'm gonna be fine. But yeah, I've had a day.

Sasha Hutchings 36:17

And I think that's something that's new for people a lot this year. Because we've all been in the same space together, where it's like, we're all not doing that. Great. So like to say it, to be honest, like you said, you can say I'm not great. And there's like this communal understanding of Yeah, we're not gonna dig into it right now. Like, we don't have to, but I can recognize that she's having. She came with some honesty. So okay, we can hold that. You know,

Gillian Pensavalle 36:44

another good thing with anxiety, if I may, is sitting down and feeling your feet on the floor. Yeah, that was really helpful. Yeah. That's a good, that's just a good move.

Sasha Hutchings 36:53

Yeah, just like the tactile things like what's actually happening right now. Right?

Gillian Pensavalle 37:00

Totally. We're gonna shift gears to Hamilton for a little bit. What's that? It's a thing. I'll tell you about it later.

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Unknown Speaker 37:06

Okay.

Gillian Pensavalle 37:08

It's, it's actually fine. It's like, it's like a it's like a solid five. Amit is asking. So from opening at the public to performing in the White House. And forever being immortalized in Hamilfilm, what would you say was or is the moment you will look back onto as the greatest experience you've had with the show? I mean, like, and I'm just gonna amend that. I'm so sorry. I'm it but like today?

Sasha Hutchings 37:31

Yeah. I'm sure it shall I start answering that question. Like, what's your favorite? I'm like, oh, gosh, but yeah, I would say this moment, there's a picture that I have of myself that Caitlin one of our company managers sent to me like a year later, of me shaking hands with Barack Obama, President Barack Obama. And I didn't know that the picture had been grabbed and I am as giddy as a girl could be and I think it in this moment, looking at the inauguration and and seeing you know, I don't know just the moment that we're in like bad performance at the White House was definitely huge. And one that like I don't know like I think I you know, I wasn't yet a fan of the West Wing and I think it's one that I look back it's like a moment that I loved the way that it happened and then I wish I could go back and have it again because I would I there's so many other things that I would want to like out of it like I just really want to know where Josh is offices and what the distance was to CJs I just

Gillian Pensavalle 38:30

like how to CJ walk

Sasha Hutchings 38:33

Yeah, but that's that's the moment that DC is the one that sticks out for me right now.

Gillian Pensavalle 38:38

So he is asking how did your experience with the show change as the show grew from the public to Broadway and beyond? Were there notes that you really remember that changed between all those times?

Sasha Hutchings 38:49

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Man, Zoe that's a good question. Okay. There are some notes that I remember, this is a fun one. I remember the passing of the note during a Chris Jackson singing to Lin and he's telling him he wants him to be his right hand man. What is it right before it's right before Battle of Yorktown

Gillian Pensavalle 39:13
from guns and ships and guns? Yeah,

Sasha Hutchings 39:18
Yeas. I'm glad we found that. It's like you would know I was in the show.

Unknown Speaker 39:22

Sasha Hutchings 40:03
There's a note that gets passed around the surround. And I remember Andy, like there was so many things are so much going on, you would get notes about really tiny things. And it was always an always an ego check for me and anyone, because you know, you take a lot of pride in your work and then and he's like, can you tweak this one thing? And you're like, No, I can't it's it means too much to me. It's like there, but you have to remember, like, they're trying to make you look better, or they're trying to make the picture look better.

Gillian Pensavalle 40:28
Totally. And also that that note that you're saying, so again, go to the go, you can watch it on. But it's it's not one paper.

Sasha Hutchings 40:37
It's not one piece of paper. Some of them are some of their actual pass offs. And some of them are like you have your own piece of paper, just depending on where it was. So some people are actually passing and some people are like, just doing a little Yeah, I feel like in passing I think I was a flurry did I actually pass mine up? I can't remember someone took mine. But I knew I already had it. But he wanted. He was like, Can you give me a needs a little bit of a curve to the path. And I'm like, it's happening so fast. I'm like, going from one weird place on the staircase to another. But I was like, okay, and I remember and I but I do remember like him giving that

