

# THE HAMILCAST

## EPISODE 283 LESLIE BOWMAN 1 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] Hello, everyone, welcome back to the Hamilcast, I am Gillian today I'm here with Lesley Bowman from the West End. Hi.

**Leslie Garcia Bowman** [00:00:26] Hello. Thanks for having me.

**Gillian Pensavalle** [00:00:28] Thanks for coming. Before we get started, do anything else. Can you tell me your pronouns please?

**Leslie Garcia Bowman** [00:00:33] he/him.

**Gillian Pensavalle** [00:00:33] Great. You were in the original cast of Hamilton.

**Leslie Garcia Bowman** [00:00:35] Yes.

**Gillian Pensavalle** [00:00:35] Charles Lee.

**Leslie Garcia Bowman** [00:00:36] Yes.

**Gillian Pensavalle** [00:00:37] There's been like a lot happening with the planning of this. So let's tell them people like. So we have to thank Bella, who does the Hamilton fans LDN that's her at. She did the trivia and that's how we sort of got put in touch a long time ago. And then I was going to do like I reached out to you and Stevenson and Sharon and I was like, let's do like a roundtable and let's, you know, hang out and have like a group recording virtually and through like emails and time zones and rehearsals and everyone's busy schedule. Now, I was like, all right, keep total change of plans. Everyone gets their own episode. So we're hanging out for a couple hours. Then I have like fifteen minute lunch break and then I'm getting right on with Stephenson. So that's the day today and I'm thrilled to do it. So tell me why you're so busy. Tell me what's going on.

**Leslie Garcia Bowman** [00:01:27] Well, obviously for quite a while we weren't busy exactly busy at all. And then all of a sudden it's just gone crazy. And I'm busy at the moment because I'm currently doing a production of South Pacific at the just

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the festival theatre here in the UK. And we've been in rehearsals and understudy rehearsals and we've got a new leading lady and this technical stuff. And so it's been very hectic. And finally, we've got a couple of hours today to just chill out. So here we are.

**Gillian Pensavalle** [00:02:01] I'm so glad you made the time. I really, really do appreciate it. I know it's hard, especially with the time zones and everything. So, I mean, you, of course, performed at the Oliviers with the original cast of Hamilton. So we'll talk about that. You're the cocreator of Swing Men, which I really want to talk about. You were featured in High Strung Free Dance on Netflix. You're also known as Dr. Beatz. I want to get into that. And, you know, I just want to hear your whole your the whole Leslie Bowman's story, because your pinned tweet is incredible. Do you even remember what your pinned tweet is?

**Leslie Garcia Bowman** [00:02:36] Yeah, I think so. I think it's let me double check the open Twitter real quick. Oh, yes. Oh, wow. That long ago I tweeted twenty seventeen and it's still pinned.

**Gillian Pensavalle** [00:02:48] Yeah. Yeah. So it's a photo of you sitting on the street and you have a sign and it says, My name is Leslie Bowman. I'm fundraising to travel from London to study performing arts at Theater Arts where I've been offered a scholarship. Thank you for your support. This is the ultimate how it started, how it's going.

**Leslie Garcia Bowman** [00:03:04] Yeah, literally. Right. Yeah. So tell me

**Gillian Pensavalle** [00:03:08] how tell me your whole like how you got into the arts, how you clearly made it to LaneTheater Arts. Like tell me your whole story from, you know, from the top as they say.

**Leslie Garcia Bowman** [00:03:18] Well, well so I started tap dancing when I was only thing for three or four years old. I love doing it. I was just kind of fun, you know, and as the years went on, I got pretty good at it. And I used to fundraise by busking on the street to travel to Australia or the states or wherever I was going for dance events or workshops, competitions, that kind of thing. And eventually. One of the

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teachers from Lane Theater Arts came over to New Zealand and he was there for a year teaching and doing stuff, and I was busking on the street and he saw me on the street and he thought, oh, this kid's already flicked me a dollar or two or something. And then turns out a couple of weeks after that, he would be judging a competition that I was doing. And pretty much he offered to train me, said he wanted to train me because I had great potential and passion and all this kind of stuff, but no technique. So he said, I want to teach you some technique. And then we ended up training one on one for six months. And then he said, there's the school in London. I think you should go to, you know, being from New Zealand. And, you know, now it seems very small, in London while they're so far away. And this place is super expensive. And, you know, there's no way. But eventually I just raised the money from dancing on the street. And, you know, people with the generosity managed to make the money to actually make the move over here. And I've been given a scholarship to Lane. So that was that taken care of. It was just the rest of it. So, yeah, that that picture, I think I tweeted it and maybe I think it was our first preview. But first, let me look at the date, 4th of December that we were doing our first open dress rehearsal. And obviously Lin Manuel was around and someone showed him the tweet. I don't know who what someone showed it to him anyway. And then he tweeted it and Tommy Kail came past me on stage while we were rehearsing some lighting cues or something. And he walked past me and just nudged me and said, check your phone. I was like, well, we're in rehearsal. And I thought, you know what? If he says, I can check, I'm going to go check my phone. Right. And it was just endless scrolling, this endless notifications. I was like, what is going on? Where are all these followers coming from? Why is there a billion people in my DMS, in my mentions and everything, I was like, oh, because Lin posted my little tweet,

