

THE HAMILCAST

EPISODE 289 SHARON ROSE 2 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, friends, I'm Gillian. Welcome back to the Hamilcast. We're picking up this week with Hamilton West End's current Eliza, Sharon Rose if you missed Sharon's first episode, definitely go back and check that out. You'll hear Sharon talk about how she came to the West End. It's kind of a crazy story. Plus, getting back on stage after 15 months away and how important it is to check in with your mental health, especially when you're on a show like Hamilton. Plus, we talk about Jingle Jangle, which we're getting to more in this episode. So if you're all caught up let's just dive right back into it. Here is part two of my conversation with Sharon Rose.

Gillian Pensavalle [00:00:56] So let's go back to when you were you weren't listening to Hamilton because you were too scared to because you wanted to love it, but then you felt like you would want to be in it and then that wasn't going to happen, right? Well, then Dreamgirls, right? Where at the Dreamgirls audition and then Hamilton called. So, you said Hamilton called. So tell me, like, were you? You were listening to it a little because you realized you liked it and then you were like, No, I can't keep doing this.

Sharon Rose [00:01:19] So just after I think I was just up now, just before the Dreamgirls audition, I had decided to listen to the Hamilton album in full, and I was like, I'm going to do this. I know I'm never going to get it, but I'm going to do this because people keep saying it's beautiful. And I was like, Whatever you have, whatever, like people always say these things and I'm underwhelmed. I grew up in a very musical family, so were very particular about things, and we listen to every tiny detail. And I started cleaning and I put my earphones in and I listened to the Hamilton album and I had my hoover in my hands, my vacuum cleaner in my hands. And I remember when it hit forgiveness, I was on my knees with the hoover in my hand, just weeping, leaning on this hoover. And I was like, OK, well, it'll make sense. Now it all makes sense. Then I went into this Dreamgirls audition. I didn't get it. I was heart broken. And

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then Hamilton called, and we're like, Hey, we're looking for someone to join the original cast of Hamilton. And I was like, What? And I was like, Yeah, OK, OK.

Gillian Pensavalle [00:02:33] They called you directly.

Sharon Rose [00:02:34] No, they call my agent. And yeah, it wasn't just me. It was like me and a few other people auditioning. And I went in, I did one call, I did another call. And by the way, they would send with like four or five days notice. They would send this like all the sister stuff, including all the harmonies, because I was going in for Stand-By, which was to cover all three sisters. And so I would have to learn like all the harmonies and I was like, Yes, OK. Because Tina Fey said, Just say yes and figure it out later. So that's what I was trying to figure out how to do. So.

Gillian Pensavalle [00:03:10] Absolutely

Sharon Rose [00:03:11] I did that. I got into the room and then that voice, that voice became louder and louder. The more I spent time in those rooms, that voice just telling me, You can't do this, you can't do this. There is no way I got to the final round of auditions and Alex Lacamoire was in the room. I think that time was at that time, someone important was in there. I mean, everyone there was already important, but someone like incredibly close to everything was in the room and the voice was screaming

Gillian Pensavalle [00:03:45] You can't hear anything else. It's like the only thing.

Sharon Rose [00:03:47] I could not hear anything else, and I didn't get it. I didn't get it. And they told me afterwards that she was clearly very nervous. And and and that's the reason why we can give it to her. She just she just wasn't. She didn't seem like she could handle being in the room and I was like, OK, debilitating. There was a reason why and I was in that room, but I wasn't thinking about that. I was just thinking about how terrible I am for this job, by how imperfect I was. And that lost me a great opportunity, and obviously I was just in bits. But then a few weeks later, maybe a month, they called me again

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and they said, Come back, we really want to see you, but just figure that shit out. I think we made it not so much in those words, but they were like, figure that shit out and then come back. And I was like, OK. So I just I was like, Boom, boom, boom. Working with some people, just talking to some people, just having some stuff go on about my head, just doing learning about breathing and just connecting. They sent me the songs. I was like, No, I don't need them. I already know them. We got into the room. Then that's when Lac was there and he comes up to me and he goes, OK, Sharon, you sound great. Why don't you try this? And he started playing something and I was like, OK, OK, OK. Yup. Yup, yup. And it was just this. It was such sorry, there's an ice cream van.

Gillian Pensavalle [00:05:16] Oh, that's OK. And when you hear sirens out my window, it's OK. OK.

Sharon Rose [00:05:20] But yeah, so Lac was like, OK, can you do this? Can you do that? And I was like, Yeah, OK, yeah, I think I can. And we were just like playing around with a few things. A few of them, I didn't get a feel, so I did get and that was OK. And I, for some reason, I was OK, and I didn't understand why. For some reason, even the stuff that I wasn't getting, even the notes I wasn't hitting, I was like, You know what? That's fine. That's OK. Whether or not I get this job, the fact that I got into the final got to meet Alex Lacamoire and got to meet Tommy. Oh my God, I was just I was like, This is something I could never have imagined. I'm grateful for this moment. I don't need any other moment. I don't need anything else. I left that place and they were like, Right, and thank you so much, and hopefully we'll see you soon. I didn't hear back for a while. Girl, I was. I was in bits because I said to myself that I don't need anything else, but you know, you don't actually really believe in it. Yeah, course. You want the job. I started going to audition for another job. I was dressed the day I got the job right. I was dressed in this like weird, glamorous outfit and I was going to audition for another job and it was like a job I didn't really want. And I was like barefoot on the underground, trying to run for this audition. And I got there. I did the thing. I took my heels off when I was walking barefoot across London, which is very dangerous. And I got to Angel Station. I received a call from my agent and she was like, You sit down. I

