

# THE HAMILCAST

## EPISODE 282 GILES TERERA 3 TRANSCRIPT

[00:00:00] Hi, I'm stage and stage's Lin-Manuel Miranda, and you're listening to the Hamilcast.

**Gillian Pensavalle** [00:00:18] Hey, everyone, I'm Gillian. Welcome back to the Hamilcast. This week, I'm finishing up my conversation with the truly inimitable Giles Terera. As always, please make sure you're caught up with his last two EPS. We talk about his audition process, finding his Olivier Award winning Burr, his favorite fun moments being part of the HamFam. And he talks through some of the great stories you'll find in his book, Hamilton and Me. Oh, have I mentioned that the foreword is written by Lin Manuel Miranda. Was that OK? So if you're all caught up, let's dive right in. Here's part three of my conversation with Hamilton, London's original Aaron Burr, Giles Terera.

**Gillian Pensavalle** [00:01:00] It just reminded me so when we finally hang out, maybe when FLS is back in the fall of you, are you?

**Giles Terera** [00:01:05] Yeah, I'll be there, yeah.

**Gillian Pensavalle** [00:01:06] So when we hang out, you have to sign this book. And also my Hamilton and me,

**Giles Terera** [00:01:10] I would do that

**Gillian Pensavalle** [00:01:11] I wanted to say, because I have all my notes and I'm going through I'm like, well, I can't mention I can't again read your own book back to you. But so. All right. So we just we talked about Rashomon, but going from Japan to China, you told the story about the shrine in China that you went to, which was an amazing, amazing story. But you kept it in. And I wonder if you kept it in for a reason because there was like a warning that you got from someone and then you were like, I'm going I'm going to meet Tommy. And then you got this warning from some guy that you met, Tommy, and you were like, well, he's actually pretty cool. So, like, who who do you think will tell the story? And then I have questions.

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**Giles Terera** [00:01:48] Oh, that's really interesting. That's what it's like. Basically through this, I was the that I was on when I auditioned for Hamilton, which meant I wasn't going to be in London when Tommy and Lac came over. So that tour was like six months. So we started in America. We were in New York, then we went to Washington, to Chicago. Then after that we were in China for like a month and a half. They were back in London. They were in Italy. Right. So we made China. I met up with a friend of mine. We were in Hong Kong, a school friend of mine who had been back in Hong Kong for about ten or fifteen years. And so we met up. I didn't know he was there. And I faced a Facebook, put something and he was like, Are you even talking to you? And I say, Yeah, I'm going to come right over. So we hung out that week and he took me to these temples, which I was really fascinated by in China. And I would go to that where the temple was nearby. So he said, OK, I'll take you to one is really cool one. So he went to this temple with his wife and spent the morning there, which is really cool. And then at the end of it, he said, OK, now you take the the incense sticks that you have and that you got left because you take them to different shrines and you going round the temple. Any ones you've got left. You took me to the back and there was a an old man. I mean, it sounds like something from The Goonies or something, but there's an old man sitting there and a priest from the temple and he kind of read the incense sticks. He sort of took them from me, looked at them and started talking about someone who I just met, who I should be wary of because they couldn't be trusted. They were not to be trusted, that they were very good at sort of what they did and everything, but they couldn't be trusted. And yeah, so I, I was a bit like, OK, I don't know quite what that means, but I was expecting him to say, you know, you'll have a long life full of, you know, you'll be very successful as some other person. And I was like I kind of went away. But from what you're saying, I didn't I didn't take off from that. That was anyone else apart from the Burr afterwards, I was like, oh, is this another thing where, um, the person that I'm kind of obsessed with and thinking about all the time is Burr it's what I was thinking. What did you make of that?

**Gillian Pensavalle** [00:04:12] Well, it was just the placement of it in the story where it was like just quick, you know, quick break to China real quick, where there's this this reference to

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this person who's very good at what they do. But to be just, I don't know, extra aware of them or they might just wari, like you said, and then you're like, well, you know, I'm about to meet the director of the.... You assume that you assume that Tommy is going to be, quote, a scary mother fucker and then you're like, Tommy is actually pretty cool. So it's just, you know, me and my tarot card ways, which I also like. If it doesn't apply to you, then don't take it on and don't try to find meaning in something that's not there.

**Giles Terera** [00:04:48] Right.

**Gillian Pensavalle** [00:04:49] The time I was like, wait, who was the part I remember God like, are we ever going to get back to like the big like aha.

**Giles Terera** [00:04:55] It was the things told me all along. It was Kail all along. Could not be trusted. No, no, no. That's so funny.

**Gillian Pensavalle** [00:05:01] That's so funny. Now can you imagine.

**Giles Terera** [00:05:04] No, I mean after a while I was like yeah but Burr is the person that kind of walked into my life at that point. So funny.

**Gillian Pensavalle** [00:05:15] So funny.

**Giles Terera** [00:05:16] You know, I hadn't really thought about that, but no one else. Now, looking back during the whole time, there's no one else I could say. That's who he was talking about. So as we as we moved forward into into rehearsals or whatever, if I thought anything, it was like he was mentioning this is in an untrustworthy Burr. But, you know, the time like you, I wasn't sure what he was talking about. Tell me the thing about Tom is he can be I think he's very trustworthy. I mean, you know, I've never I've never

**Gillian Pensavalle** [00:05:47] all bets aside, I would trust Tommy Kail with my life, no question

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**Giles Terera** [00:05:51] I guess that there were a number of specific things I couldn't quite account for happening at the time and part of. Part of being present was to just go, OK, I'm not really going to try and find the answer to any of these things or question it too much, just go with it. I think that for me, it was about like just being present and just go with it, be in the moment and just be present with what you're doing. That's the best way to sort of honor the the work and do your job properly.

