

THE HAMILCAST

EPISODE 313 PHIL COLGAN 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. Welcome back to the Hamilcast I'm Gillian this week, I'm back with Phil Colgan for part two. So if you're joining us mid-conversation and you missed part one, pause here and go back and check out Episode 312. Phil talks all about what it's like to be a universal swing, flying all over the place to jump into whatever Hamilton Company needs them. How growing up in New York City helped lead him to a life in theater. His wild Hamilton audition process and some really cool breakdowns of the intricacies happening on stage at any given number. But if you're all caught up, I'll leave you to it. Here's part two of my conversation with Phil.

Gillian Pensavalle [00:00:59] So you're in the Philip company for what, two years you said as the swing and dance captain?

Phil Colgan [00:01:03] Two years left, January 2020 came back to New York. Things got weird.

Gillian Pensavalle [00:01:08] Yeah,.

Phil Colgan [00:01:09] I don't know if you know.

Gillian Pensavalle [00:01:10] Oh yeah, time makes notes. I really, honestly, it could be like it's all. It was all a dream, and it's like, you have that same dream that I had. Like, it was real. Like nothing. It's all a simulation.

Phil Colgan [00:01:20] I would love. Maybe I'm still on the Philip tour and I'm still sleeping

Gillian Pensavalle [00:01:23] Yeah, we're to Vegas with Nik Walker, who knows.

Phil Colgan [00:01:25] 100 percent.

Gillian Pensavalle [00:01:26] We're going to wake up. So it'll be like The Hangover. We're going to wake up in a gigantic,

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sweeping, like, did you guys have it? I had this crazy dream that everything like shut down for a while and.

Phil Colgan [00:01:34] We're wearing a mask. We wearing a mask.

Gillian Pensavalle [00:01:37] Is that what that was, yeah, it was all weird and it was something went up my nose a whole bunch of times, like, I don't know,

Phil Colgan [00:01:43] like a hundred percent

Gillian Pensavalle [00:01:45] God, we're at that point, aren't we? We are OK. So then January 2020.

Phil Colgan [00:01:49] Mm hmm.

Gillian Pensavalle [00:01:50] Yeah. Walk me through what happens?

Phil Colgan [00:01:51] So I left to start pursuing choreography stuff a little bit more. I was planning on staying for another couple of months. I wanted to get to like the two and a half year mark, and we were supposed to do the Kennedy Center and like, we had a really great line up. But then I got to choreography showcase in the city that I really wanted to do and potentially going to ask for some time off to do it. But then I thought, you know, this might just be a good time at the two year to say, you know, goodbye to this chapter with Ham. And, you know, I'm glad to come back. And also, I miss my family. I miss my life here. Like it was just two years on. The road was a lot.

Gillian Pensavalle [00:02:22] It's a lot.

Phil Colgan [00:02:23] And so I came back and then the world shut down when reopening conversations were happening. A couple friends who are still involved had mentioned like, you know, possibilities of openings or whatever. And I was like, Cool, great. I hope so. Like, I'm down. I'm not going to say no, you know, depending on what it is. But then I didn't know if I want to go on the road again permanently. You know, things like that. I didn't know if I wanted to do. And then Philip, who happened

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first, I think, Oh, And Peggy went first, then Philip, then Angelica and I didn't hear anything and I was like, OK, great. I guess I'm like, Cool, great, great. So then I got a call from my agent in August. It was like August 12th, their 11th saying, Hey, I just got an email seeing if you're interested in being a universal swing for Ham to start like next week. And I was like, No, maybe, maybe ...?