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was like, Well, no, I'm in London, I'm in central London. Just finished the audition. They were like, OK, they want you to start Hamilton in two weeks. When I tell you the people in Angel by Angel Station. At that point, there's a Barclays right there. There was a florist right next to me, She musta thought I was crazy. Yeah, because I screamed. I ran up and down barefoot in a ball gown. People were like, What the hell is this crazy chick doing? I said, You all don't know the blessing I just received, so don't look at me for now. Just give me a second. I did. Like, I basically worked on and did a black church praise dance in public. 1000 percent

Gillian Pensavalle [00:07:40] At Angel Station

Sharon Rose [00:07:40] Station, at Angel Station, and I said you because my angel has been at work.

Gillian Pensavalle [00:07:47] Yes. Oh my god, that's that's incredible. That's incredible.

Sharon Rose [00:07:53] I know, I know, and I keep telling people I literally had like seven pounds in my bank account. Enough money to go to the audition and come back. And then like, shut my windows. Not have any money for rent. You don't have any money for anything. And basically, like, I didn't have anything. And then they called me to get Hamilton and I was like starting in two weeks so I could pay my rent for the next month. What?

Gillian Pensavalle [00:08:19] Yeah.

Sharon Rose [00:08:20] Are you kidding?

Gillian Pensavalle [00:08:22] Yeah, yeah. Oh my god. So what was that first day like? I mean, and then because then they cast you as standby?

Sharon Rose [00:08:31] Yes. So one of the wonderful ladies Hamilton was leaving and to go to do another show in Switzerland, Sweden and Sweden, and she was going to do something incredible, so she had to leave halfway. And I joined, and when I tell you I was shitting a brick.

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Gillian Pensavalle [00:08:51] Mm-Hmm.

Sharon Rose [00:08:52] When I walked through those doors and I was rehearsing by myself, by the way, with the director, the M.D. and the resident choreographer like. It's just me with these three heavy hitters in the West End, like in a rehearsal room and they were like, Right, OK, so this week you're going to learn Angelica and the next week you'll learn Eliza. Then the week after that, you're going to learn. Peggy, ready? I was like, Yeah, okay, let's go.

Gillian Pensavalle [00:09:22] Yeah.

Sharon Rose [00:09:23] And I there was a distinctive memory when I was getting ready to to get on stage actually my first performance, and it was as Eliza and I was playing against next to Jam, who is the Hamilton in L.A. right now. So happy for my brother. Incredible. And with Cleve September, who was playing Laurens/Phillip at the time, was wonderful. And I remember we were doing the Philip death scene. We were rehearsing that and I started hearing the voice again. And this is where I like to anyone who's listening, who's ever heard that voice is telling you you're not good enough. I really need you to remind yourself that there is a reason you are in that place. Because I was standing in the spot, I was standing on the stage and still that voice was telling me, You don't deserve to be here. So just every single time you hear that voice, stop for a moment, look around and say, Hey, this is where I need to be. I was doing the scene and I was getting it wrong because I was nervous, right? Even though I knew it. I knew all of that. But I was getting it wrong and I was nervous and I literally stood up and just started to walk away because everything was too much. It was just too much for me. And I remember Cleve just grabbing my hand and pulling me back in. Jam, putting his hand on my back and going, Let's do this, it's OK. You've got this. Oh, and we did the rest of that scene. And my God like that show, that first show was just overwhelming. If you've ever met any of the London cast and the original team, you know what a family they were and and because of that, they have caused every other cast here in London to be such a family. And we're grateful for that because they were so unified and they are so unified. And to this day,

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we're still in group chats together, and I will never forget the moment that they pulled me back in and said, You've got this.

Gillian Pensavalle [00:11:31] Yeah, to have that, that family really supporting you in every sense. I mean, yeah, to not feel frustrated. I mean, there are people who say, like the clock is like, Let's go, let's just, yeah, yeah, it's never like that didn't even enter their minds. It was like, Let's we're doing this. We're a team. All of us right now, family, we're doing this scene. It's really hard. We're going to do it. Yeah, like, it's a safe place for you to do that.

Sharon Rose [00:11:57] It was it. Just from the moment I stepped in it, it just felt like such a safe space. And I really wasn't expecting that because these were people over the years from my learning when I started, you know, trying to figure this shit out and learning on the job. These were people that I looked up to and I started to go, Oh my gosh, I want to follow your career. I want to follow your career. You're someone I look up to. You're someone. Oh, my goodness, who is affected me in such a positive way. So seeing all of these incredible people that I've been looking up to in one room was overwhelming. And to join that room being this like nobody from room down stakes in Essex and all of a sudden just being in this room with these incredible people. It was a lot. But for them to like, embrace me in the way that they did was just more than I could imagine.

Gillian Pensavalle [00:12:45] And people don't always know what what those little I mean, I bet jam and cleve and think it was the biggest deal to you. It was just part of what they would do for anyone. But like, that's why you don't always realize what these little levels of kindness can do for someone else like it. It changed everything for you.