**Gillian Pensavalle** [00:06:17] that magic touch.

**Leslie Garcia Bowman** [00:06:19] kind of crazy

**Gillian Pensavalle** [00:06:20] It's also the most I feel like the listeners are screaming. Yeah, it's the look at where you are, look at where you started also.

**Leslie Garcia Bowman** [00:06:25] Literally.

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**Gillian Pensavalle** [00:06:27] That's unbelievable.

**Leslie Garcia Bowman** [00:06:29] Yes. It is a pretty cool, pretty cool story.

**Gillian Pensavalle** [00:06:32] Yeah. So you I mean you got the technique

**Leslie Garcia Bowman** [00:06:35] eventually I

**Gillian Pensavalle** [00:06:36] something

**Leslie Garcia Bowman** [00:06:37] you know, the many hours in a ballet class. Yeah.

**Gillian Pensavalle** [00:06:40] So this is something you wanted to do. Oh yeah.

**Leslie Garcia Bowman** [00:06:43] Forever. Yeah. Yeah. There was never really another option in my head. I was always going to do this and I knew it from day one. So yeah I was willing to work however hard. Yeah. I needed to work to make it happen.

**Gillian Pensavalle** [00:06:57] Did you ever have people say I know a lot of I mean I've heard it like what's your backup plan. What's your. Oh yeah. Well what are you going to like do do like this is fun for now, but what are you going to do.

**Leslie Garcia Bowman** [00:07:07] Oh yes. So many, so many times. Yeah.

**Gillian Pensavalle** [00:07:11] And now they're calling you for Hamilton tickets.

**Leslie Garcia Bowman** [00:07:14] Yeah they were. Yeah. No there is there is no backup plan. I'm going to, I'll find a way to stay. Active in this industry for as long as possible.

**Gillian Pensavalle** [00:07:24] Yeah, so tell me about tell me your Hamilton story. Right. So you got all this technique like what were what was the audition like? What was it like meeting everybody? Like, did you have a long audition process?

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**Leslie Garcia Bowman** [00:07:35] Yeah, I was like three months, I think. Fun, fun story, actually, so the night before my Hamilton audition, the very first one, I broke my collarbone. Oh, and I was in the hospital until 2:00 in the morning. They told me it was fine. I couldn't I could not I physically couldn't move my arm, my right arm.

**Gillian Pensavalle** [00:08:05] What happened? What did you do?

**Leslie Garcia Bowman** [00:08:07] I was in a show called Thriller and I was just doing my preshow warm up. I failed a back flip and I landed on my shoulder. Oh, no, I'll let myself up bone that sticks out today unless I know it was broken because there's a bone sticking out and that hurt for six or seven months afterwards because it just healed naturally. They told me nothing was wrong at the hospital. And I thought clearly there is because I can't move my arm. And at 10 a.m., I had Hamilton audition and I wasn't going to miss it, so I went anyway and we learned my shot. If you see my side, this there's a lot of choreography involving swinging your arm around. And we even did like a mash up of right hand man and stuff where you have to be on the floor supporting your entire body weight on your right arm. Oh, my gosh. And I just I have never felt more pain in my life. It was I was on the verge of tears for an hour and a half.

**Gillian Pensavalle** [00:09:07] Just so you didn't tell anyone you were going through. You just went and did it as if you didn't have your

**Leslie Garcia Bowman** [00:09:14] Because I know that if if I went and said, oh, I by the way, I can't move, I'll give it go, they'll just be like, well, you shouldn't really you should go to the hospital.

**Gillian Pensavalle** [00:09:26] And you'd be like, I did. They said I was fine. So yeah,

**Leslie Garcia Bowman** [00:09:29] I think Stephanie Klemons knew. She knew that I'd hurt myself. So it was something was wrong, but I just did it anyway. So that's how it started.

**Gillian Pensavalle** [00:09:40] So that was your first audition, just like blinding pain.

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**Leslie Garcia Bowman** [00:09:44] Yeah. And then we auditioned for another three or four days consecutively after that. So there was no rest while I was also going to do a show at night time. Gradually the pain eased up and then we auditioned for another three months and I missed the finals because I was in New Zealand and they were having finals. To finalize the cost, obviously, and I was I was really stressed because I hadn't been home in five years and we booked this four months prior and I couldn't really cancel it. This is the only time I had off work to go home. And Hamilton finals happened to be while I was away. In those two weeks, I was stressed. Yeah, I was so stressed. That's why I'm not going to get this now. In hindsight, they'd seen me enough to know I could do this kind of thing. But then it was even more waiting and waiting and waiting before getting a call saying that you've got the job. So it was like four or five months from start to finish of auditions.