Phil Colgan [00:03:21] because I was just like, Oh, universal swing. Like I thought about like putting in for that at some point during my Hamilton journey, I thought like, Oh, that'll be a fun challenge. I like the brainteaser of it all. And being a universal swing and not a dance captain anymore felt enticing to me because that being a dance captain is awesome. But it's so many hats to wear and the way you navigate doing the show is so different because you're not just performing it, you're performing and watching everybody else at the same time and like clocking things that you need to fix clocking mistakes, feeling like you can't make your own mistakes. Like it's just there's a lot of mental gymnastics you do as a dance captain when you're on. So I was excited about like, oh, getting a second round with the show and just and it's a very it's a big responsibility and it's a very different workload. Universal swing gig as you go from, you know, at least what I was doing was performing six tracks and then responsible for another, you know, 15 tracks, but teaching it so you know, I have my guides, I have whatever I have Lily and Courtney to, you know, and you know, we split it up that I mostly did the tracks. Lily did the W's and Courtney's principals, and then we all helped each other. But to just sit back and perform sounded like so fun to me. So then by the end of that four minute conversation with my agent, I was like, OK, I think I think, I mean, yeah,

Gillian Pensavalle [00:04:42] you got yourself into it, but out of it and then do it again.

Phil Colgan [00:04:45] But literally like my gut, my initial was just like, no, maybe like it was like it was enticing. And then I got the official offer a couple of days later that was like he called my agent call and was like, Hey, just got the offer. And it says Universal Swing for Hamilton Broadway. And I was like, That's different. I thought that wording is different. So this

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is my Broadway debut because I hadn't made it yet. And he was like, Let me look into this called and then and I was like, Is this is this that moment that like it and it's happening like mid-pandemic. And they start. And it said they'll start rehearsals on Monday. And I knew Broadway was starting rehearsals on Monday, and I was like, Oh, I did not have this on my forecast like at all.

Gillian Pensavalle [00:05:24] No.

Phil Colgan [00:05:25] And then he called back because I guess you start Monday with the Broadway company. You had to be at the Richard Rodgers at 10 o'clock and I was like, Oh, and then like, call my family freak out. And it was such a beautiful way to do it. The five weeks with the Broadway company was like so special to come back to and to be a part of the reopening process and to have friends in the room too. From like so many different parts of my life, I guess I had Justice and Fergie and Phillip tour people and the universals who had done the show with and. But then like Jen Geller, who's W-2 now, she and I were dance. Partners years ago in one of my first jobs out of college. Oh, wow. So then to get to be like making our Broadway debuts together and like, so it was just like a really special like and to get to be in the room like us to stay in the room where it happens, but like to be in a rehearsal room and watch the first time Hamilton is performed after a year and a half away. And to be a part of that and to step in. And I got to step in a lot during rehearsal and you know, people are running the fittings next door to run scenes, whatever. Like, I got to jump in here and there and it was like, Wow, this is. So it just felt like I was truly a part of history in that moment. And we all were. And this this because this moment is history. Doing theater right now is historic for everybody, no matter where you're doing it. If you're doing a school, play with a mask on, if you do it like there's any type of performing right now is so it's such a it's an interesting chapter for it. So then to get to be in like Hamilton Broadway's rehearsal process and then like we watched the first run on stage was a couple of days before we had our first invite address and it was just the swings in the mezzanine. Maybe a couple of people in the audience, the energy off that stage. I I have seen that show hundreds of times and that's an exaggeration. I definitely seen it more times than I

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performed at between noting and, oh, you know, all that like I, I have never been affected by it like that. The timeline happened after New York, New York. Just you wait.

Phil Colgan [00:07:49] We like I couldn't even we were all applauding, and we we're in it. We're all in it like it was so just like infectious that I couldn't wait to get an audience in and like the audience clapped at the same time we did like it was. It was so beautiful to see theater come back together and then to get to do like the ham for ham with Lin that day. And like, like, it was such an amazing process. And then I got to make my Broadway debut the Friday of opening.

Gillian Pensavalle [00:08:17] Yes.

Phil Colgan [00:08:17] So I went on the first week and like the first Friday night audience on Broadway, come on, come on, like it was. And I was also the I was one of the first things to go back on after and everyone was so lovely, Amy, that night, so special for me and to like, look around and see Fergie and Justice and the people who have seen me on my ham journey through the years and then also to do it. The show for the first time with like like, you know, Mandy and like people who I'm like, Come on, like, Yeah, come on, Miguel. It was it was really special. Really, really special.