Sharon Rose [00:13:03] Absolutely, absolutely. And for me, like I've never been happier than having been stand by and being led by such incredible leading ladies and leading men like it was just it was getting back into school again, like I was learning again. I was studying at the feet of Rachel John, studying at the feet of Christine Elliott, a study at the feet of Rachel Ann-Go this these phenomenal humans who taught me so much and then learning from Giles Terera, learning from jam like you will

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like. Honestly, it was like I was at school and I learned so much from them.

Gillian Pensavalle [00:13:44] Yeah. Have you read Giles book?

Sharon Rose [00:13:45] Yeah, yeah, it's incredible. It's so good.

Gillian Pensavalle [00:13:49] I mean, it's it's required reading. Not just for actors, just I keep saying this. It's just like for people. You don't have to be an actor to be interested in it. It's it's fascinating to me.

Sharon Rose [00:13:59] Absolutely, absolutely. For life, like there is just he, he has taught me so much in general, and I think every single person who gets an opportunity to read this, please do, because it's just so illuminating. And he's just such a wonderful writer as well.

Gillian Pensavalle [00:14:19] Yes, I kept telling him that when he was on, like, here I was like, Wait a second. So these are just pages from your you didn't flesh it out. Like, this is what you were writing in the moment you didn't like. Add anything he was like, That's just, yeah, that's just I was like, Wait a second, you're a phenomenal writer that that honestly was that was what your journal read like. I mean, that's yeah, that's he's amazing.

Sharon Rose [00:14:39] He's just incredible.

Gillian Pensavalle [00:14:40] His endless curiosity, like, that's what it's about for people. It's not just, yes, it's an actor's journal. That's great. If you're an actor, it's definitely required reading, but just this endless curiosity and life like, that's just so, such a valuable trait to have. Not everyone has it, and sometimes it can be hard to say like, Well, wait, why is this happening to not just react to this person's being horrible or this feeling just like curiosity is like super valuable,

Sharon Rose [00:15:08] especially as an actor. Yeah, it's so valuable because like, we never stop learning, right? We never

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stop growing. And any time an actor feels like they've gotten to a place where they know everything, that's such a thing. Your place and to see someone at Giles's position, right, for me, every time I see Giles, for me, he's a celebrity like he's here in the UK, like he's all like black. He's on a Denzel Denzel on stage like he has for us. And to see someone at that level, to still be learning, to still be curious, to still be growing. I'm like, I'm going to be like you when I grow up, I want to be I want to be hungry and constantly in need of something fresh, something new, something that will excite me so that I can grow even more. I'm just, yeah, I'm in awe of him. I saw him the other day, OK? He came to our rehearsal because he was going to come and watch the show, and I think he must have been freaked out by me because I hadn't seen him for the whole 15 months. We had had a few conversations over Zoom, but I hadn't seen him in the flesh and I was just staring at him for a whole like ten minutes. And he was like, OK, here you ok. But I was like, I just adore you. I just adore him. Yeah, I just look up to all of them so much.

Gillian Pensavalle [00:16:27] Yeah, these full circle moments, because he is now the Chris Jackson, because he had that story about when Chris Jackson came to a rehearsal and everyone was sort of in awe of him. And like all the presidents in the room and see, Jack is here and now it's like, Oh my God, Giles, oh my God, Giles Terera is here.

Sharon Rose [00:16:42] Yeah, oh my God. Exactly. That's what it was like. Like the whole room. The whole room not stood still, but we were all like the whispering. That's that everyone was so nervous and excited for him to see them performing because he is just so inimitable.

Gillian Pensavalle [00:16:58] He truly is.

Sharon Rose [00:16:59] Just him.

Gillian Pensavalle [00:17:00] Yeah, absolutely. Sharon, I know we don't have a ton of time, so before we run out of it, I want to ask you, are you ready to take some questions from the Patreon peeps?

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Sharon Rose [00:17:12] I am ready to take questions from the Patreon peep. Let's go

Gillian Pensavalle [00:17:42] Let me tell you, they are so excited. Well, so many of them have seen you already, you've been back on stage for like three days. So, so many of them have seen you.

Sharon Rose [00:17:51] It's crazy to me. Thank you guys so much. Thank you.

Gillian Pensavalle [00:17:54] So Amit is saying not a question, but I just want to say I saw her as Peggy/Maria and she was incredible. Can't wait to see her Eliza in 2022.

Sharon Rose [00:18:01] Oh my god, so excited. Thank you so much.

Gillian Pensavalle [00:18:04] Maria saying, I adore the evolution of Eliza from a little girl and helpless to a strong woman and who lives, who dies. Could you talk a little bit more about it? How do you manage to get through a whole life in a couple of hours?

Sharon Rose [00:18:15] Oh gosh, that's one thing that that has been a long journey. Like working with Tommy. Working with all resident directors. And just learning that. And this show plays a lot with time. Obviously, we sing about time a lot, but it plays a lot with time. So within this short space of a song, figuring out as an actor how you can go from being 15 to being twenty five and then going from twenty five to forty five with like eight kids and, you know, having lost a child and all of these things. And so I think it's something that we have been like discussing over the years just about understanding that that you could change in three minutes. You could grow in three minutes as an actor. And how do you interpret that? So we tried so many different ways and we found a few that worked. So it's just about experimentation, trying and being open as an actor and just kind of being willing to to go with the flow. It's really been an interesting challenge. This is man, I hope that answers your question.