**Gillian Pensavalle** [00:10:54] Wow. And you were I can't I really cannot believe Leslie. Like what? That must have been like for you to be auditioning and performing in such pain and then not even I mean, did that distract you a little bit from the anxiety of am I going to book Hamilton or was that still right at the forefront, too?

**Leslie Garcia Bowman** [00:11:14] Well, at the time, I knew Hamilton was big. I knew it was a big thing, but I didn't really know how big and, you know, so I wasn't really anxious about will, I believe it or not, until the latter end of the process, because I was kind of like, oh, it's an audition. I need the job, I'm going to go. And apparently this show is, you know, quite good. This is what I'd heard, you know, and by the end of it, the shock, the pain was manageable. So it was just kind of that's when I got stressed. So it was the end of the process when I auditioned for the 700 times.

**Gillian Pensavalle** [00:11:50] So what you had just heard of this thing? Hamilton Like what?

**Leslie Garcia Bowman** [00:11:54] Oh, my my agent had called me saying that I had an audition for Hamilton and that it was big. Said, OK, my best friend was also auditioning and he came to my house and he was like looking up all this house and stuff on YouTube like, oh, look at this. And and I was thinking, I don't know what this is and I don't really know what this is, but

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yeah, it looks pretty cool. So we watch the Tony performance and was like, oh,

**Gillian Pensavalle** [00:12:23] yeah, yeah, I could do that.

**Leslie Garcia Bowman** [00:12:25] Yeah, and it wasn't until, like the cast on announced and then it just started to blow up in this hype. Got crazy. That's when I realized I was like, oh, this is this is a big thing, like so much hype and we're still like 10 months out from opening.

**Gillian Pensavalle** [00:12:44] Well, it's crazy. Yeah. So what was that like for you to rehearse, knowing that, you know, everyone had their eyes on you and it was like because it was just getting bigger here in the States. Than people. I mean, I know people who got tickets like now it became a thing like, well now I'm going to see every tour and everything. And there were people even here in America who were just like, well, like beyond thrilled about the West End company.

**Leslie Garcia Bowman** [00:13:11] Yes, we definitely did feel the pressure. It was. We knew that in the states, the Broadway cast had set such a high standard with all Tony wins and the Grammys and everything, so we knew that we had to try and match that it was it was stressful and stressful. And just because obviously the show is such a beast that is so much material to learn, so many harmonies and so much choreography and, you know, so many factors. And we we felt it for sure, we're near the end of learning the show and they got to the final jewel and there was a few breakdowns in the studio just because. That's the bit with no music when it's just Hamilton speaking and trying to learn the choreography for that, and we've had so much information in our heads and we haven't processed it properly yet. And it goes to the point where a few people just have to sit down and cry for a minute because it was too much.

**Gillian Pensavalle** [00:14:19] Yes Oh, yes. I mean, I spoke to Giles Terera couple weeks ago and just, you know, reading his book and and really articulating those experiences of of going through something like this with this group of people that no one else can really understand it unless you were in that crew and having those emotional releases or breakdowns or whatever you want to call them, sort of like everything, becoming a

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reality and acknowledging what this reality is and just having a release.

**Leslie Garcia Bowman** [00:14:49] Yeah, exactly. And. And that made it so much sweeter when we got to the end and we knew what we were doing. Because we knew how hard that had been from right from the beginning of auditions to make it to the end of learning the show. Not even thinking about opening and doing the show, just just knowing it, knowing where you enter, what prop you take, what note you're saying, you know, it's just it was that big sense of achievement as just the whole company. Yeah, that was the first time he finished running the show and. We're saying time and time and time at the end to tell their story, and we just all had a big collective oh. We'd like you to be patient.

**Gillian Pensavalle** [00:15:39] Yeah, you made it. Yes, it's like landing all landing a plane together, like we made it to. We need to be. Exactly. I mean, how long have you been out of the show now?

**Leslie Garcia Bowman** [00:15:49] Uh, I left November 2019.

**Gillian Pensavalle** [00:15:54] So what's it been like to have a little bit of distance and some perspective on the show?