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note me being like, I want to do it. Like he said it needs it. So I want to do it. And watching the film. The first time I really seen it. I was like, Oh, I see it. I was like I see what he meant that it needed. And I did it. And I saw it. And I was like cool. And it was this thing that just like, you know, it was just the trust that you have to have. Because sometimes you're being given, you know, a visual note or something you can't see what you're doing. So there were a lot of I mean, there were a million notes in Hamilton, I can't even I really yeah, and this moment, that is one that sticks with me just because it had to do with like, trusting him. There was how the show changed for me. What I really like about the film, I'll go back to that to his from the lab, like the first time putting ads on its feet. And literally not knowing what came next in the next five seconds. Like there was just so much material, I really we were all felt like we were just drowning in choreography and counts and queues and entrances and exits. Like I really had no idea I was like, I'm gonna get lost on the stage. Like I'm not gonna make it off Broadway, I really knew Off Broadway was the first time that we actually put the second act on its feet. So that was like a whole new thing. So much material. It's the most choreography I've ever done in the show, like just every number three hours, nonstop. And I remember like thinking to myself at the beginning of the Off Broadway run, I was like, I'm not going to be comfortable with this until we end and I really wasn't it wasn't until like five months later Off Broadway that I was like, okay, that show felt pretty good. Like I would give myself notes, I would go home and be like you missed this count. You missed this cue. You didn't hit that the way you wanted to. And then I would have Andy's notes and Tommy's notes and Lac's notes. You had all these things. I will say by the time we got to the film, which was a year after we had opened what I love so much about the film is that I'm seeing everyone in their own pocket having so much fun. The Tonys are done like people have their Tony's people have everything. There's just there's so much good, juicy stuff, like of just people's performances. And like because I've only had the cast recording since the show, like really have like the original cast. I hear the different choices now like in the thing and I was like, Oh yeah, I forgot that changed. Like I forgot that that person did this. You know, I started to like, lean into that thing, or that I started doing this move differently. So there's a lot of a lot of tweaks and things developed a lot. But um, the journey from I will say it just the more something sits in your body and in your spirit. It just got ooey gooey, good.

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Gillian Pensavalle 43:50

Yeah. And I just still I mean, these are questions for two people who are not here but what Daveed what did you say to Jasmine to make her that adorable face and heartless? I just I would ask either of you when you come on. That's all I'm saying.

Sasha Hutchings 44:03

Yeah.

Gillian Pensavalle 44:05

Kayla is asking First of all, she says your god you're a fox is fabulous and makes me laugh every time. But was there something about watching the Hamilmfilm that surprised you?

Sasha Hutchings 44:16

something that surprised me? I mean, there were the short answer is... a lot. multiple things. Yeah. An image that I can't get out of my head. is how gorgeous Renee Elise goldsberry is. I was like, go mad at that... got troops. And then like her. I was like, was this lighting plot designed for Renee because she lives insane. Yeah, she's so beautiful. And then there's a shot that Tommy did. I guess maybe seeing seeing the the rewind really for kind of the first time we had B roll that we studied from to sort of like watch like what When I was under studying, I had the role that I could watch to see like, where does Jasmine go? And she's like, Where does she disappear to in what way, but I wasn't watching it in that way. And it's B roll. So seeing the shot where the whole scene starts to move behind her. And then you kind of pan out like that was really cool to watch. There were a lot of lighting design moments, the hurricane got me I just I hadn't seen it like that, or, or I'd seen it like, you know, like studying from the back of the house. It was a real gift to be able to see that. And I actually watched the first one with my my sister, my younger sister Kayla. She's the show she says she tells people that it was 15 times because I like I like would get her in whenever she wanted to. I had to miss. I missed her college graduation to do a presentation for Hamilton. And I was like, I can't I can't miss this. Kayla. Like I can't make it. And I feel like the makeup was that she got to see the show whenever she wanted once it was on Broadway. But she was I was watching the film with her for the first time when we got a screener. I was like come over and watch. And she'd seen it for the first time during the lab. She's seen a

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lot. Well, no, she'd seen the first like Off Broadway, she's seen a lot of incarnations of it. And she said to me, she was like, Oh my God, when I saw this rewind, I was freaking out. And she was like, Yeah, I remember this and this and this and watching it with her was really cool these like surprising moments that I was sort of having for the first time and that she was remembering. And just like these just moments of the show that you know, stick with everyone.