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Gillian Pensavalle [00:19:26] Absolutely. Rob is asking, what is your favorite moment in the show to witness from off stage or the surround or otherwise while the spotlight is on someone else?

Sharon Rose [00:19:34] Oh, I have so many. I have so many. One of my favorite moments is in Room. I love watching our Burrs just just like, take over that stage with so much like this frustration and I don't know what it is like angst, whatever it is that the Burr carries in that moment just excites me. And I would love to to play with that

Gillian Pensavalle [00:20:03] Burr is my dream role in the show, too.

Sharon Rose [00:20:05] Oh my God

Gillian Pensavalle [00:20:06] If I ever could in some alternate universe like, that's amazing.

Sharon Rose [00:20:09] Listen, we like we were just laughing about the idea of doing like a swept version of the show with the cast, and we were like, Oh my God, I would love to play, but that would be my shiz. But anyway, one day. Yes. OK, I love satisfied. I love watching all my sisters do satisfied. It's just such a beautiful, vulnerable moment. And I have so many. I have too many.

Gillian Pensavalle [00:20:33] Yeah, yeah, yeah.

Gillian Pensavalle [00:20:34] That's fair. I still, I mean, yeah, audience members as viewers, Nicola says. So how was Thursday night for you, Sharon? That was your first night back. She says, what was that crazy atmosphere like as a performer? Having watched the Hamilfilm a lot since last seeing it live, I really noticed that there are a lot of different vocal choices on songs. How does that process work in terms of input as to how you sing a particular song and have the letters ever really caught fire because it's close tonight?

Sharon Rose [00:21:05] Oh my god. No question loves so much. OK, so Thursday was incredible. First, it was just it was beautiful.

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I can't even express to you how amazing it was to be in that room, because the truth is, we hadn't heard that many people in one room for a very long time because some of us, it was the first time they've they've ever because a lot of them were doing West End debuts. So it was just it was phenomenal to be in that room and to know that there are people debuting. And the first year they've ever done is Hamilton. And people are doing like long standing ovations. And so it was just beautiful to see all of our young brothers and sisters enjoying that moment. And that moment really was for them and for them to experience what it could be like to really do a show that is this beautiful and and connects to people in such a beautiful way. And so Thursday night was magical. Oh gosh, what was the second part

Gillian Pensavalle [00:22:03] about your vocal choices? So, she says, I noticed there are a lot of different vocal choices from the Hamilfilm. How does that process work in terms of input as to how you sing a particular song?

Sharon Rose [00:22:12] I mean, I feel like that's something that's in the nature of the show in itself. I think the creatives are so wonderful in that they, and I'm not just saying this because I know they're going to listen later, but they're so wonderful in that they they specifically choose people who are different every time to play these roles. And because they know that to hear it and another voice gives a different interpretation. And that's very important. What if Eliza was a black woman? What if Eliza were a woman from the Philippines or what? You know what I mean? Eliza could be any one of you. And so we need to hear in every one of your voices, and those vocal choices differ from the amount of people that have played it and whoever is playing it in that moment. And so, yeah, I think it's really important to have different vocal choices, and those vocal choices will always depend on the person playing it. And for me, that shows how incredible the writing is. And it also shows how wonderfully connected our creative team are. They've got their ear to the ground and they're willing to listen and to be open. So I heard that says that part of your question.

Gillian Pensavalle [00:23:25] Yeah. And also, just like we've heard, you know, from Lac or Kurt Crowley or Ian Weinberger, there is a conversation. And if that the vocal journey or the

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vocal choice doesn't make sense, you're not just like riffing for the sake of riffing.

Sharon Rose [00:23:37] Exactly.

Gillian Pensavalle [00:23:38] You have that creative license to do something if it feels like you know you want to go up to the room or you want to do this, like, that's fine. But Lac isn't going to say, Oh yeah, just like, totally, you know, start riffing in Burn. Like, that's not really going to work. Yeah. So they work with you.

Sharon Rose [00:23:53] Exactly. And the story has to be honest and true in that moment. And a lot of times, like riffing to the gods is an always honest and true. It's just an expression of how amazing you are, which is great. But that doesn't always tell the story. And and it's so important to tell a story with this, because otherwise you miss it or the audience will miss it.

Gillian Pensavalle [00:24:13] Exactly.

Sharon Rose [00:24:13] So, yeah, I think it's wonderful that we get the opportunity to all be different if we wanted to be.

Gillian Pensavalle [00:24:21] And then lastly, have the letters ever really caught on fire because she says it looks pretty close on Thursday.

Sharon Rose [00:24:28] I mean, how are you? That is a source of constant anxiety for every Eliza every night. And yeah, I mean, there have been a few times where I maybe I was like shaking so much. I I switch like I turn the fire off because I was shaking so much like holding the letter and I was like, Oh, no, there's no fire there anymore. Oh okay, I guess I'll just keep singing the song. Or at times it will just it's just a tiny bit and then like, go off by the time I bring it forward, like it just differs every single day. But if you're lucky, you get a really great fire and then it will keep burning inside the bucket. And then that is glorious.