Gillian Pensavalle [00:08:52] So beautiful. I was at that invite address. I was at the opening re-opening night or whatever, and that entered it like it blew you. It like knocked you over.

Phil Colgan [00:09:02] I mean, how many standing ovations did opening night get? It was insane.

Gillian Pensavalle [00:09:05] No. Yeah, because the invited dress was friends, family and frontline workers, right? And so a lot of the people, like, had never not a lot, but a good amount of them hadn't seen Hamilton before, or they weren't. They were just like, This is really cool. It was just a nice thing that the company did for essential workers, right? But that opening night, on September 14th, people bought tickets for that. Those were people who were like, No, no, no, no, no, I want to be there when Hamilton comes back. When Miguel came out, we stood

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so long that I started laughing, like, in spite of it, I was just like one of these like joyful wear, like my face hurt and my eyes were burning from the tears. And I was just laughing at like, We're fuckin here and they're here like you like they like everyone on that gorgeous stage is here, and it was like it was even talking about it. It's overwhelming.

Phil Colgan [00:09:56] Oh, 100 percent. And to like to be a spectator. I just said I wanted to be somewhere on September 14th when the shows were starting to open like I before I was back in ham, I was like, I want to go to see something that night. And so then to be number one in the theater and number two in the playbill, and we had done like the whole five week rehearsal process. I was just like, really like I couldn't have asked for a better Broadway debut experience than that. And then like, like the Friday night that I went on, like the time like again, I'm gonna mention the timeline because I'll never forget it. No one claps at the time line. The audience went nuts that I was singing through and just like and trying to like, keep my grounding. I was just like, Oh my God. It was just so overwhelming and beautiful. And it honestly like my goal that night was just for it to feel like a victory lap and for it to feel like like I had 18 of my friends and family there that night.

Gillian Pensavalle [00:10:51] Wow.

Phil Colgan [00:10:52] Oh, the box office and giant muffin basket. Because they were sending me cancelations as they came in and like, like, it was nice. Yeah, it was really wonderful and like. So just to have that experience and that was also like, so Friday night was my Broadway debut and I was on a plane Saturday morning flying the Philip.

Gillian Pensavalle [00:11:09] Right, ya

Phil Colgan [00:11:11] So like feel like that that that's a whole other story is like the universal life kicked in real hard the next day and like is amazing for a whole other reason. But though, like that reopening experience was truly otherworldly.

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Gillian Pensavalle [00:11:23] Yeah, I mean, I can't I can't imagine what that must have felt like for you with just everything coming together for that moment.

Phil Colgan [00:11:31] And just being a rehearsal room again with people and to be in a theater with people and to feel that like commute like that was the most people any of us had been around in. How long in a year and a half, right? You know, so to get to be a witness to that of like a first congregation for so many people again, like it's just it was truly special.

Gillian Pensavalle [00:11:51] About that universal swing life. Because, yeah, and my Instagram stalking today, I saw that Warren Egypt Franklin, who's been on the. He posted on Instagram, because these are in like your saved stories, your highlights. He said it was a post of you like backstage. And it said this man made his Broadway debut in New York City a couple of nights ago, and now he's here in ATL in our company with no rehearsal.

Phil Colgan [00:12:15] Yeah.

Gillian Pensavalle [00:12:15] And he goes, I just superhero film. We love you. And Stephanie Parkside went from Broadway debut to fill up to our re debut to a split track in three days.

Phil Colgan [00:12:23] Yes.

Gillian Pensavalle [00:12:24] Let's break it all down because my brain is in a pretzel right now trying to get my head around it. So you have this Broadway debut? Hmm. And Saturday morning, you're on a plane.