Gillian Pensavalle 46:33

Yeah. Anya says, Oh, I'm so excited. My question is as you understudy for Peggy Maria, which character Did you relate to more and which one was more fun to play? And how was it to wear the red dress?

Sasha Hutchings 46:48

Yo, that red dresses fire. The red dress is hot and like walking on that like walking on the thing? the turntable and like..... is so nasty. It's like the biggest Beyonce walk over here,

Gillian Pensavalle 47:07

I wanna hear the Sasha remix.

Sasha Hutchings 47:11

And I, oh, well, okay, this is. So one of the things I remember about one of my first times going on as Peggy/Maria was Peggy. And I was playing like this ingenue. And like, I'm five, seven. I'm pretty tall. Like I'm not really your typical, like younger sister type. And I'm pretty sassy. I'm pretty like old soul. So like, I'm like doing the show. And I'm walking with the girls. And I'm like, trying to look around the world like, oh, gosh, it's my first time out with my sisters in the Lin is in the wings watching me and I can see the amusement on his face. And later, he was just like, honestly, Sasha, like watching you try to play an ingenue was just hilarious for me. And I was like, I know you asshole, all I could see that in your face. It was like one of my first times on, like leave me alone. Um, so I will say if I had to, I really liked what I loved about Peggy Maria that I learned from Tommy and then later working with Patrick, our associate director was like, these two women are the same age they come they just have completely different backgrounds. They live in the same place, they are the same, you know, age, they just come from two different worlds and like what that does about what's at stake for that character. And this one girl is getting introduced to society and she's walking around with her sisters and the world is

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her oyster and the other is literally being pimped out by her husband. And it to blackmail this man. And so I really enjoyed like bringing that to the Mariah character and just getting to play with the power of all of that and like the tactics and what she's doing and what she wants from this man and how did it all happen so fast this whole journey of this woman but I think she's I liked I liked dealing with Mariah I liked like wrestling with her a lot.

Gillian Pensavalle 49:07

Yeah, and here's something I forgot to ask you. I used to ask this all the time to ensemble members. What do you what is your city or what did you sing during the company screams in chaos or what I call it the Toronto room

Sasha Hutchings 49:21

Girl, Georgia, every time. Hello? With a southern accent even yeah

Gillian Pensavalle 49:28

up in your hand is weird. Where did she get that mint julip? Tommy I am on brand. Yeah.

Gillian Pensavalle 49:48

But Georgia actually makes sense. Like Georgia like Yeah, can

Sasha Hutchings 49:51

my save I saved my ad libs for the cabinet battle and they are that's where I tried to make them. My goal was to make Lin crack. If I can make Lin look back at me like He was annoyed because I was being too loud. I was like, all right, I've done my job here.

Gillian Pensavalle 50:03

What are some examples of what you would say,

Sasha Hutchings 50:05

oh, gosh, some of them are on the cast recording. I was always on Jefferson side. So I was very adamantly supportive of Jefferson. And I would repeat a lot of what Jefferson would say, like, think there's a lyric about nothing. And I would say, yes, then

Sasha Hutchings 50:44

I would throw it I would throw it at Lin like it was just the biggest insult. Um, what are some of the things I did start at some point I

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started Googling. I like I've tried to find like different like, period insults for like, you know, just some just some character words for just something ridiculous to throw out. Yeah, there's I have to actually, actually, that's a fun, fun project, I'd have to go back and listen to the cabinet battles, because some of them did actually make the cast album. Yeah, I actually like I basically my goal was to get mine into the score. I don't it didn't happen. But if anybody those are free and up for grabs for anybody on the tour, there's some the ones that they're definitely the ones that made it onto the album were like ones that I did every single night.

Gillian Pensavalle 51:32

So Ellen is asking, Can you describe so when Andy blankenbuehler came over, we had this whole thing about describing the final. The final I imagined death and he told a story about and I can't play it here now everyone because it's he goes on for so long. And I don't mean like it was just like, it was just it was I mean, we were at it was like the first two minutes of the podcast, I didn't even introduce that. He was like the choreographer of Hamilton. We were like, both on the edge of our seats. And he was like, you want to hear about like, he was amazing. So I'm gonna link it in the show notes. But what he, what he tells about how he's on the subway platform, and it just hits him that it's gonna be the world flashing before Hamilton's eyes. And the story he tells is so beautiful. And so Andy and so yeah, Ellen's question based on that is, can you describe in detail the process of the choreography that Andy blankenbuehler taught you for the final number, as he described in his episodes of the podcast? And what was it like from your perspective,