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Gillian Pensavalle [00:25:11] Yeah, because it looks. Yes, totally, because you could see the smoke and the flames. Yeah, yeah. If it falls just

Sharon Rose [00:25:18] just right.

Gillian Pensavalle [00:25:19] No, we haven't. We haven't really gone into detail about the letters in a while on the pod. I mean, what was that? Because I would be a nervous wreck about it on a daily basis. On my day off, I'd be saying, Oh my God, tomorrow I have to burn the letters again. So it would just consume me. Can you just like, maybe walk us through what it was like that when they're like, OK, so Sharon, let's talk about the letters like, here's how this works, because you do have to be aware of it, but you also have to be in the moment of Eliza what she's going through. So can you talk us through like exactly like what your thoughts are like? OK, so I burned this letter and I put it here like what is like, what's the choreography? Essentially?

Sharon Rose [00:25:56] There is so much like there was like a lot of people don't even realize like we first of all, the ensemble have to place it in a position that means that I don't have to lean to fall forward or to fall back. Otherwise, the letter will be, will be too far away for me to to put into the bucket

Gillian Pensavalle [00:26:17] so they have to place the bucket in a certain place.

Sharon Rose [00:26:19] She has to be in a perfect place and also in the perfect position. That's like directly diagonal to where I'll be kneeling, which is which can be difficult because sometimes when you're in the moment, you kneel in the wrong place. And so it's just, ya. So that's something. And then so we had to work out, what's the best way of lighting this piece of paper? Is it sort of directly horizontal or is it diagonally that you need to to place it because it can light quicker when it's diagonal and sort of like the fire will climb up the letter? And you also have to think about how long you're holding the metaphor because the letter might burn too quick and burn your hands. So you just need to be incredibly aware of that. And

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then also hold on. There was something else. Yes. You also need to be careful because if you burn it too much, too quickly, the smoke will rise and choke you midsong.

Gillian Pensavalle [00:27:22] Oh my God.

Sharon Rose [00:27:23] Which has happened a few times to me.

Gillian Pensavalle [00:27:26] Yeah, of course. I mean, how much control can you really have over a flame and smoke?

Sharon Rose [00:27:30] I mean, exactly like and it's it's in the middle of when you when you're burning it, it's in the middle of that place where there's no real time to breathe. No real time to like to to swallow any spit like you. You just don't have any time to do anything. So if you inhale any smoke, you've just got to figure that shit out, like because otherwise you'll get choked or whatever. And so, yeah, it's it's a lot of things to think about and just be as understanding as you possibly can whenever you go watch the show because Eliza is thinking about a lot in that

Gillian Pensavalle [00:28:05] Oh my god. So it's it's there are on certain lyrics is when you're burning them, it's not. It's like it's all planned and timed out.

Sharon Rose [00:28:12] Yeah, yeah. So it's that first it's that first Burn where where you're on your knees, that's when you you, you light it and then it's usually at the world has no right to my heart. That's when you let go of the letter. Put it in the bucket. The world has no place in.. They don't get to know what I said. I'm burning the memories, burning the letters. You pick up the rest of the bunch of the letters, letters that might have redeemed. You forfeit all rights to my heart. You forfeit the place and I'll bet you'll sleep in your office and point to the office. I don't think everyone does that. I think I just maybe made that up. Or maybe I'm making that up. Can you sleep in your office instead with anything? The memories of when you know you sleep in your office instead with only the memories dashed them into the bucket of when you were mine? Now this is a thing that standing up, you're not allowed to like, lean on anything. This is the moment the directors always say this is

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the moment where Eliza, in her own strength, just rises like a Phoenix through the ashes and and she she doesn't need any help to stand up. So what you need to have figured out among all of that is to get the dress off of your shoes.

Gillian Pensavalle [00:29:23] Oh, because you've been kneeling. Right? Of course

Sharon Rose [00:29:27] Yes, because you've been kneeling. So you need to move that dress and make sure you can stand on your own without the dress falling out of place without the dress catching in your shoe. And also without holding on to anything.

Gillian Pensavalle [00:29:40] And what if you're like foot fell asleep or something? You just get up anyway? Do you just deal with it?

Sharon Rose [00:29:45] OK? You got to figure that out. If I do that or you're like pulling yourself onstage, are you going to do? Yeah, you got to figure that out. Yeah. So she is thinking about a lot

Gillian Pensavalle [00:29:56] yeah, that is. And there's also like stuff in the bucket so that the flames don't get to it right? Isn't there some like some kind of flame?

Sharon Rose [00:30:03] There's like, we've got some sand in there. Yeah, it's fine. It's fine. Yeah, nothing's happened yet. Touch wood, no one's been hurt. And we always have a fire marshals. We always have stage managers on hand. So watch what's going on. And they've always got like a little spray thing to come and collect if things are too hot and they can stop the show at any time. So it's like,

Gillian Pensavalle [00:30:26] I love the deep dove correo of Burn and the letters, and

Sharon Rose [00:30:30] you're welcome. I'm surprised you haven't done this. You've done three. That's crazy. Yeah.