**Gillian Pensavalle** [00:06:21] I do. I do love the like just your so many connections. And we will get to the Patreon Peeps. But I'm going through my notes and it's just like I think it's because after doing so many episodes of this thing, there are connections that I have. So when you asked earlier, like, oh like why I'll do this forever, basically is like because every week I learn something when there's a new perspective on it or there's someone else who brings something else about, you know, from, you know, their mom or their dad or that they never met their dad or they never met their mom or they or or I just got it from the page. I didn't know research. And this is really what I gleaned from this. And so that all of those experiences, I think, are really cool to hear about. And just how, again, it's this very specific yet entirely universal creation. Yeah. So so things that were jumping out at me, you know, things like, can I buy you a drink and this direct line to get a drink and your your thought process. So can I buy you a drink from our Burr when they meet and then I get a drink and the world is wide enough. And this idea of like you ask these questions again, this curiosity like is it the same drink? Did he go to the same place to have the drink? That connection again like this the day they met. And Aaron Burr Sir, it could have gone a million different ways and it went this way.

**Giles Terera** [00:07:40] It's like, well, why it is because I think, OK, why is the writer written that I get a drink like it's a surprise and I love this tiny details. So I'm thinking, OK, well, what drink? And then I. Oh yeah. He mentioned that in the tavern. Is it the same place also in the way that the thing is staged? And this is a very specific moment where I go and get a drink for myself and then I go back, get shots for everyone else. And I was always like, hang on a minute. To me, I'm on one level and this is one question that had I'm going to be it. I'm

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about to say that when I take these drinks over, when I say I remember the words that I basically told to come down on, I, I go over and I'm like, why am I doing that? If I'm giving them, she'll give them the shot. Isn't that going to make me a bit more raucous? But but the point was, for me, it kind of stuck in my head, this idea of him in the bar, in the in the tavern and drinks and stuff. So when I came back at the end of it. OK, well, is there some connection to it for me again in the details? Why does he say that at the end I get drinks. Why is that important to him? I have to try and find something which I can go back to to to Chris being a princess and being aware of that relationship that he has with every single line, every single thing that he's saying. So I'm like, OK, well, why do I say that in that moment? I'm talking about having just shot Alexander. Why is it important? I mentioned the drink and so I have to try and find some some reason for that so that it's it's not just something which is in passing. It's something which has even though you don't know you don't know what you know what that's going to be. But for me, it's very important to say somewhere in that in the details of what they're saying at this moment, and I go towards it, but I am I'm carried away. Uh, they brought him back across the Hudson like it's all about the details. And so, therefore, where does this idea of the drink fit, though? For me, I love all of that. I love all of that searching. There's something about maybe in that moment where the thing which is absolutely destroyed me, the end of my shows was the fact that I sort of yeah, it's hard to talk about, but the fact that it. In in the in the sort of chronology of their lives, it's a number of years, it's a number of decades, but for us in the show, it's truncated to a couple of hours. So for her, when he talks about I get a drink and that day when the dude has just happened for him, it must have seemed like two hours ago that they met.

**Gillian Pensavalle** [00:10:36] Oh, my God.

**Giles Terera** [00:10:37] And so if there's something in it, you know, and two hours ago when they met, they were friends all of a sudden now that one of them is dead. And that always just absolutely tore me apart every night of that realization that he has that. And we have two moments. One which says, can I buy you a drink? And the other one says, I get a drink one day with two people involved and it's the last on this one. And so is it one

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of those things where in the tiny detail he's able to really it's one of the moments where absolutely sinks in what has actually happened for us to be with catch up when something terrible happens, traumatic it happens and then in slow motion and then we kind of catch up. So I was like, is there some way that in that drink, that second drink that you get, that the whole of their journey is able to be put down into that one? And that one image of they were two of us the last time we did this and now this one and things like that, I think I'm really fascinated by. And I think they unlock unlock so many things.

**Gillian Pensavalle** [00:11:51] Oh, my God. And now I'm thinking about that first drink is let me offer you some you, but let me tell you what to do. And then by the by the time there's one drink bar saying I should have known. I should have. Now he will goes from the teacher to someone who's who really didn't know exactly.

**Giles Terera** [00:12:09] And on some nights it's like I was supposed to be the one that took you under my wing and that's how it's supposed to go. I was supposed to show you how to do things and and give you all of that. And then. Now. Yeah.

**Gillian Pensavalle** [00:12:27] Yeah, I remember talking to Nik Walker about this.

**Giles Terera** [00:12:31] Oh, I love we're good pals.

**Gillian Pensavalle** [00:12:34] And he actually was over like two days ago. Oh wow. And he's very jealous that I had your book. He was like,

**Gillian Pensavalle** [00:12:42] Is it so great? I'm like, yes, he's fantastic, you know, phenomenal. And he always said that it was really maybe this time it'll be different. And the and we've talked about this on the air and also off the air a lot where it's like, what is that? It's like every every night you wish it could be different, right? Maybe this time it'll change. But I remember him telling me that every night there would be some other moment from him or from someone else that would make it so that it has to go that way again, even though you don't want you want to have you want two people to have that drink at the end.

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But he didn't know who or what would make it end up the way it's always going to go.