Sasha Hutchings 52:30

totally, I can totally tell you my experience of it. I cannot do any justice to Andy blankenbuehler's process. He's a mad scientist of choreography and vision. So and I but I will tell you that day, I will never forget, I'll never forget when he came in with that choreography. So we have been going through the final duel. And there was a point at which it was going to be like, it was like, 1-234-567-8910 9876543, like, we went backwards. And then we were going to do all of Aaron Burrs perspective, like, instead of, and then like hit or Hamilton's perspective, we were going to do the whole thing again. And then they were like, Oh, we've already done this, like they are, the audience is going to get ahead of us. They're going to know what we're already doing. So would you know

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where the cast were, like waiting? We're just like, tell us where you want us what to do. Like, tell us what you need. Like we were playing with ideas, trying to figure it out. What does it mean to condense this? They sort of like left it, they were just like, we're gonna leave it. And I think this was because and Lin has talked about this, like Lin needed to write it basically needed to write the final thing, write the ending, and we get to a day, and they're like, we're gonna restaging the duel. We've got it. Lin was not in the rehearsal yet. He was finishing. He was continuing to write it like he's finishing it up, I think. And I guess he had sent some version or demo to Andy and we were working with that. Yeah. Javi was standing in. And I guess Andy missed his like, stop on the train, like also choreographing it. But he comes in, he starts, he starts setting and he starts setting the piece. And yeah, it's like it's in silence. And he's talked about the sense and he was like, it's the one thing we hadn't done. We hadn't done silence during the show. We've done everything else. So he starts setting it. And what was really cool was that I was being the dead mother that I was. I you know, he has the thing. Lauren's is on the other side. My mother's on the other side. Washington's watching on the other. So we ended up on the surround as he's going around the thing so I actually wasn't a part of the whole comment thing that happens like on the stage of the bullet like the bullet gets, there's this whole lift and the slow motion thing. So I got to watch it. Basically it was like you go up the stairs, and I was like great. And I'm watching all of these moments come back and I just watched the process of himself. Setting, like the steps from, you know, right hand man. And some of the moments from my shot and just this comment of a bullet and how they're the dancers and are creating this with their bodies and and just listening to the rhythm, what happened was there began to be a rhythm in our breath and a rib of rhythm like that was set by the bodies in the room and how our bodies move together. And that ensemble Let me tell you just one of the most cohesive units I've ever been a part of on a stage, I would love to have a track of just our breath, like as we move through the the the movement of the stage, because you could like it just when we first started having swings, and they did like a swing Appreciation Day, which like our swings are the best swings in the business. But the thing about that show is it's so delicate, you could feel when somebody else would step onto the stage, because I'd be like, Betsy is not here anymore. Carly's not over there, she moves like this, and somebody else is moving Morgan's here. And then I would figure out how Morgan moved,

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you know, and it was it was, it was so delicate. But that moment was such a testament to it, because it was just silent. It was just the bodies moving and people breathing and stepping in the rhythm. And then I remember, my favorite part was like we we finished or we finished our first sketch of it. Lin had come in at some point, and we're running it and again, I'm dead mother watching. And I'm like, I'm gonna watch Lin, watch this, because Hobbes doing it. And Lin just starts crying. And it was just, I was like, This is the coolest thing about this whole process, because there's just someone who's writing their heart out. And somebody who's staging and choreographing their heart out and, and composing their heart out and directing their heart out. And it's just like when one person like Lin can write it, but like, Andy is choreographing it. And it is what he wrote. This is the moment that it is and just seeing it all come to fruition. It was one of my favorite days in rehearsal. Because we were waiting for so long. We were like, how are we going to end this thing? My God. forever?

Gillian Pensavalle 57:06

Right. Oh my god.

Sasha Hutchings 57:09

Yeah, it was so so beautiful and so perfect. And just like, it just felt so so so right. I'm just such a beautiful, beautiful moment of silence.