Gillian Pensavalle [00:30:33] Well, we've talked about it a little. I mean, like Lexi Lawson, I remember, oh, I think I saw

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her in person. She was like, Oh yeah, I forgot the letters today. It was like a two show day, and I saw her in between shows and because I was going to see the show before and I was at the theater for something, and she ran up to me and I was like, Who is that? She was like, Gillian. I forgot the letters. I was like, What did you do? She goes, I did this song like, I just she just like she said that she used it. She was just talking to because that was that's where that would be enough is. And so she was just sort of acting to Alex as if he were there, like where he was sitting the last night, like she just made the most of it. But because that's the other thing, do you bring out the letters like, you hold them?

Sharon Rose [00:31:12] Listen.

Gillian Pensavalle [00:31:13] They're not just like sitting there for you.

Sharon Rose [00:31:15] Oh my god, yeah, you bring them in. I mean, we're fortunate here in London. Our stage management will always be like, Here's the letter. Here's the here's the lamp. And they always hand it to us. But my god, my god, that sounds like the most nerve wracking thing. Big up to her. Oh my God. Big up, Lexi.

Gillian Pensavalle [00:31:32] Yeah, she's incredible. But yeah, we've talked about it, but it's just it's I just love everyone else's perspective and I love it. Like just a really deep dive into like, OK, so yeah. And as you're saying it, I'm like, Yes, I can see Philippa Soo doing it in the Hamilfilm, you know, it's like that.

Sharon Rose [00:31:48] Yeah, I love that. Yeah, me too.

Gillian Pensavalle [00:31:51] So I'm just asking. We know that Eliza has to sing a lot during the show, and we also know that Eliza is going through a lot. How is it to be Eliza on a physical and emotional level? How hard is it to get into the role regardless of your own emotional state? And how hard is it to leave Eliza on stage after the show? So we talked about this a little bit, but if there's anything more you want to add,

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Sharon Rose [00:32:12] yeah, I mean, that's so much about so much to do with with what you carry as an actor, but also Eliza. I don't know if y'all know, but Eliza is singing top lines throughout the entire show.

Gillian Pensavalle [00:32:24] Yep.

Sharon Rose [00:32:24] Like the, she's doing background vocals, top lines throughout. So by the time she gets out, she tired. OK, she is drawn and shattered. And so, yeah, it is really it is really hard to to to leave everything on stage and not to go away and think, Oh, woe is me and sort of feel sorry for yourself and and all of those things. But I think, like we said before, it's about finding those things that center to you and finding those things that ground you. And when I say ground you, I don't mean because, you know, you've got to be careful because you've just got a lot on your plate. And you've done so much. So yeah, she yeah, she's going to leave on stage. But but you have to like you must learn to do so. Otherwise, you burn out really quickly. It's easy to burn out as as Eliza as any character on that stage, but it's easy to get out.

Gillian Pensavalle [00:33:20] Yeah. Ashley's asking, What's one lesson? You're Hamilton experience has taught you that you think everyone should learn.

Sharon Rose [00:33:26] There are so many, so many lessons. But one of the main things for me is that this is a marathon, not a sprint. You know, it's OK to have sprint moments in life. It's wonderful to have sprint moments. But yeah, I, I believe, enjoy every single moment that you have in life and and just know that it may be long, but it's also incredibly beautiful. I've said a lot of things. Then I'm not sure that they made me made much sense. They may want something.

Gillian Pensavalle [00:33:58] They made complete sense. Absolutely. They did.

Sharon Rose [00:34:00] OK. All right. Yeah. Life is a marathon, not a sprint. Take each day as it comes and enjoy each day as it comes. Yeah, I think that's what I've learned.

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Gillian Pensavalle [00:34:12] OK, here are some non Hamilton questions. OK, Susan Marie says I'd love to hear more about B Major, especially about how it is set up to be inviting to children and teens of all levels of experience. What's the key to making online classes for newcomers inspiring, not intimidating? It sounds like such a wonderful project. So can you tell the listeners what B Major is before we answer Susan Marie's question?

Sharon Rose [00:34:35] Yeah, so so B Major is something that a friend of mine and I put together over the lockdown period where we just wanted to bring the sounds of the West End together with with people from all over the world because they just didn't have that opportunity at all before beforehand. So we've worked with some incredible students in Switzerland. We worked with some wonderful students in Dubai and in the UAE just to get to meet their favorite West End performers. And it's hard to to not make it intimidating because I think especially when you're a huge fan of someone you feel like, oh gosh, and online teaching platform, here we go. I'm going to get to see the face of this person that that I've admired for so long. But I think it's about getting out of your own head, getting out of your own way, which is what we've been talking about for these last few hours. Like, get out of your own way and just join and enjoy yourself. You never know what lessons you'll learn from from meeting these people and a lot of them, all of them actually are just wonderful and super down to earth and want to get to know you. That's the thing. And and so, yeah, that's that's what B major is, really. That's what it was. Mainly, I feel like we haven't been able to do as much at the moment because everyone is just rushing back to work and there are so many things going on. But hopefully soon when things are regulated, we'll be able to get back up again and people all over the world can meet their West End favorite West End performers.