**Giles Terera** [00:13:24] Yeah, and the joy of it. Is that it changes? It does change from night tonight, you hear different things, you see different things. I mean, you're talking about, you know, the what you were mentioning before about the strings in room. Having said that, at one point and then that changes. And now when you're talking to people, you're kind of infused with both of those moments so that therefore the conversations you are having a richer because of that, because you can now refer back and they can benefit. And I think that's that's a very human thing we change. And the more you're the more open you are, the more responsive you are. And therefore, different things can happen. Also know you're performing with different performance. So Jamas on one night after the next night, there's other people. So I love that a lot of people tend to be like that, but I love that because it means I'm hearing something slightly different and seeing something slightly different. And with Lin, again, with the writing, it's rich enough that you can you can mine it forever. I would hear things all the time. Right. Oh, wow. Even now I've left, I'm not even in the show any more. But you hear things and you think, oh, right, right. And then of course you grow as a person. I'm older now than I was. I've been through this experience and I'm a different person. So I think Hamilton was always open to it, which is why, you know, I never really thought of certain things we never really discussed about the characters and that really the ending was one of them, because you want it to be able to leave enough room that you could be present with, especially the end. The ending was very, very strange because for the most part, I would always be very diligent about the specificity of what I needed to get across to the audience the way I need you to understand this. So therefore, that's going to help me with articulating and getting my head around everything at the end, something higher than that that's going on with the two characters. So I was always very poor to go leave space, which is, you know, you know, Alexander does his thing and you're just getting the sort of breeze that we all can. As he's doing the whole thing, it's the band playing, so I thought, yeah, you need to leave room there for and the thoughts and the feel has to be some ingredient with which you leave for that particular night, that particular performance, which because you never know you never know how

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it's going to push you. And that informs you know, it might not be I get a drink that night. It might be something else. It might be, you know, um. You know, they say Angelica and Eliza both side when he died. And and it certainly occurred to me when one night that I wasn't there, so what why why am I saying that they were there? That meant that they were in the room. I was. Where was I? And that that absolutely. Yeah, that was that was a really tough night. Yeah.

**Gillian Pensavalle** [00:16:52] I you know, I mentioned Paul Tazewell earlier. And in addition to to all of all of this that we're talking about, the the close, you said that they're not costumes, they're close. And I mean, at one point you were wearing Cjacks. Chris Jackson. You're like, holy shit. Yeah. But I loved and I'll let the people read that because we've talked about Cjack quite enough.

**Giles Terera** [00:17:16] He's good. He's good.

**Gillian Pensavalle** [00:17:18] He's great. Now I got a text from him too. But this is what you were talking about, the posture of of wearing Burr's clothes and you said I noticed he meaning Burr. He develops this little habit of adjusting the right wrist cuff. You would normally stand with your hands behind your back. But once you were in those clothes, there was something about them that now you sort of did as Burr. And there is I know many actors who have said this. I've seen it happen on, you know, Web series that Mike and I have made. When someone is wearing a jacket or a thing or something, it really helps that. And the way you described the clothes you were wearing as specifically that the the adjusting the cuff really, really stuck out to me.

**Giles Terera** [00:18:02] Yeah. I mean, it's interesting because I guess it comes back again to you're always looking for things that can help you. I mean, you know, I saw the show in New York and I thought, as I've said before, it was so full and rich that I was like, I need to lean on all of that. They've done the work. They've done this, and it's good and it can be trusted. Somebody would also say that, you know, trust it, trust the trust that, trust your work that you've done as an actor, but trust them the text, trust the language, trust is Lin's melodies. And he knows what he's doing that, you know, you're working with departments, Paul. I mean, Paul, I always said,



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like, you know, that give me those clothes, give me a fair chunk of my performance, because the moment you put them on, you're a different person. You hold yourself differently. Therefore, you you feel different. It's easier to feel like someone else. And also, I think the because he was an actual person who lived and existed, I kind of wanted to without getting to speak about it. I wanted to. All of that and and allow a bit of space, and it's hard to talk about that, but. A, you know, a kind of combination of a historical bear and the bear that Lin is written up to very real things, and I kind of wanted to leave a bit of room for that to. And for those to be present, so. Again, it's just about asking questions and and trying to look for the answers in what their Paul's close. I mean, I never forget the costume fitting we had. And again, Pauls like incredible attention to detail just blew me away for a few hours, you know, all the costumes and again, I thought, oh yeah, I want that. I want to take some of that absolute attention to detail that Paul has a go. Yeah. How can I use that for, um. But, you know, you put boots on, you put a jacket on, you put those clothes on in your your you're moving differently. And I'd always try and be open to to using that, you know, helping me. Yeah.

**Gillian Pensavalle** [00:20:31] Day after another moving and then we'll get to the Patreon peeps because they have some questions. But a really moving section of your journal was talking about, you know, you say I am set to play people who owned my ancestors. And you have it's I mean, it's like pages and it's so gorgeous. But you say the point is the story is ours.

**Giles Terera** [00:20:51] I mean, I rememebr talking to Tommy before we started rehearsals and saying, you know, where I am in my research and everything is, you know, I don't know as much about American history as the American Revolution or the founding fathers I would like. And he said, oh, well, you know, we over there in New York, in America, we really have a kind of a certain kind of relationship with these people, which is there with the money and kind of that's it. And we do learn about them on this very high pedestal as opposed to being people. But the point I'm trying to make is that we definitely started off in our casts I certainly did of going, its Hamilton an American Musical. It's about American history. How much of this is going to do I actually have access to in a way which I can kind of present authentically? So for me it was it was, again, a journey