Phil Colgan [00:12:34] So rewind to Wednesday. OK, so Wednesday of that week we open. On Tuesday, we got our universal schedule. Also on Tuesday of like, here's where you're all going to be going for the first couple of months. Like, you know, they start moving you around so you can start getting. Familiar with the companies, all that great. So I had another like two weeks with Broadway and then I was set to go on that weekend and now I also during rehearsal, I was primarily running Man five. Like when we did a cover run, I did Man five. I was stepping in for Man five

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here and there if he was in a fitting or something and then was also looking at like and all the swings were returning. So we were all looking at everything. It's a much different process, you know, the second time around. But I was doing man one also is like my first dance track just to start doing one of the dance tracks. So then we wind up needing a man one that week. So Robert Walters does the first half of the week, and then I did a run with the full offstage company on Broadway. Thursday was set to do that Thursday and then potentially debut Friday night. So I was just like going for man one without really having, like, run it in a studio, but let's run it on stage once. Great. Awesome. If it goes well, I'll go on on Friday. Wednesday, I get a call saying, Hey, Phillip tour is having a rough time right now and because I had and I was expecting the call because I was their dance captain prior to the pandemic. Like, it makes sense if they're going to send anybody send me. Absolutely. So then they were like, I was like, OK, well, how long? Because I had literally just bought tickets for Friday night. And they were like, Tomorrow, if you can. And I was like, I'm supposed to become a Broadway debut. And they were like, we hadn't heard that yet. So let's figure this out for you. And I was like, I and I will forever be thankful to the stage management teams at both companies. Production manager like everybody because they really worked it out that I could. I was like, I will gladly just do Friday and then get on a plane Saturday morning. Sure. And so then I didn't hear back. And then Thursday, while I'm running man one for the first time on stage during the day, stage management comes up to me like, take your phone, check your phone. And I was like, I don't have my phone. And then they go, Get it for me. Bring it back. It says you'll stay in New York tomorrow, make your Broadway debut and then fly out Saturday. I was like, amazing and probably will go on. Like Monday at Phillip has a great awesome. That was the plan.

Gillian Pensavalle [00:14:53] I love that you're relieved by that. Like, I love this is there's so much chaos happening that you're like, OK, so I get to make my Broadway debut. Sleep for like four hours and then go on the plane. Awesome. That's the best news.

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Phil Colgan [00:15:04] Because it's just like the ideal situation, right? Because also, it's fun. Like I signed up. I signed up for the job for a little bit of like adventure.

Gillian Pensavalle [00:15:11] Absolutely. I just love that so much that you're like, Perfect. That's exactly what I wanted to hear.

Phil Colgan [00:15:15] Just give me that one show so I can, like, bookend this experience also, which is exactly what it was. So then Saturday morning, I have to pick up my costumes from the Rodgers and on the way to the airport because they, like, wanted them with me immediately and not to ship them. And I was on the night prior so they couldn't ship them. So I get my costumes from the stage door. I go to the airport, great, I land on the plane. I start looking at the Phillip archival video Great. I deliver my costumes to the theater. Go back to the hotel. It's like I landed during the matinee, so it's like like I was there during nonstop to drop off my costumes. I get home. I take a quick nap. Keep in mind, I'm on like four hours of sleep, literally from the night before I went to bed at like three o'clock. I'm wired after that. I celebrated my family, my friends after it, like I was buzzing and I was up at like six or seven. Sure. Then I get a call and I ask, What's the situation like? We don't think we'll have to go on until maybe tomorrow, Monday and it'll be man one or man five something you've done already. Cut to I get a call at four. No, I want to see like five shows at 8. I can call it like five saying, Hey, if you had to do man three, could you? And I was like, I'll be honest with you, I have not looked at it at all in two years. It'll be efficient, but like, I can potentially get it done. And so then I hang up the phone. I'm like, kind of still half asleep, cause I want to like, Well, if I'm doing the show tonight, I need to like, like it's a matter of like rest a review. So it's like 20 minutes of shut eye and then wake up and do the thing. So I started reviewing. I eat a little something I would go on. It's six o'clock rolls around. I'm probably like, Stay alive and like, I think I need to go to the theater in case I'm on tonight. I haven't heard anything. And they were still waiting for some tests to come back. Someone got injured during the matinee. Also is why this actually happened.