Gillian Pensavalle [00:36:06] Yeah, and that's really amazing that it's, you know, for younger people to and people of all levels of experience, you don't have to be a young person to have not all the experience in the world. And that also, you know, we were just I was just talking about this with Stevenson. Like this idea of what if I haven't trained for all these years? Then like, I have no right to be here? and we're just like

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allowing yourself to just pursue an interest. Without any, you know, like

Sharon Rose [00:36:32] Exactly without without thinking, Oh gosh, now they're expecting me to be this like person who's interested in musical taste. But actually one of our main focus as a teenager was to sing for confidence, dancing for confidence, playing an instrument for confidence. Because, you know, like I said, I struggled with anxiety my whole life. And if I had someone when I was younger, just sort of say to me, Hey, how about you try playing tennis to help relieve that frustration, I would have been like, Yes, please, I need something to to exert all this energy. So we do that a lot for some of the younger students who are little bit shy at school and don't really know how to meet friends and things like that. And people and we just use those skills as performers to to help them along the way.

Gillian Pensavalle [00:37:16] That's so wonderful. Jada says, I want to say that my eight year old daughter has watched Jingle Jangle no fewer than 50 times. It has eclipsed sorry peeps Hamilton as her favorite musical.

Sharon Rose [00:37:29] Oh my gosh.

Gillian Pensavalle [00:37:31] Jada just says thank you for being part of such a magical project.

Sharon Rose [00:37:35] Oh my goodness. Thank you so much, Jada. I really appreciate. I'm so glad she's enjoying it, and please keep listening to it and keep watching it every Christmas, I know my family going to be sitting down to it every time we have a winter barbecue.

Gillian Pensavalle [00:37:49] Oh my god, I love that. Can you maybe just talk just a little bit about what that experience was like on set to be around route to celebrate Blackness, as you were saying, and just to be walking around representing the colors of your country? Like what was that feeling like?

Sharon Rose [00:38:04] It was like, Gosh, this sounds super cliché, but it was just one of the best experiences of my life.

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And we sat at the table read, and you know, it was Forest Whitaker. It was Phylicia Rashad. It was Keegan-Michael Key. It was Anika Noni Rose, the people I have watched and admired my entire life. And and it was it was so much more than I could handle, so much more than than anyone could ever explain. And I remember I tell the story so many times. I don't know if I'm allowed to, but I'm just going to tell it anyway. Tell it. But I remember we were in the workshop and I hadn't gotten the job, but at that point we were doing the workshop for the movie, just trying to put it all together, and the writers were still building it. And I got to be in that room and I was like, Wow, this is incredible. I write stories. I might learn something from this, and I learned so much from it as well. And we were sat there and the director was like, Sharon, do you mind just laying down some vocals for this song is called Make It Work? My friend Stephen has just written it, and I was like, Yeah, sure, do know who Stephen is. And I was like, OK, let's just sing it. And I sang it. I played it down and I, you know, made some vocal choices or whatever, and they really enjoyed it, and they were like, OK, let's send it to Steve. And I was like, OK, Stephen. They were like, Oh, sorry, it's John Legend. We call him Stephen because that's his name. And I was like, Oh.

Gillian Pensavalle [00:39:41] Oh, wow.

Sharon Rose [00:39:43] What do you mean? And just as they were telling me that like they like he called or something and was like, I love it. That's the demo that we're going to keep it like that. And then in the final recording, the any can Rose did like she. She used some of my choices in the recording and I was like, Oh my God, this is so exciting

Gillian Pensavalle [00:40:09] Oh, I always tell that story, Sharon. That story is incredible. Always tell it.

Sharon Rose [00:41:14] So many things just kept happening like that, they just kept saying things like, Oh oh, Kenny's just listening in, and I was like, Who's Kenny? And they were like, Oh, sorry, it's babyface. And I was like, What do you mean, babyface

Gillian Pensavalle [00:41:26] what is happening?

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Sharon Rose [00:41:28] It was just it was just insanity being in that room and just working with such incredible people. And as someone who's a writer like that, for me, it was just exciting to feel that energy in that room and that vibe. So, yeah, I'm grateful. it's pure insanity. Like, it makes absolutely no sense that these people are normal. They shouldn't be normal. We should just be able to, like, put them in a closet. And then they come out for like big events because it's crazy, but they're so normal.

Gillian Pensavalle [00:41:56] Yeah, it's a yeah, it's amazing. It's amazing. Stephenson and I were talking about this, about you, Idris Elba, because he worked with Idris Elba. Yeah, that's the other. I was like, He's awesome, right? Like, we need him to be great. He's the best. He was like, He's everything. You want him to be. And I was like, All right, cool. So I can sleep well knowing that, like Idris Elba, as awesome as we need him and want him,

Sharon Rose [00:42:14] just a regular regular guy that you'd meet down the street like. It's insane, but wonderful. And we love it.

Gillian Pensavalle [00:42:24] Wonderful. Dev is asking, What is your favorite type of pasta?

Sharon Rose [00:42:27] Oh my gosh. First of all, I love the fact that so many people have asked these questions. I had no idea so many people cared about anything I did. But OK

Gillian Pensavalle [00:42:39] People love you. They were like clamoring, Yeah, oh yeah, people were, as you can see, very excited. I told you, you're going to have a lot of love from the peeps, and it's here we are.

Sharon Rose [00:42:47] Oh, what's my favorite type of pasta? That's interesting. Oh, I'm so boring. I love a spaghetti.