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of going actually. No, no, no. This is this is mine as much as it is anyone else's. I'm not American, but I know my my father was from Zimbabwe and my and he he was studying in London, but his younger brothers fought in the war of independence in Zimbabwe. So I know what it's like to and that Britain. So you know who they're fighting against. It was formerly Rhodesia became Zimbabwe. I can connect to that. I can connect to a feeling that the place where you live and the born and that your forefathers were born is yours. I can relate to all of that and. As we saw in America with the original company, the casting choice that you have of having people of color tell the story and it is powerful on many levels, but because often the contribution of people of color, African-Americans, Native Americans and from the history books kind of completely erased. So there is a re grabbing, a reopening of history, which is true, but isn't necessarily available to us. And I think I can connect to that because my mother was from Barbados. That's a former British colony and those were enslaved people at. So, yeah, in a way, it was it was a kind of something which I knew it was an obvious thing intellectually, I knew that before I was in Hamilton, but actually living day to day and living, living that experience, seeing my brothers and sisters up on stage, it's more about them than me, really. When, you know, the couple of times I got to see the show, it was in London. It was the same as I felt when I saw in New York, which is those are my people up on that stage. I can see myself. And that that is a hugely powerful thing to me, and I knew that young people coming to see this show here in London, if I if we could give some of that to them as well. I guess that's all you want, really, you want to be able to share that same resonance that happened in your country, in our country. And so it's a kind of it was it was one of those situations where I knew it intellectually. But to know it in my body was a different thing. But it was powerful. You know, it was. Is it's really powerful.

**Gillian Pensavalle** [00:24:31] Yeah, so I have like still pages and pages of notes and I'm not going to get to because I feel like I've held you I feel like you've been here long enough. I think we have to get to it. I feel bad for

**Giles Terera** [00:24:43] Yeah. I mean, yeah, brilliant. I could talk all day.

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**Gillian Pensavalle** [00:24:46] I mean, Giles, the time has come. Are you ready to take some questions from the Patreon peeps.

**Giles Terera** [00:24:51] I think so. I hope so. I think so. If there's any questions about, you know, what comes after this lyric, I'm going to be.

**Gillian Pensavalle** [00:25:01] They know. They know that it's it's kind it's kind of wild to hear people say, wait, how does is it I mean, even Tommy was like, is it the room where it happens or a room where it happened?

**Giles Terera** [00:25:11] Yes, exactly, Tommy.

**Gillian Pensavalle** [00:25:14] So, no, they know these are like really cool. Good question. I mean, you listen to the pot, you know, they're great.

**Giles Terera** [00:25:18] Yeah, exactly.

**Gillian Pensavalle** [00:25:42] So, Kathy, and again, we might have touched on some of these, but I'm going to ask them again just to shout out the patreon peep. And also, if you have anything more to say on this, we cover. Hey, Kathy is asking, was there a lightning bolt moment that inspired you to publish the book?

**Giles Terera** [00:26:01] Hey, Kathy, it wasn't one moment, but it was looking at I'm on the board of one of the drama schools here in London. And I was just I was completely gutted about 3rd years in the middle of that year. We're not going to be able to get anything. And I was like, what can I do? What can I do to sort of contribute to that? So that kind of helped tip the balance to go. Well, I know how young students and young people respond to Hamilton. If if this will contribute to that right side of that conversation, then yeah, then maybe I should do. That's probably the lightbulb.

**Gillian Pensavalle** [00:26:39] Nicole says, OK, are you ready for this? Giles, are you sitting down? Yes, I want to go. She's very excited about this. Through some crazy circumstances. I found out that Giles is actually a second cousin of mine. she says I'm

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super emotional about this is Hamilton experience has revealed a family connection. Do you know, Nicole? Do you know?

**Giles Terera** [00:26:57] Yes.

**Gillian Pensavalle** [00:26:57] You do.

**Giles Terera** [00:26:57] Yes. Yes. We just tell me that she knew that. We just we literally exchanged a couple of messages, but. Yeah, yeah.

**Gillian Pensavalle** [00:27:04] Oh, my God. OK, that's amazing. She says this musical has so many layers of meaning. My question for Giles, is there any part of your Caribbean heritage that allowed you to connect with Alexander Hamilton versus Aaron Burr? Did that play into how you approached the role?

**Giles Terera** [00:27:20] That's pretty interesting because I kind of felt that all of the others had a kind of immigrant thing, but the first family were like way back. So for me, it was always really fun to go that had something about him which, you know, he calls Alexander the immigrant. But for him that they're all the bit they're all a bit like all the family, whereas he's kind of the legitimate one. So, I mean, ultimately, those people came over to Germany and the whole thing of immigrants, we get the job done, um, just resonates in the anyway just because who I am. So that would help me, regardless of whether I'm playing or whether I'm playing. Alexander, the fact that Giles is in Hamilton, I take a huge amount from my and Caribbean background. Definitely. And that story. That struggle.

**Gillian Pensavalle** [00:28:12] Yeah, I know. I'm also so glad that you guys are in touch. That's amazing. Yeah.

**Giles Terera** [00:28:15] We need to meet. I mean, yeah, it's sort of online or whatever, but we've spoken a couple of times so. Yeah. Thank you for that. You brought us together.

**Gillian Pensavalle** [00:28:21] Oh my God. That's a reunion. Too much. Too much. Nicola is asking, have you had an opportunity to talk to other brothers about their take on the role?

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**Giles Terera** [00:28:32] Nik and I have spoken a little bit and then obviously my brother's here in the in the in the UK.

**Gillian Pensavalle** [00:28:39] Sure.

**Giles Terera** [00:28:40] We expected a lot. Yeah. So it's really cool. Everybody's every bit as different as I say in the book, when Steph tells me that everybody has a different way of getting to the stage and what I miss. But everybody's different, everyone seems a little bit differently or whatever. And I love that. I love the differences. I think that's it. Yeah. I think it's just a testament to a great part.

**Gillian Pensavalle** [00:28:59] Yeah. To that point, Amit is asking, you know, you talk a lot about your experience in the rehearsal room and what it was like in the beginning of Hamilton, London. What was it like to pass the baton in parentheses or the gun to self just to be so Mazibuko after that? Yeah, it was really cool.