**Leslie Garcia Bowman** [00:16:00] Well, as soon as I left, I, I was planning on having just a nice rest just to let my body recover a bit. And not thinking about Hamilton or listening to Hamilton or anything like that didn't happen because I ended up going straight into Thriller live again to cover some stuff for a few weeks, Burr. I really took a big break from anything Hamilton related for a while, sure, until the Hamill film came out and then I thought, you know, let me let me have a watch. And after spending so much time away from it and then to watch, that was actually really emotional. Because when you do it eight times a week, kind of take for granted the. It's just everything about it, the emotional side of the story telling just how beautiful it all is to watch it again after having months away. I thought, you know what, I do, I miss it. Yeah, I miss it to the point where I considered for a little while. I was like, could I go back? Could I could I go back? And then I thought, no, no. Yeah, I did my time totally. It's time to let someone else do it. And now, actually, my best friend that I told you



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about from Way Back is doing my try. It's going to be Charles Lee.

**Gillian Pensavalle** [00:17:28] Tell me his name, because you also do he's the co creator of Swing Men You, right?

**Leslie Garcia Bowman** [00:17:33] Filippo. Filippo Coffano.

**Gillian Pensavalle** [00:17:35] Filippo. So that's such a like a fun passing of the torch. Yeah.

**Leslie Garcia Bowman** [00:17:40] Yeah. And he was in my audition with me with the broken shoulder. Oh my God. He got cut straight away that time and he couldn't believe it. He thought you can't even dance right now. And you got through and I got cut. He couldn't believe it's hilarious. But then now look, it's full circle. He's there. And that's the second time he's done my job. I left Thriller the first time and he came in afterwards. So to be the assistant dance captain, same as me. And now he's coming in to be Charles Lee. Oh, yes. It's pretty cool.

**Gillian Pensavalle** [00:18:15] Yeah, that's awesome. That must be nice to to have someone. I mean, how long have you two been so close forever

**Leslie Garcia Bowman** [00:18:24] from my first friend I made in this country. So about nine years now. Yeah.

**Gillian Pensavalle** [00:18:28] Yeah. It's nice to have someone who's so close to you also totally understand something. You know, you have such I mean that's such a deep bond anyway, that kind of friendship. First friend you make in a country and then also you both you totally get it. That's really nice to have.

**Leslie Garcia Bowman** [00:18:45] Yeah. Now he's going through that stress of trying to learn Satisfied in three hours.

**Gillian Pensavalle** [00:18:52] Does he have the turntable at least. Did you have a turntable.

**Leslie Garcia Bowman** [00:18:55] Yeah we did.

**Gillian Pensavalle** [00:18:56] Yeah you did.

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**Leslie Garcia Bowman** [00:18:56] OK, they've, they've been rehearsing on stage so they've got the whole environment OK, which is really nice and good. They open in two weeks. I think that's amazing.

**Gillian Pensavalle** [00:19:06] Exciting. Yeah. There are stories of people like having to do the counts and just hope that it all makes sense once you're on a turntable and then actually taking into account, oh, I'm moving right now and also having to do

**Leslie Garcia Bowman** [00:19:21] yeah, we did that because we did a bootcamp as well during auditions where it was a week of what do we do in one week. Well, in four days really. Day one, we learned all of my choreography, staging harmonies. They two was helpless, they three was satisfied and day four was room where it happens. And then on Friday, we did we do a recap. And then on Saturday we did it with Lin on camera and Cameron Mackintosh in the room and they all these people with no turntable. So we were learning it. Yeah. And it's just so so normally when you pick up this table, you'll end up all the way over there because the turntable will take you. But we don't have one. So you just have to run. Yeah.

**Gillian Pensavalle** [00:20:06] Oh OK. Yeah, it all makes sense to Andy and it all make sense to set like you can see it and they know the counts and now that now it's up to you to

**Leslie Garcia Bowman** [00:20:15] just makes perfect sense for them. Yeah. For us it's like oh yes.

**Gillian Pensavalle** [00:20:19] What more do you want. So you won't have to have to run. OK, great. But I won't be running and. Yeah but I have to right now. OK.

**Leslie Garcia Bowman** [00:20:27] Yeah exactly that.

**Gillian Pensavalle** [00:20:29] But now that we're talking about tell me about Swing Men, we'll get back to Hamilton. But now that we're here, you know.

**Leslie Garcia Bowman** [00:20:33] Yeah. So this, it's just something that we wanted to do for a long time because, you know, we love dancing together and we thought, you know what, it'd be great to just have an act, you know, that we can sell as

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they just do corporate events or guest entertainment on cruise ships. And that's the kind of thing we've been talking about it for years and we've never done it. And then finally logged on happen and we thought, let's do it now. This is the time. So we put together a few pieces. We filmed them. We've got like a promo video that's made a website and I got an agent, all this stuff, and then I booked a job.