Gillian Pensavalle [00:42:56] That's when a spaghetti is made. Well, I mean, it can cure everything.

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Sharon Rose [00:43:02] Hey, everything like, yeah, I love spaghetti, I love spaghetti. But lately, because I've been trying to like, fit into my costumes, I wear all I've not been having like the proper ones. I've just been having the lower fat ones which don't taste great. But it's fine.

Gillian Pensavalle [00:43:19] It's fun. It's OK. I love a good spaghetti. I mean, my last name Pensavalle, of course.

Sharon Rose [00:43:23] Oh my god,

Gillian Pensavalle [00:43:25] I'm not going to hate on spaghetti. There's no such thing as a boring answer. Lastly, Carrie is asking What's inspiring you right now?

Sharon Rose [00:43:32] Oh my goodness. So many things I'm about to say something really cheesy, but also really true. Sometimes I wake up with like random dreams of stuff, and I start to just write down my dreams and they end up being like the beginning of the screenplay. I guess, I don't know. So my dreams, that's very weird.

Gillian Pensavalle [00:43:55] That's not weird at all. My dreams are crazy. Like, I keep trying to remember to write them down, but then I do in the middle of the night and it's just gibberish, like it's even make any sense. But like, I wish I had cool, inspiring dreams. My dreams are like, I can't find my husband and he's mad at me. I can't make the plane, like all of my stress and anxiety work itself out when I'm supposed to be resting. So like, I haven't had a good night's sleep in years, so I wish I woke up inspired by my dreams. That's incredible.

Sharon Rose [00:44:26] Yes, I sometimes sometimes I am inspired by my dreams, but at the moment I'm reading so many different books. I'm reading a book about Sylvia Pankhurst, who was one of the first women of the women's suffrage movement here in the UK. I'm reading a book about, Oh, I'm reading quite a few books. Which one should I say? I'm reading quite a few.

Gillian Pensavalle [00:44:50] As many as you want.

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Sharon Rose [00:44:52] I know I'm reading slay in your lane. You need to read Slay in your lane, written by some incredible young women of color from here in the UK, I'm reading that. Oh gosh, done so many beautiful books. OK, if you're an actor, this book by Zoe Ashton, if you can see it. Character breakdown Yes. Yeah, it's called character breakdown. It's not. It's not necessarily about acting, but some of it is written in like script form, and it's just about her day to day life as an actor and what she experienced. And she writes some of her experiences in script form, and it's just incredible. She has had such an interesting life and she laughs about, you know, you're going to get head shots taken and the person being like, weirdly sexual about things. And like, just just weird, like really weird experiences that you have as an actor that you think aren't weird. But in the real world are incredibly weird. And so, yeah, I just pick it up. If you if you have a character breakdown by Zoe Ashton, yeah,

Gillian Pensavalle [00:46:00] that's a cool way to I like that style to that.

Sharon Rose [00:46:03] It's in a script for the script. Yeah, some of it is like prose and some of it is scripted and so definitely pick it up.

Gillian Pensavalle [00:46:12] Sharon, thank you so much for spending your my morning with me and your afternoon before a show. It really means a lot to me that you wanted to take the time and sit down and talk about your job when you're not doing your job. That really means the world to me. So thank you so much. Can you tell the people where they can for all the websites and social media? Like where can they find you?

Sharon Rose [00:46:32] Well, amazing. Yes, I mean, you can find me being really hella awkward, and I'm usually not saying anything on Instagram at Sharon rose live, and on on twitter at Sharon Rose Live. And you can try maybe some music at Sharon Rose Music on YouTube. And yeah, let's have a chat message me. Let's talk. I'm happy to talk. Usually, when I'm not being hella awkward and not doing anything

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Gillian Pensavalle [00:46:59] you, this was a dream. I didn't find you awkward by any stretch. And although they can find you at the Victoria Palace Theater as Eliza

Sharon Rose [00:47:08] Every single day baby.

Gillian Pensavalle [00:47:09] That's right. So really, thank you so much. Do you have any last words for the listeners or should I let you go?

Sharon Rose [00:47:15] Yes. No, yes, I do. Thank you so much to Gillian. You have been so wonderful guys. Isn't she just incredible? She's so super funny. Just great to be around. And I'm so glad I got to chat with you today. It's been my honor and I really appreciate you.

Gillian Pensavalle [00:47:33] Thank you so much. That's so not what I meant, but thank you so much for saying nice things. We're going to be friends for a long time. I can feel it. Can you feel that too?

Sharon Rose [00:47:41] So I can feel it? I got your number.

Gillian Pensavalle [00:47:43] Yeah, I was going to say, I'm going to WhatsApp you in like an hour for me. No, I know. I'll wait till you're done at work. Seriously. Have a phenomenal, fantastic show. Please tell Carl and all our friends. We said, hi

Sharon Rose [00:47:57] and I will do. I will do. I'll send them your love.

Gillian Pensavalle [00:47:59] Yes, please do. And thank you listeners so much for listening week after week. Thank you, peeps, for your amazing questions and I will talk to you so soon. I love everyone so much. I am G. Pen

Sharon Rose [00:48:10] And I am Sharon Rose.

Gillian Pensavalle [00:48:11] Yay!

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Gillian Pensavalle [00:48:50] 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