Gillian Pensavalle 57:19

Yeah. Oh, God, it just it all just make sense. Mm hmm. And that's not to take away from the effort it took to get there like for Andy to miss the stop and just like, I'm not saying like, cuz to me, I'm just like, Andy talked to me about when he was like, tell people like a step ball change like that. Like, to me, it just makes no sense. And like, Lac, how does the music come to you? Like, I know you like to Lin how the words come to you to Tommy, how do you see it? Yeah, like, it's just how they are. And...

Sasha Hutchings 57:52

It's just it's so human, though. Like having worked with Andy. You just I will literally like anytime he calls I'm like, Yes. And. like, where do you need me? Because it's and it's so human, every every ball change every step, every pulse, every flick, every shoulder has some sort of human motivation. And it makes it again, it's why I love

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teaching it and why I love working with students and it's with it, whether they're dancers or not, because they start to realize how every human emotion intention thought, can be translated into their body in some way. And then all of a sudden, they're like dancing, you know, my shot, and they're like, oh

Gillian Pensavalle 58:30

it's like Shakespeare only in choreography. Yeah. And it just completely makes sense. Like I said to him, I was like, I again, not a dancer, but when I see when I used to go to like standing room for those \$40 ticket. Yeah, I knew in my mind, could I do it perfectly? No, but I knew like ten commandments made sense. To me. It makes sense. Schuyler Sisters like We hold these truths to be self evident, like the equal sign like it all makes man just make sense. where like, oh,

Sasha Hutchings 58:57

It also looks like a dance move that like sisters would come up with in their room, you know, language, you know, human, it's like, they were like, you know, in their bedrooms, like, like, let's have a dance like this. I love this piece like, sweat your girl, you and your girls.

Gillian Pensavalle 59:15

Pre TicToc. So now, Christina is asking and this is a question from her 11 year old Hamilkid named Jacob. And he's at he's wondering when did you decide you wanted a career on Broadway?

Sasha Hutchings 59:29

I was in college. I was studying dance. Like I said, I didn't I didn't do in a theater in high school or prior to college. And it was just the thing again, that the cool kids were doing all the cool kids were gonna go find summer jobs working in theater. So I said, Well, I feel like I'm pretty cool. I want to try too and I ended up booking a job at lyric theater of Oklahoma where I worked for four years. After every summer I did summer stock there and it opened up My my world theater and then I, it was a slow burn. I always, I always say this people ask it was definitely a slow burn. It wasn't a thing that I was like immediately I'm going to go beyond Broadway. But once I sort of made the connection between the kinds of stories, I like to tell the fact that I like new challenges, and that I wanted to, to be in the room where it happens. I did, I have to say, but like, I wanted

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to be in the room with all the smartest people do making all the smart decisions. Why I love the West Wing, the West Wing is a story of the smartest people of their time, coming together to solve problems and create a better thing. That's why Hamilton was it was just like all these incredibly talented, amazing people in one room. But that's what every original cast is. It's Broadway is and that's what theater is. And I just wanted to be as close to the center of it as I could, once I figured out what it was because I didn't really know going into college. So it's definitely a slow burn. But I and things like seeing Memphis and seeing myself represented in that world not only in story but embody and and performers and people helped me realize like what it tangibly looked like, but it was definitely just kind of following breadcrumbs for me.

Gillian Pensavalle 1:01:23

Yeah. Susan Marie is asking a question that I'm like, super interested in she's saying how do you decide when to stay in a show for a longer term or went to look for something new?

Sasha Hutchings 1:01:34

So Hamilton was definitely emotional, complicated, complex, all the things for me to leave. One thing that was very clarifying was that my back was hurting a lot. Like physically

Gillian Pensavalle 1:01:46

And just timeline you left in still 2016.

Sasha Hutchings 1:01:50

August of 2016. Yeah, end of August. Yeah. So I was with the show. Basically, we did a developmental workshop lab in May, or April, May of 2014. We, we started rehearsals for Off Broadway 2014 in November. And I basically did the show from that November, all the way through August 2016. We had like a six, six week, we had like six weeks between Off Broadway and Broadway. But it was a pretty intense time. And so my body was hurting. I was ready for a new challenge. I will say like, I was ready again. Sagittarius I was really ready to take on something new. And I think with Hamilton, it really made me feel like I, I was like, I can keep going, I'm capable of more I really want like a new. You know, I wanted to step into more principal roles, I'd had a lot of fun going on as Peggy Maria. I wanted to keep going in that direction. I was like hungry for another creative moment. And I wanted a break, I was very tired. So it was a