**Giles Terera** [00:29:15] It was really cool because we had worked together from the beginning. We were in rehearsals together. We went through the whole thing together. That's my brother. So I was really proud. And I went to see no, I didn't see the first show. I didn't see the I saw the final show at the end of the second year. And I just had nothing but pride and good feelings about it. Yeah. Because, you know, with everyone, with everyone passing everyone, it's like, OK, you're in. And in a way, I think that goes back to like how Chris Jackson was when he came into rehearsals. He was like, OK, you go, guys. So when I get to do that, I was like, yeah, I feel good. Actually, I feel good to go just to support and to go, OK, I've done my bit of this and now you run with it and people get, you know, Burr it's probably it's not my favorite. It's probably my favorite, but also the most rewarding role to play of an evening. And for someone else to get that, that's very few of us have done that. Somebody has to get that. I'm like, yeah, so, you know, you wait, you wait. You come up off the room and you have ten and a half seconds or whatever before you get back on what's going on. My God. But but but that also wait for, um, you know, that feeling at the end of the show in that you wait for that journey that you've done so for some of the stuff that I was like, yeah, let me let me know how good it feels.

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**Gillian Pensavalle** [00:30:43] And also just any advice going up the stairs backwards. My. Like, you know, if anyone has their own

**Giles Terera** [00:30:49] well, you know, Steph, like everyone finds their own way and she didn't say you could do this or you could do that, you could or you should do this. She was like, if you gave me time to kind of find my way. And I think there's a bit of that in all of it with who you're playing, you have to find your way of owning it and doing it and then setting up every night. Right. So, yeah.

**Gillian Pensavalle** [00:31:09] And I think that's just so it just that really speaks to how wonderful she is at her job. And she doesn't say like, well, someone does this because then that's going to get in your head. She knows actors. She knows how people work. So for her to say, like, well, Nik Walker does this like does it matter if he did that or how, you know, Leslie or whatever, it's just like get yourself up there as safely as possible

**Giles Terera** [00:31:33] and do it,

**Gillian Pensavalle** [00:31:34] you know, and also figure out the turntable, like loving you. But really, I think I really do think that's part of it because it's funny, like when I was reading it and when you when you're explaining that, like when you're really going in the book, like really going, like you don't want to, you could of course, just turn your back to the audience. You personally didn't want to do that. So but it's like every time I've seen the show, I've never thought about how hard that was, because you all make it look so easy, because you all made it look you all did it the best way for you.

**Giles Terera** [00:32:10] Exactly. Exactly. If you can find that way, then the audience won't notice it. They're not supposed to notice it. They're supposed to notice Thomas Jefferson. So you have to make it look effortless and smooth. Said, yeah.

**Gillian Pensavalle** [00:32:22] Jen says, I love the book. When revisiting what you'd written in order to publish Hamilton and

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me, was there anything in particular that struck you, having had that gap of time between the whirlwind of the show and now?

**Giles Terera** [00:32:33] That's a brilliant question. The thing that struck me two things. One, how much fun we had, because if you look back and you think, oh, my God, that was hard helmets and of hard, but they were also very, very funny and very, very funny because we got some really funny people in my company. And then also what struck me is that. Uh. Just the amount that as a performer and you know this from people who've come on, that you have to be able you juggling a million plates at once, you have to juggle your lyrics, that you've got a million things where you are in that particular week or you've got run through coming up the previews or whatever it is. There's loads of plates you've got to spin and actually somehow manage to do it. I'm reading the journal going, Christ, I don't know quite how we. You know, how do you not just but you do it. You did it somehow. We did it. I think partly that's because, again, it's like the cool atmosphere that was in the room. But then also, you know, you're doing something you're passionate about. You know, you definitely want to do it and you're going to work as hard as you can. But, yeah, that's why I would say the joy and the kind of multi the multi massive multitasking that went on.

**Gillian Pensavalle** [00:33:47] It's so wonderful listening to your companion podcasts about it when there are times I keep going back to your episodes. But with your Schuyler sisters saying, like, there was one moment where I'm sorry, I can't remember who it was, but but she was saying how she just assumes that everyone was there from her day one because it was such a family and you were all in the trenches together. And at one point she was like, no, I can't no. Someone came a week later. But like, she couldn't imagine this experience without everyone from opening night there from day one. So there is that beautiful. And there are, of course, a zillion moments that you didn't write down, that you just lived

**Giles Terera** [00:34:24] especially then after opening night, the journal goes up. Every night. And then after that I kind of wrote less and less intensely, which is why in the book we take up to be nice, sort of nice rounding off, but it was loads of stuff. I mean, yeah. I mean, anyone is even on the podcast who has been in that company will know that there are a million

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things that you cannot share with anyone, not because they're, you know, rude or whatever, but just because you had to have been there and the kind of geography of the way the state is made up, the wingnuts who you pass at this particular moment going into that song or, you know, tiny things that you really had to be there. And in those moments or even on stage is very, very, very, very funny, joyous moments that you shared with the brain how to explain to people. But, yeah, I mean, it was interesting to to look back on how much we bonded as well, because I'm sure other cast members from different companies that you've spoken to will say you're going through something which is probably the hardest thing I've ever done. And there are only like twenty five thirty other people that really understand that not even your partner, your spouse, your boyfriend or whatever, really, really understand that it's only the person who is standing across the state from you pointing up this, only the lady who really understands what that moment is or, you know, you're going to do your tenth run through the week or whatever. So that has a bond. Yeah. And how you rely on each other so that that kind of family, you know, we talk about the hamfam but it's real.

**Gillian Pensavalle** [00:35:59] Yeah. And it doesn't need to be explained. You don't have to explain that to us. You lived it. That's your you know, you shared enough with us. You didn't have to write down, you know. Yeah. Jen is also asking. So I, I referenced earlier when I was introducing you that you've done endless Shakespeare. Jen says you mentioned connections between Shakespeare and Hamilton and both the text and your personal experience getting the role, having spent the time with Aaron Burr and Hamilton, what, if anything, are you going to take with you when you do your next Shakespeare show?