**Gillian Pensavalle** [00:21:13] So I have to say, all of the everything I've seen is awesome. It's so up my alley. Tell tell the listeners exactly what to do. OK, so

**Leslie Garcia Bowman** [00:21:23] it's it's a two man act. Not doesn't necessarily have to be myself in Filippo, but it's just it's a two man act. And what are we going for. It's like a mixture of old school Gregory Hines kind of entertain me, entertain and words, entertainment factor, you know, like audience interaction and interaction together while also doing hopefully some very impressive tap dancing and things like this. And it's kind of like a cabaret vibe, very relaxed. And yes, just the two guys having fun, dancing together, doing a little bit of a singsong,

**Gillian Pensavalle** [00:22:05] so is it swingman as in swings an ensemble or is it swingman? Is it like standards and swing the music?

**Leslie Garcia Bowman** [00:22:11] Yes, swinging as in the music. Yeah, yeah, yeah.

**Gillian Pensavalle** [00:22:13] Because some of the problems I watch, you know, there was Frank Sinatra, Sammy Davis Jr. didn't like that whole vibe is so fun and cool.

**Leslie Garcia Bowman** [00:22:20] Yes. There was this ferry that I think I just came up with the name randomly. We were walking through the park having a beer and trying to think of a name. And he said something stupid. I can't remember. It didn't work. And I was like, well, swing men

**Gillian Pensavalle** [00:22:35] said, you know, I'm going to need to talk to him to have to hear his side of the story to one of these days.

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**Leslie Garcia Bowman** [00:22:40] Yeah, sure thing. Yeah. So hopefully that'll happen.

**Gillian Pensavalle** [00:22:45] Yeah. I was going to say, like, I guess you're just waiting until like how the world looks and see.

**Leslie Garcia Bowman** [00:22:51] Exactly. Yeah. Yeah. It's just hard to solidify anything at the moment. But now that I start doing a show and now that he's going to be in Hamilton, it's like a great we've done it now when can we actually do it. Right. Which means that, you know, we're asking friends to be like, hey, do you want to. Would you be interested in this? And, you know, that kind of thing? Yeah, but as long as we can just get up and running somehow.

**Gillian Pensavalle** [00:23:17] Yes. If I, if I lived in London or anywhere near it, I'd be hiring the two of you for this thing. Yeah, of course. So like, how, how is it rehearsing? Because that's where you're headed after this rehearsing for South Pacific.

**Leslie Garcia Bowman** [00:23:32] Yeah. We've got a show tonight.

**Gillian Pensavalle** [00:23:34] Oh, great. So how's that transition been with, you know, the protocols and like, being able to do what you love without these new restrictions. What's that been like? Well.

**Leslie Garcia Bowman** [00:23:44] I think we're actually the only show in the country that actually managed to get through rehearsals and open the show and do consecutive weeks with no closures. Wow. I think we're the only show in the country because London, this just shows the shutting left, right and center. Yeah, but we're lucky to be a bit out of London. So covid is not so hectic out here. And also just throughout rehearsals and stuff, our protocols were very, very strict just to be as safe as possible. And it was so annoying, know, trying to rehearse and sing and act with people. And you can't see their face because they've got a mask on or a visor, you know, and it gets hot while you're dancing. And it's just it's really annoying. But you just we just have to keep telling ourselves it's for the greater good, you know, it's for the good of us all. This company, if we just deal with this now, we will get

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there and we will open a show. And we did. Yeah, um, you know, testing every single day. Every morning. Wow. It's only this week that we've started going to the three tests a week. But yeah, up until now, even testing every single day to make sure, you know, we're all safe. Yes. Obviously they're not going to say you can't go out to restaurants or you can't go out to a bar with your friends. But they just say, if you do that, just be mindful, be careful, social distancing, washing by all that kind of stuff.

**Gillian Pensavalle** [00:25:17] And that's what the daily tests are, four or three times a week.

**Leslie Garcia Bowman** [00:25:20] So, yeah, they haven't done very well for some good reviews and.

**Gillian Pensavalle** [00:25:25] Yeah, good. I'm so excited for you. That's great.

**Leslie Garcia Bowman** [00:25:28] Thanks.

**Gillian Pensavalle** [00:25:30] Tell me about Dr Beats. Sorry I asked you that while you're taking a sip. Tell me about

**Leslie Garcia Bowman** [00:25:38] Obviously. Right. So when I was like 13, this is like a bunch of like random talent quests that go on, you know, just the place in your kid. And they always had really good prizes. So I'm going to enter and eventually a few of my friends, hip hop caught wind of this and they started forming their little cruise like duos and trios and stuff to try and beat me because I always used to win.

**Gillian Pensavalle** [00:26:09] What would you do that you would win?

**Leslie Garcia Bowman** [00:26:11] I would tap, tap, dance, got and they started forming the little groups and they came up with like cool names and stuff. I think one of them was like sneaky cats or something. So my friends on the pointe Dexters and stuff like that. And I thought, well now I need a cool name. And I was like, oh, what can I call myself? And eventually came to Doctor Beats. And that's kind of it. I went by Doctor Beats for a little bit and then I got to like 16, 17. I was like, that's not cool anymore.