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combination of all of those things for me. Um, and also like, it is hard, like when a show starts to change again, like I said, original people started to leave and then it takes on its own life. And, and I was like so nostalgia, you know, so nostalgic and stubborn about like, what it was like with us the originals. And so there's a there's this thing of like wanting to leave and also getting pushed out and not not actually pushed out. But just feeling like, this doesn't fit anymore. Like this isn't fitting. And I think it took me a while to figure out like what all the things were that weren't fitting. And what that meant, because I will say the next time I felt like I was dropping into a really good place was with Oklahoma and the challenge that that presented for me and got to step into principal roles. I was at Ado Annie I was a matinee Ado Annie, I later I took over for Rebecca for a period as Laurie. And those were like, moments that like I had been working towards since I left Hamilton. And when I was in Oklahoma, I realized oh, these were the things that were starting to make me feel like my Hamilton clothes didn't fit anymore, because I wanted more challenge and I wanted more things. So I think it's really different for everyone. And it feels different. Sometimes it feels terrible. Sometimes it feels great. I did nothing but joke around with my cast at the end of my final show because I felt like I had left everything on the floor. I felt like I had done everything I could do with the show. And I felt really good about leaving. And that was a blessing to feel like it was a complete story.

Gillian Pensavalle 1:04:31

Oh, absolutely. Nik is asking Sasha Can you ever really close the door on love?

Sasha Hutchings 1:04:37

Yeah, I knew when he said Nik. Like I knew, by the way, you said the worst actors in the world. When you sell them, Nik. I was like she's talking about Nik motherfucking Walker and tell Nik Yes, yes, you can. Nik is quoting Motown. One of the original songs one of the I think there were two two babies. There is an original composition by Barry Gordy. It's the 11 o'clock number. Can I close the door on love?

Gillian Pensavalle 1:05:07

My prank question haha asked her Sasha, can you ever and then like a dash around really, really close to the door on love

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Gillian Pensavalle 1:05:27

The real question is the real question as your brother, I've been honored to watch you make it through an incredibly trying year with a smile on your face, even in the darkest of moments. What are the ways in which you continue to protect your joy?

Sasha Hutchings 1:05:40

Oh my God,

Gillian Pensavalle 1:05:42

I know, he was canceled.

Sasha Hutchings 1:05:44

He's so canceled right now. Honestly, friends, and Nik is one of them. I mean, my friends are incredible. They really, I think I have been blessed. This business has blessed me to be surrounded by people who even when I am not at my best, and when I don't see myself as my best that they see me that way. And they remind me of who I am. And they see me and it's the most important thing. And I think Nik has he's... and Nik is somebody who makes himself available and asks hard questions, he'll really ask you how you are and make the space for you to not be okay. And it's just when you have that kind of backup, it helps you face everything else with a smile. So I really put a lot of value on the friends and my family and the people that I have in my life. My sister is another person who just like holds me down and holds me up. And I just I could not have survived this year without those people. So yeah, community.

Gillian Pensavalle 1:06:52

And also right back atcha Sasha because you you've, you're so you're such a talent and a joy and a light in this world. But also, like, you've been doing so much hard work. And these truly fucked up times, like the chaos twins is, and I'm saying this to you to Nick like, it's a hard job to do to be able to have this balance of checking in with each other and securing the perimeter. But also, like, you know, inviting people into the space and having these these really honest and open and, and I don't want to say hard conversateions, they are hard. Yeah. But you know, just really try emotionally

Sasha Hutchings 1:07:33

Definantly

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Gillian Pensavalle 1:07:34

You know, emotional conversation. So you're and and then hosting everything with the with, with what Hamilton is doing. And I love that you and Groffsauc, like a quarantine pod. That's super fucking sweet. And it really was, but it was also a lot because it raise money to get these people