**Giles Terera** [00:36:30] Oh, my God, that's an amazing question.

**Gillian Pensavalle** [00:36:34] Im telling you, the pieeps are great. I mean, you know

**Giles Terera** [00:36:36] What am I going to take? How am I going am I going to answer that without sounding a complete idiot? There's something about the the structure of the role of that is such a massive journey. You have to sort of learn how to do that of an evening. You have to learn with peaks are where the



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climaxes are where you can actually be, where you have to take your foot off the pedal a little bit in order to allow a moment that's going to happen. You've got to learn the mechanics of the whole thing and. In a way which I think is definitely some of those big Shakespearean roles are mapped out in exactly the same way, really. I haven't played Hamlet, possibly I might play have at some point in the future. But some of those big roles are kind of geographically mapped out in a very similar way because they just spent a huge amount of time of a person's life, a lot of very dramatic things happening. And you have to what I would take is learning how to map that performance out so that so that you, the audience, get as much out of it as you kind of want them to get. I think the answer to that question now ask me next. Next time.

**Gillian Pensavalle** [00:37:44] Well, great. Yeah. When you're here when we're seeing FLS and you're here in New York, I have an answer. And if you don't guess what, that's great. Yeah, that's fine. Georgia is asking. She says, I saw you play her many times in London. I loved every performance. I was wondering how did you get into character for every show, every evening? Is there anything you did or specifically didn't do?

**Giles Terera** [00:38:06] I would get in the building very early.

**Gillian Pensavalle** [00:38:09] I love how you were, like, being teased about that on your pod. I know you'd be there at noon.

**Giles Terera** [00:38:13] Yeah, no, the manager would be like, why even now go out to go. But I warm up very, very slow to warm up physically. So to be quite honest, I'm not one of these young young people who can just rock up at the half and just do it. Um, but I would listen to music.

**Gillian Pensavalle** [00:38:31] Is it that Burr playlist that you have in the book?

**Giles Terera** [00:38:35] And yeah, I would listen to music and just try and I'd rather not be an artist to try and just get rid of all the twenty first century ness or the, you know, the tube into work and all of that and just try and be present with what I was going to be doing. So it wasn't a particularly rigorous thing, but just try and, you know, be as quiet and calm as

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possible and then let all the work that we've done just let just let that play out and let that happen. I would go over some particularly tricky bits of lyric sometimes because, you know, sometimes when, like other performers, the moment you kind of think, oh, I don't necessarily have to think about that, it's a night trip up. So I would be just a few things, but I just have to keep that going over that. But apart from that, it was just a case of them just trying to be grounded, stay quiet and and then go and do the show.

**Gillian Pensavalle** [00:39:34] So would you be one of those actors who if I were in the show and wanted to, like, come hang and say hi in your dressing room before the performance, would you be OK with that, would you say?

**Giles Terera** [00:39:42] Like I say, you know very well you're doing very well. I'm kind of a if you ask the others, they probably say maybe I wouldn't go and knock on .

**Gillian Pensavalle** [00:39:52] Well, I would learn that day one and then I would never.

**Giles Terera** [00:39:55] Yeah, well, I mean, I wouldn't be. Yeah, yeah. I mean I Obbie you play things would always like get this routine but he'd go knocking on the door and come and say hi and that every performance, every performance and he would add .... He'd knock on my door because we were on the same floor that he'd be, I'd be at the start of its journey. But for the most part it was yeah, it was very it was very demanding of an evening, like massive concentration levels. So I tried not to let anything else get too much in the way of that. Jam. I would often go see Jam on my way down. I would just stop in and see him just have that connection. But also we would also warm up. We've got warm up, which I don't think happens in America. But we we we would have like at like six or whatever we'd get together on stage physical with my vocal warm up. So we'd have seen everyone. So that was where I'd usually have all my fun and jokes and kind of how are you going to touch base. So then once I went to the dressing room for the half, that was kind of pretty much making in the set.

**Gillian Pensavalle** [00:40:59] Yeah, that's cool. That you can kind of have the best of both worlds, though, that you can like

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see everyone sort of know who you're going to see on stage maybe and then just be able to take that time and space for yourself.

**Giles Terera** [00:41:09] Yeah, I agree

**Gillian Pensavalle** [00:41:13] I'll only bother you when you're in New York. I want to knock on your dressing room dining where Maria is asking. She wants to know if you could tell us a little bit about your new musical project, Sammy the Sammy Davis Jr. Musical. And then she says, Warmest wishes and and a big Russian hug from Berlin.

**Giles Terera** [00:41:33] Oh, hey, how are you doing? Have you to say thank you for that question. International hugging, because obviously we couldn't we couldn't do that if we were in the same space. But that's Bodgea digital hug, big digital Sammy we were supposed to do. The musical last April, so I met Leslie Bricusse is one of the great composers and who knew Sammy Davis Jr. very well, and Sammy's most Sandidge repertoire was mostly made up of Leslie Bricusse Anthony songs from that shows what kind of fallen by who can I turn to once in a lifetime, Candy man going to be able to balance it. All of these songs. Leslie had written songs. And as I say, they knew each other very well. So Leslie had written has written a check that the life of Sammy and we met a number of years ago and decided to try and put on this show by hook or by crook. And we were supposed to do it last April at the Lyric Hammersmith here in London, around the corner from where I am now.