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**Gillian Pensavalle** [00:26:48] But it's on your like when you Google you if you were to Google.

**Leslie Garcia Bowman** [00:26:53] I know there's a Facebook page, isn't there. Yeah, there is.

**Gillian Pensavalle** [00:26:56] I'm looking at it right now. You are Doctor beats public figure, which you certainly are. So you don't perform or create under that name anymore.

**Leslie Garcia Bowman** [00:27:09] no no that that was just when I was a teenager. Who knows, maybe I'll bring it back. Dr beats.

**Gillian Pensavalle** [00:27:16] Do it as I don't know. Maybe Dr. Beats could open for swing men. Who knows.

**Leslie Garcia Bowman** [00:27:21] Maybe, I mean and then they'll be like, wait, isn't that the same guy?

**Gillian Pensavalle** [00:27:24] Yeah, well, if they dealt with it in Hamilton, with Lafayette, Jefferson and exactly

**Leslie Garcia Bowman** [00:27:28] They can deal with this. Yeah.

**Gillian Pensavalle** [00:27:34] Do you have anything to tell me about Stephenson? Because I'm talking to him in like an hour and a half or two hours up, then what's going on? Because, you know, I'm going to ask him the same thing about, you know, because we were supposed to all do this together. So tell me some Stephenson stories.

**Leslie Garcia Bowman** [00:27:48] Yes. This is he came a little bit late because we open the show and then we kind of realized we need a couple more covers. Right. We don't have quite enough. So Stephenson came in with another guy called Sam come in learn his tracks and he's on and swinging, swinging the thing. And a great Stevenson moment. What going to hate me for this. Oh boy. Is he was on for Hamilton and it was quiet uptown and he sings. It's near the beginning of the song and he's meant to say, you knock me out, I fall apart and we walk off go and can you imagine. And instead of singing you knock me out, I fall apart. He's saying, look around, look around Eliza. And the entire ensemble went, Oh. They it's saying, yeah, and everyone was just

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laughing, walking off stage, and I think he realizes, oh no, those are the wrong lyrics.

**Gillian Pensavalle** [00:28:55] You know, it's funny, I hear people tell these stories all the time. And first of all, it's not to take away from the terror you must go through when that is happening to you on stage. But one in every story I've heard, it always kind of seems to work in some way, like it's still kind of works. And I feel like people I always say this. People are just excited to be there. But it doesn't affect the audience the way it affects the person it's happening. Oh, yes, they are just frozen. They can't believe what they just did. But everyone still to be there. And usually it kind of works.

**Leslie Garcia Bowman** [00:29:31] Oh, yeah. I mean, it's one of my favorite things when stuff goes wrong. Lines, like anything. If it goes wrong, it's like, oh, exciting. I mean, even that mistake from Stevenson wasn't even a big one. There were far bigger were bigger mistakes.

**Gillian Pensavalle** [00:29:48] How would you describe, like the energy and the vibe of the original London company? Because like, for example, the Philip tour here in the States, like they're known for being total rambunctious pranksters.

**Leslie Garcia Bowman** [00:30:00] Really?

**Gillian Pensavalle** [00:30:01] Yeah. Oh, yeah. Like like relentless pranksters on stage. Off stage backstage. Yeah. If you don't want to participate, if you're like I really like please don't mess with me when I'm on stage. They will of course respect that, but it's sort of like a thing. So what was your what was that, that vibe like for you?

**Leslie Garcia Bowman** [00:30:19] Oh it was, it was a lot of clownery all times. Perfect. Yeah. But similar to that, not really. Pranks were just nonsense at all times. Yeah. There's I was always joking on the stage, off the stage and backstage, like, the Washington, he had a whole like wall. In the backstage area of just papers with jokes and quizzes and riddles and all kinds of stuff, and then Giles was walking around like slapping the back of my head on stage, he got he got me six times in one show once.

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**Gillian Pensavalle** [00:31:07] Giles Terera.

**Leslie Garcia Bowman** [00:31:08] Yes, yes. The Giles Terera playing around on stage

**Gillian Pensavalle** [00:31:12] because he told me, wait a second. He told me that during his, like, preshow routine was like being very serious and all he wanted was, you know, so now. But what he didn't tell me you're messing with people on stage, does

**Leslie Garcia Bowman** [00:31:27] not know everyone. Just a few would be a lot like I say, he used to I'm sure I told you this, go up the stairs at the back in this little cubbyhole that you can kind of see. A few of the audience through and he'd do the show for them or, you know, whatever that kind of thing. But like once the show got on and got going, especially later in the run, he liked to have some fun, too. You know, as everyone does. This is some days where to get through the show. You need to just mess around a little bit, hopefully without getting caught.