Sasha Hutchings 1:07:57

Groff, like, you know, like, he calls me that morning. And he's like, I'm in line waiting to get test like to get his rapid test. So like, we could be together like, yeah, and honestly one of those. So the start of chaos twins like we, Nik, like, again, we were on, you know, Instagram Live. George Floyd was murdered. And there were protests and things were crazy. And Nik was like, I can't do it this week. Like, I can't, I don't want to like I just, I need a second. And we always say and mostly Nik says to me, like, if we need to take a break, we'll take a break. Like, we don't have to do it. We'll take a second. And so but I said, You know, I was like, okay, it was like cool. Like, if you know, you need a second. He was like, I just need to call out black calling out of the show black like I, I just need a second. And I was like, great. Got it. And so then we kind of talked a little bit more. And he was like, Well, do you he was like, you can do your own thing. And I said, Listen, I would do it. But I want to do it with you. I was like, I am fully ready to just get on and talk about, you know, see what the hell happens. And then he hit me back like 10 minutes later, I was like, fuck it. Let's do it. And I think that was the episode where Nicole at BroadwayWorld was tuning in. And like later on, like asked us if we would want to have a space on you know, their platform. And it was just one of those moments of like, we didn't really we just had enough grace and space to show up with each other. Yeah, it's really, really dope. he's a he's okay. He's Oh, he's just okay.

Gillian Pensavalle 1:09:32

He'll live another week. I guess. Before the canceling. We'll just give him this week.

Sasha Hutchings 1:09:37

Listen, I'm putting a pause on cancel. I want to cancel my subscription. I'm just gonna like pause it for like just this week,

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Gillian Pensavalle 1:09:43

and I defer to you like you just tell me if I should re subscribe.

Sasha Hutchings 1:09:49

Blue Apron meals. I'm just gonna skip a week or two. Yeah.

Gillian Pensavalle 1:09:55

Although I did text them during the bathroom break and I was like, oh my god. It's amazing.

Sasha Hutchings 1:10:00

Okay,

Gillian Pensavalle 1:10:00

we share a birthday. She was like, he was like, tell me did you get Did you tell her about the drink yet? And I'm like, Girl you need let me work.

Sasha Hutchings 1:10:11

He's such a dork.

Gillian Pensavalle 1:10:13

So you know, what's gonna happen is that the three of us are getting a moment. Yeah. Um, but Sasha truly, really, thank you so much for being here. Finally, I'm just in awe of you. I'm such a fan of yours. It's It's an honor to have you on this podcast after all these years. I think you are just like supremely talented and you're putting the best the best shit out there in the world. And, and thank you for doing it and just please keep doing what you're doing. Honestly, like, we need you. So thank you.

Sasha Hutchings 1:10:46

Thank you for having me. Thank you for holding this space and just for so long and so faithfully and congratulations on what's five years

Gillian Pensavalle 1:10:57

it's gonna be five years in eight days, but you're gonna come out in like February or March so

Sasha Hutchings 1:10:59

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it's okay. So it will be five years. I will still take the current year you should be celebrating five years all year.

Gillian Pensavalle 1:11:07
You know what? I think I'm gonna

Sasha Hutchings 1:11:07
Yeah, you definitely said Well, congratulations to you. Thank you for having me. It's been an awesome awesome time.

Gillian Pensavalle 1:11:15
So can you tell the people where they can find you all the social media, any websites or any anything that you want people to know or donate to or anything like that?

Sasha Hutchings 1:11:22
Totally. Well, the best place to follow me is Instagram at Sasha Hutchings. It's just my name. I'm super boring. I have not figured out tik tok. I have nothing. I am on Twitter. You can follow the chaos twins on Twitter and on Instagram. And yeah, I'm I'm around is what I like to tell people I'm around.

Gillian Pensavalle 1:11:42
And then if anything ever happened, I will promote it. I will like retweet or reinsta it, whatever they call it on and stuff but just let me know and I'm happy that

Sasha Hutchings 1:11:53
Will do we'll do for sure. I've got some stuff in the works. So I'll I'll yeah, I'll hit you up.

Gillian Pensavalle 1:11:58
Okay, great. And I'm gonna put you in touch with Ashley. Yes, please, please, please. Thank you, everyone so much for listening. Thank you Patreon peeps for your questions. They're so great. And I will talk to you so soon. Next week. Probably definitely. I love you. I'm G Pen.

Sasha Hutchings 1:12:13
I'm Sasha Hutchings.

Gillian Pensavalle 1:12:14

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Yes,

Sasha Hutchings 1:12:15
I nailed it.

Gillian Pensavalle 1:12:54

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 more. You can see what's going on with Mike, you know Mike, at 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!