**Gillian Pensavalle** [00:42:35] And you're playing Sammy.

**Giles Terera** [00:42:36] Sammy? Yeah, whatever. Yeah. And we're all set to go. And the sinkholes covid happened, so hopefully we can do it, but hopefully we're supposed to be doing it next summer. OK, great. We're supposed to be doing next summer in the same slot that we would have done it last year. So look for it in in April, May, April, May, June next year.

**Gillian Pensavalle** [00:42:55] Fantastic. And yeah, please keep me posted because I'll post everything about it and promote the shit out of it and hopefully go see it. But and no, no pressure. Please don't take this as like are you going to do now, just like publish every journal you have. But are you are you taking

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that same approach to Sammy as you are to Aaron Burr with the research and or were you or will you.

**Giles Terera** [00:43:14] Yeah, I mean, I was. I was yeah. I tend to keep keep journals. I don't know whether I would publish it, but then I said that I don't

**Gillian Pensavalle** [00:43:24] Like no it's like just because you're good at it, just because you did it at one time. Yeah. Lin saying like oh like a historical school that's something I will run screaming from.

**Giles Terera** [00:43:33] He's not doing like the music that he is not talking.

**Gillian Pensavalle** [00:43:39] You heard it here. First, breaking news. Lin is not doing Lincoln the musical. Yeah. That is not a secret text. I'm saying that's just like a fact. Katherine has a couple of questions here. So she says, in what way did you need to change your process style delivery performance and playing opposite jam, given he is a giant, literally, that man is tall

**Gillian Pensavalle** [00:44:06] If you worked on it together. But it's just I love

**Giles Terera** [00:44:11] in a weird way, OK, this is a weird I never said this, but in a weird way, both Hamilton and but with small they were like five, six. So in a weird way, you know, it's part of my preparation. I was like, well, I can't be a small person, but next time I'm pretty small. So anyway, I kind of, you know, I'm kind of quiet like that because he's like six, four, whatever it is.

**Gillian Pensavalle** [00:44:36] I mean, really, I mean, he had to like our old apartment and to, like, duck in the door. Is it he's job, which is why he lost your trumpet because you just forgot to lean down and

**Giles Terera** [00:44:45] he lost the trumpet.

**Giles Terera** [00:44:48] No, no, no. I'm good because actually he did hate the fact I'm saying this, but it's the truth. By the time this podcast comes out, he might have found the trumpet.

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But Jan, it's such an amazing actor. Um, I talk about someone who's, like, just very 100 percent present all the time. And it was very easy to work off of him because he was always he didn't do things differently just for the sake of it. He was just very present with where he happened to be that particular night. So it was very easy to respond to that. That's what you want. So we would yeah, we had we had some some nights where. Even you and vice versa, you need that if something come out of my mouth slightly differently, if I were to some some slight inflection or something that's slightly different, he would respond to it as well. So we had, you know, kind of the tennis match of those performances with him was, you know, I could I could not have done what I did if it wasn't if he was doing what he did. So it was it was a continual adjustment, really, you know, to answer the question. It was a continual adjustment, but that's what made it work.

**Gillian Pensavalle** [00:46:10] Yeah. You describe him as like part pirate, part monk, but mostly monk in your book. Yeah, I remember when he I think when he came over, it was there was a couple of years ago now, but he happened to be in New York and it was a again, in the middle of a heat wave. And he said, I'm so sorry. Like, I want you to come over if you're here. Like, he reached out. I was like he was like, I'm in here for the weekend. I'm in New York for the weekend. Like, is it possible? And I was like, yes. However, I lived in a 400 square foot apartment with, like a really shitty AC. And I was like, the AC can't be on when we're recording. So I want to do this. But it is July just to let you know what you're actually walking into. Like, I'll have all the I'll make a call. I will spend a week making ice like I'll do. It's just like, you know, and I so and that old apartment, I sit on the floor because there wasn't enough. So like the guests would sit on the couch and I would sit on the floor. And then I had a very small amount. I got a fan that was supposed to be like not not like a noise free fan. And I had it like like blowing on him. And I was sitting on the floor. I'd like two seconds into it. He was like, I'm going to sit on the floor, too. And he with his, like, long, long legs, sat in a 400 square foot apartment. But he just like, chill, like was so cool and laid back and really like part Monck, part pirate that he was just like, I'll just lay on the floor with you. And I don't care if the fans in my face or not. And I don't care like he wanted to. He just wanted to hang and be there and

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be in the moment. And it was a really great and I remember him saying lovely, lovely things about you and calling you out, being like this is on record. So I guess like they had lovely things about it.

**Giles Terera** [00:47:49] Yeah, I spoke to him.

**Gillian Pensavalle** [00:47:51] Well, I just I remember him like he had his elbow on, like the the couch, but he was like laying he was like sprawled out like so ready, so down to just hang and be physically uncomfortable like and I was like, I'm not uninviting you. I'm not trying to talk you out of this. I'm just letting you know it probably won't be the most comfortable thing you're going to do. And he was like, fuck, yeah, let's do it, let's go.

**Giles Terera** [00:48:13] Yeah. Yeah, he's he's he's one hundred percent about being present in the moment, which makes him such a brilliant actor. Yeah. And yeah. But he has and I think also that's when this kind of impulsive side could come out and which is it's also very, very exciting to be with on stage. Yeah. Master Master my brother as well.

**Gillian Pensavalle** [00:48:35] Yeah. So last question Katherine is asking because she is also a listener of your podcast. She says, Giles, you've been speaking about diversity in theater for a little while and you've made a point to ask each guest on your podcast what is the responsibility of those involved in Hamilton to the issues of our time. So she's asking you, what have you learned or taken away from these conversations? And do you see some of the steps made in the States or for him for progress or anything that you've been talking about? Have you seen any movement happening here?