**Gillian Pensavalle** [00:32:01] Yeah, I remember when Tommy Kail came over back in. What was that. 2017. Maybe he was just like, wow, it's been really interesting listening to people talk about the shit they do on our show, like, you know. Oh yeah. You know, that way. And, and he clarified nothing. None of this is viable, I mean until it is. But he was like I totally get it. I'm just playing the the Kail role right now. But you got to blow off some steam. But I'm sure.

**Leslie Garcia Bowman** [00:32:32] Yeah. When you're doing it eight times a week, it's it's so hard to maintain it like to perfection every show. Sometimes you just have to see an opportunity. You just have to take it. Yes, absolutely. Yeah. Yeah I can, I can, I can pull their neck velcro. Yeah. That was a classic one during non stop because we just have a little black stock despite we just our neck and just velcro stuck on quick and is what past someone in. Oh and it's on the floor and they're trying to do all by dancing. That's.

**Gillian Pensavalle** [00:33:16] Oh my God.

**Leslie Garcia Bowman** [00:33:17] It went very well. And everyone a lot of us were playing it until. Ensembles making their last entrance. Something about I have to leave Alexander just after



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that and my friend Curtis man three was in front of me and he always used to get me on stage. And I was like, I'm going to get right. As he stepped on stage, I ripped off and it just fell on the floor. And instead of trying to save it, he just left it there. Oh, oh, oh. And then as we're handing our stocks off to the wardrobe department, going back up to the dressing room, they're like Curtis was He said, oh, it's the back of the stage. Leslie ripped off. Yeah. Oh. And I was like, all right, you know? And then I think it was the next day we got a little not telling off. But this is a warning saying, yeah, can we stop messing around with costumes on stage, please?

**Gillian Pensavalle** [00:34:15] Absolutely.

**Leslie Garcia Bowman** [00:34:17] Me and I was like, I didn't start this game. Like, I'm just the one who got thrown under the bus, but. Yeah, yeah.

**Gillian Pensavalle** [00:34:25] I would say that would be I was going to say, like the Hamilcast. I don't condone ripping costumes off stage. Yeah. Yeah, that's.

**Leslie Garcia Bowman** [00:34:31] Yeah. So the game stopped for about three days before reconvening. Oh no.

**Gillian Pensavalle** [00:34:38] Leslie, I know you don't have a ton of time, so I really want to make sure that we do this. So, Leslie, are you ready to take some questions from the Patreon Peeps?

**Leslie Garcia Bowman** [00:34:47] I've never been readier

**Gillian Pensavalle** [00:35:15] So the first question, it's not he's not a patreon peep, but he's my husband, Mike, who's not here, but he is asking if you're a football guy, says, what's your favorite song or chant from your favorite F.C.? National teams included. He says mine is when England plays Germany. And the chant is two World Wars, one World Cup.

**Leslie Garcia Bowman** [00:35:36] Oh, yeah. Yeah, that's that's a great one. Well, I don't know if you know, but recently it was just the Euros. So it's like the World Cup, but just the European countries. Yeah, those a few weeks ago in England made it to the final. So that was like. Is a huge thing, they ended

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up losing, but in the whole build up to that, pretty much anywhere you go in this country, you walk past any pub, any bar, anything people are seeking for, both coming home is crowded and that voice is called. So, yeah, that was that was the chant, to be honest, I don't really watch football that much. Yeah, if I had to pick a club, I guess I'd say Chelsea, because it's closest to where I live. So, yeah, Chelsea and football's coming and it's coming next year.

**Gillian Pensavalle** [00:36:48] Do you watch ted lasso?

**Leslie Garcia Bowman** [00:36:48] I know. I've heard of it.

**Gillian Pensavalle** [00:36:49] There's a chance that my my best friend Ashley, who actually does have a question for you and a little bit she loves she's a little bit of an Anglophile and she loves football and all that. And she there's a chant in Ted Lasso. There's a character named Roy Kent. And the chant is, he's here. He's there. He's every fucking where Roy Kent Roy can actual chat for, like, real players. And I just love that chant. He's every fucking where where I can. Yes.

**Leslie Garcia Bowman** [00:37:39] Yeah, they come up with some brilliant stuff, these football fans.

**Gillian Pensavalle** [00:37:44] It's like such a scene at those games. Like, I think people are like trying to make it the same thing in America with, you know, soccer. But like, they it's such a scene there.