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Gillian Pensavalle [00:17:01] OK

Phil Colgan [00:17:01] OK, so we had a couple of more positives and then also a man got injured, so that equals Phil maybe having to do this. I'm in the car and the Uber on the way to the theater and the stage manager is like, Man three tonight. And I'm like, Oh, it's happening. OK. So then I run upstairs. Kyle and Lily are there. Kyle Wheeler, who used to be Universal's now the dance captain out there. He and I kind of switched jobs and I need to go through because what did I miss? Has gone through different iterations now post-pandemic? Yeah. So I hadn't touched old. What did I miss since I left Phillip. I learned completely new version and did it on Broadway the night before. So then and that has like broken up pieces of old versions. So then I'm going through that with them was like, Can we just start it? What did I miss? Because I need to remember that everything else might come back, but that's not there. So we spent probably like 15 minutes on that and maybe a little less and then just start speeding through the rest of Act two. We have about 20 minutes to do this. I run downstairs. I haven't seen half the cast, by the way, by now. And keep in mind, I haven't seen them in two years. Like, hi. I get on stage and they're like, Phil's back. This is insane. Hug them, lift them. Do it.

Gillian Pensavalle [00:18:08] Like that's another like pandemic fever dream where it's like Phil. I haven't seen it. Like, I thought you were on stage.

Phil Colgan [00:18:14] And then there's there's two new cast members. I'd never met Stephanie before. Stephanie joined the day after I left her, a couple of weeks after I left, as Paige was new post-pandemic as well the new Peggy Meri out there. So like I literally was backstage, was like, Hey, I'm Phil. Nice to meet you. Hi, yes, yes. And then I remember seeing Marcus Choy in the hallway and he was like Phil's back big hug. Whatever he was And Peggy his dressing room. I think I was going down a lift call and then we're on our way down and he sees me and my like, you know, undergarments and the robe. He's like, You're on like, Yes, I am. Oh my god. And then we had a nice little quick circle up, and it truly felt like the biggest like, let's see if it's still there, like the ultimate pop quiz that like like that

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dream that swings or performance talked about. Like, you haven't done a show in two years like, good luck, go do it or like whatever that is literally what happened that day. Yeah, that man sample, you know, just looked at each other backstage, waiting to go on for word got around and we just hysterically laughed like belly laughs of like, this is insane. This is hilarious. Somehow, I was really proud of how that show went. It was there. I did it like it felt real. I had fun. I like didn't feel stressed. It was great. And the reception was good. So and you know, everyone said it went well, so that was good. And then the next morning I got a text saying, Hey, you might need to do some kind of man, one man, three hybrid today because we had someone call out in the morning as well. Someone was not feeling well, so they didn't come in. And so then we were down another man. So then it wound up being the injured cast member, who was a swing, Did Charles Lee feature only and then a couple of fit like moves? I did Eker And all the things that needed to be done, like the mother lift, like the boards for she's looking for me. Like the book solo. I like I. I just kept switching back and forth between man one man, three man, one man, three man, one man, three and then Lily was where dancing the man stuff where I wasn't so that there was always somebody in the spot. So the three of us together, like, did that show? And it was so much fun. It was so wild. Things like that don't happen. Things like that happen all the time at other shows, but not at Hamilton, because Hamilton is so well covered and it's so intense that split tracks really can't happen. Yeah, yeah, yeah. Like even when like a lighter track is cut of like M6 OR W5, like you've got to change stuff like things you have to shift, it's not a simple like, OK, great, like you do have to take it up into consideration.

Gillian Pensavalle [00:20:49] Specific, it's too specific.