**Giles Terera** [00:49:04] Another good question, and I think it changes OK? And I think it depends who you are, but it's I say it means something. You know, the answer question is different. Depending on who is answering it for me. There's a kind of promise that the show, you know, whether this is the intention or not, there's a kind of promise that the show sets up, which is that one, it's potentially for everyone to take something from the show. So my responsibility, I think, is to provide as much of that space as possible. So that specifically my thing is

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that young people, young artists, young creatives, young actors, young performers who, as you know, as I said before, it's like encouraging them and allowing them the opportunity in the space to go. Actually, even if it's something like two things, even if it's something like, you know, you can do it, I would say like find your version of how to find your thing, your story. When Lin stood up at the White House, you know, with Lac of the piano and said, I'm going to sing this song about, you know, one of the founding fathers, and then you come to the Obamas and they're in that this is a twinkle in their eye. OK, well, let's hear that then. Cut to how many years later, Tony Awards, Pulitzer Prize at the White House performing. I always say, what's your version of that, as improbable as that was when Lin said, I'm reading one book and I actually think I think there's something here, I think I think I'm going to is what I need to do. It's the same as you young people sitting out there. And when you've got an idea and you think, oh, the people at drama school or college thought, that's weird, or the thing that you sent off to someone at a broadcasters and they didn't get back or whatever, keep going because, look, you've you've got in your hands or in your head a Hamilton. And even if it doesn't end up being a kind of billion dollar global phenomena, that doesn't matter, because if you can just and if you can realize that ambition and go through with it, follow through with it, you might just touch one or two other people. That's fine. They might create something. So for me, that's that's the responsibility of I can understand is to say that's one. And the other thing is of just visibility, just having just having young people see themselves in us as we were a company, but also me as someone who's been in that show and now talking about it. And those two things are really, really important to me in terms of the bigger picture. I think we then have to hold people people's feet to the fire and say, OK, what are we really following through on the promise that we talk about who's coming to see the show and who has who has the opportunities to afford to be able to do so? Are we using this energy that we've that we've all sort of generated this buzz, this vibe? Are we using that to the best of our abilities to really, really allow people to and young people to say, I'm not just young people, but young people specifically really allowing them to own it in such a way which helps them fulfill their potential? I mean, a lot of the things over here now, every single show I said told me all the time, like every single TV show, every single show you see is like

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something historical with like modern pop music. Like every time every time it's like, look, there's another show, another movie with some historical thing to copy them. Like I'm always thinking, like, what if you guys can create it? But the brilliant thing is that it's forced people to go. We have to think about the choices that we're making in terms of just basically like casting. So, you know, we can't get away with just having, like, a whitewashed cast anymore because when they know we could be in trouble. So even things like that are great. But, you know, I guess the answer to the question is we can't really go far enough. You can do you can do whatever you like you can do to accessible things or you can do programs that you guys. That's great. But I think as long as we're doing the always asking ourselves, what else can we do? And I think that's probably the answer to the question. More, more, more, more, more, more. And sit back on it. And again, it's that that being in that headspace was what led me to say, OK, I put the book up, put it out. And and because because you've got this thing, you've been in this thing just because if left to say that doesn't mean you then stop with the experience and speaking to young people all the time. And I say, look, this is what we did. You find your version of it and run with it. Yeah, so so I hope I answered the question.

**Gillian Pensavalle** [00:54:45] It does, it totally does. Giles, I cannot thank you enough for spending your entire evening with me. I adore you. I think I think you are so wonderful and fantastic. And I you're so generous with your time and with your work and everything. You're just a very, very generous, kind, open, warm person. And I appreciate you very much so. Thank you very, very, very much for being here.

**Giles Terera** [00:55:10] Listen, thank you for having me and thank you for having me. It's like I said at the beginning, it's been my ambition to come to us. And if we can't physically be in the same space, at least I get to share some time with you now. And Hamilton has been a blessing for me. So it's it's it's it's an honor to be to try and be generous with that.

**Gillian Pensavalle** [00:55:33] So thank you. And we will be in the same room so soon enough. So Hamilton and me is out. The website is Hamilton and Me.com, is that right?



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**Giles Terera** [00:55:42] That's correct.

**Gillian Pensavalle** [00:55:43] OK, great. Check out the podcast, Hamilton and US. And do you want to tell the people, social media and any other information you want people to know? Oh, my God.

**Giles Terera** [00:55:52] Oh, my God. First social media, then. Hey, Alex. Yeah, on Twitter. I'm just gilesterera. And on Insta, I'm giles terera as well. Great. And that's all I'm on. But I have a feeling the com is what you can find the book, which is the important thing.

**Gillian Pensavalle** [00:56:07] Yeah. Giles, thank you. Thank you. And thank you Tommy for kind of making this all happen. Thank you so much for your amazing questions. Thank you, listeners, for hanging out with me week after week. I will talk to you so soon next week. I love you Im G. Pen

**Giles Terera** [00:56:23] I'm just herera Giles Terera

**Gillian Pensavalle** [00:56:30] G. Ter

**Giles Terera** [00:56:32] G. Ter. Yeah, that's me.

**Gillian Pensavalle** [00:57:12] The Hamilcast is brought to you by my love of the thing TM and 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, kindest and most welcoming corner of the Internet, go to Patreon dot com, slash the Hamilcast. You can submit questions to guests, join Zoom Hangouts, get behind the scenes access and of course, my unending gratitude. I'm at the Hamilcast on all social media and you can listen wherever you get your podcasts. Visit the Hamilcast dot com for transcripts, episodes and more. You can see what's going on with Mike. You know Mike at Michael Paul Smith dot net. True Crime Obsessed is my true crime comedy podcast with my podcast soul mate Patrick Hinds of Theater People and Broadway BackStory fame. Thank you so much for listening. It means the world to me, to the revolution

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