**Leslie Garcia Bowman** [00:37:54] We're watching the the England final the other week and one of the guys in the cast, I don't know how he did it, but somehow he managed to turn a bunch of lyrics from the 1949 musical South Pacific into football chants. And they worked perfectly. Mm hmm. Consider how you doing this. Yeah, he was shouting and screaming until we lost. And then he was silent

**Gillian Pensavalle** [00:38:24] and then he was silent. Yeah. OK, Valory is asking, what is your biggest pet peeve?

**Leslie Garcia Bowman** [00:38:31] Biggest pet peeve. Oh. Oh, that's a tough one. I could I could give you, like a basic

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answer and be like when people are on time, I was five minutes late to this, so

**Gillian Pensavalle** [00:38:46] that doesn't count tech issues, time zones

**Leslie Garcia Bowman** [00:38:53] do I have one. What's something that annoys me? Oh, this annoys me when you've got your headphones on and you're clearly in your own chill space and people start like tapping you on the shoulder and trying to talk to you.

**Gillian Pensavalle** [00:39:06] Oh, my God. The worst

**Leslie Garcia Bowman** [00:39:09] This is this is not the time.

**Gillian Pensavalle** [00:39:11] There are some times where I have headphones on and I'm not listening to anything like that because I want to be aware with what's happening. But it's sort of a signal. Don't talk to me. And they never listen. What is that

**Leslie Garcia Bowman** [00:39:21] that. Yeah, I feel like that's a universal signal. if the headphones are in and you're on your own, that's like a give me my space kind of vibe. Yeah.

**Gillian Pensavalle** [00:39:32] The other day someone I had headphones in, but someone I could tell it was they were late for something and they needed directions and I happily gave them out. But that's different. That's like. Yeah, to me that was, that was a little bit of a different thing.

**Leslie Garcia Bowman** [00:39:44] So if you approach someone and they see you and they take a headphone out, then, you know, that's by the signal. If I'm listening to music, I can talk. Right. If they keep them in the song. Not now.

**Gillian Pensavalle** [00:39:58] Not now. What is so important, stranger?

**Leslie Garcia Bowman** [00:40:00] Nothing.

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**Gillian Pensavalle** [00:40:01] Nothing is the answer. Liz would as being a pre show routines, Liz wants to know what your preshow routine looked like or looks like for every show.

**Leslie Garcia Bowman** [00:40:11] I kind of set my routine based on when sound or wardrobe department soever come to see me. So I don't really have a routine. But if I know I need a certain part of my costume on my microphone by this call, then I always make sure I make that moment. Everything else is just kind of I hang out, I maybe play music, I brush my teeth at the five minute call. Yeah, that's about it.

**Gillian Pensavalle** [00:40:43] What about stretching though. And like warming up and stuff.

**Leslie Garcia Bowman** [00:40:45] Oh well yeah. And yeah. UK it's we have different rules than in the States because in the States you just show up at the half hour call and then you get ready. But here you have to be. It's in the equity rules that you have a company warm up at six p.m. at seven thirty show. So, so all come in at six o'clock and we do warm up together as a company, physical and vocal for half an hour. And then. Yeah, but. I just you know, I don't really stretch or anything, I just

**Gillian Pensavalle** [00:41:18] really?

**Leslie Garcia Bowman** [00:41:20] No. it depends on the show. Like for Hamilton, what I do, I would just I would just make sure that my right hamstring was warm and then I was. That was it. I'm ready to go. Because I do a little like half split thing in my shot, so it's like if I can hit that mark, then I'm fine, because by the time we get to Yorktown, we've been dancing for ages and we're hot and sweaty. So it's fun. But feel like the show I'm doing now, South Pacific, I don't I could walk in two minutes before the show starts and do the show. So no pressure required. I could I could just put my costume on and go on.

**Gillian Pensavalle** [00:41:52] And that's a you thing, though, right? Like, that's

**Leslie Garcia Bowman** [00:41:55] just everyone's different. Some people need to do that. The whole regime. I know I could just walk in and do it. Other shows, maybe not. But for this one. Yeah.

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**Gillian Pensavalle** [00:42:05] Yeah. I could see how for a Hamilton you'd maybe want to make sure certain things are moving. Yeah. Or I don't know, like if your collarbone is protruding

**Leslie Garcia Bowman** [00:42:17] from your shoulder. Yeah.

**Gillian Pensavalle** [00:42:19] The little things like can you

**Leslie Garcia Bowman** [00:42:20] see this little. Can you see it sticking out.

**Gillian Pensavalle** [00:42:22] No but I saw it. Oh yeah. A little bit. Oh I saw you like after we were talking about it like kind of rub. Just touching it. Yeah. Just to make sure

**Leslie Garcia Bowman** [00:42:30] it's still there. Yeah.

**Gillian Pensavalle** [00:42:38] So just to be clear, please take care of yourselves out there, don't dance with broken bones, don't do anything with broken bones, actually, OK? Next week, I'll be back to finish up my conversation with Leslie Garcia Bowman. He's taking more questions from the Patreon Peeps, telling us about the things that are inspiring him right now, sharing stories from the first time you saw Hamilton and lots of fan appreciation. So until then, stay safe. Stay healthy. I love you. I'm G. Pen.

[00:43:40] 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

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