Phil Colgan [00:20:51] Yes. So like, we had so much fun, like putting that together and like figuring like it happens so rarely. I've only a handful of times I've heard of like like I've had to do woman four before in its entirety, which was honestly the most fun I've ever had. It's like things like that don't happen. Very. I know the dance captain of the Chicago company how to do a woman one one day. I think some people have had to do like a female dance captain does a man six or

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something like that. Like, it happens so rarely, though, that when it does, you're like, Let's go, because it's so much fun.

Gillian Pensavalle [00:21:25] But who does like the dead mother?

Phil Colgan [00:21:27] So the day that so woman four happened, we were down a bunch of ladies and I joked for years that I would do a woman track. Like, I was like, Just put me on, let me do the ladies cross. Let me do something. Yes. Yes. Joking. Always right. Like love. I love love the better. Woman. Five. I love it. Oh, so whenever I could do it in rehearsal, you know? I mean. But there was one morning that we were supposed to have one of the things do man four for the first time. It was like a year and a half in and I was getting ready to go to lift call and I got a text on the car from the stage manager being like, Hey, we don't have a woman for today. We're down so many people. No one can come back in. You might need to do it. And I was like, OK, sure, like joking. It's like, this isn't going to happen. I've been asking for this for years. There's no way. And thank God I'm in the passenger seat. I'm like, Let me take off my laptop. I start like going through the show and making a little sheet of like, what would I need to do? What not? And then I get to the theater and I see I'm on four woman, four, and I was like, Oh, it's really happening, OK? So then Tycho, who is now the bullet in L.A. but she was a swing on Philip. She was on for woman two. So what we did was we switched when we needed to. So like anything that needed to specifically have her like her, be the mother. She did that while I did Woman 2's blocking in the opening. We switched after the time line. I came on with the The Lamp post for seven 17 dead at New York City. I like. I don't know what year it was. I don't think it's 1776. It's 1776, right? Yeah. So I think I have my Hamilton score right here. Don't take it out for Aaron Burr. Yeah, well, here is it. It's 1776. Don't don't. It is right. 1776 New York City. You feel like why am I crazy if you hear flipping pages like ASMR because I'm looking at my book This is so bad. 17.

Gillian Pensavalle [00:23:26] It's 1776.

Phil Colgan [00:23:26] It is. It is. It is. I don't know why that was really difficult for me. It is. It is. I looked at the scores.

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Gillian Pensavalle [00:23:30] It feels like one of those things where it's like, it's too easy, is it? That's it. That's the obvious one here that feels right. Yes, yes.

Phil Colgan [00:23:37] That's the obvious one out of context, don't know. Oh, no, it's absolutely 1776. But so we switched on that and then like, I got to do like it. That was another show I was really figuring out as I went and it was exhilarating. Like Schuyler sisters, there was a moment that as a swing, you're like, Oh, that I fixed that well, I got on the wrong turntable for the cacophony part of the Hey, hey, hey, I've been reading common sense, that whole part where the turntables go opposite ways. I got on the wrong one because I was just like, Oh, like, go to the spot and I realize it halfway through. So during a move, I jumped from one to the other. And I remember I remember we got off stage and Elijah was like, Why did you just do? And like in Yorktown on Spy on the Inside with the guns, Fergie was on the other side of it. He saw me. He was like, Oh, go felt like it was just like it was such a fun show. And the same thing happened when Lily went on for like it. Just, You want to rally around the person and be like, You get it. And so it's always fun when stuff like that happens. Yeah. The wild, wild, some wild stories. I was Peggy for 10 minutes of another show.

Gillian Pensavalle [00:24:43] I'm sorry what.

Phil Colgan [00:24:44] I did her blocking. I should say. I should preface I was not in the yellow dress and the same with, you know, I wore my own costumes all these times. But yes, we had sisters go out that I had to go on to move some props as Peggy during satisfied. But it's noticeable because it satisfied. Mm hmm. So it's just it's things like that better like, Oh yeah, that'll keep you on your toes

Gillian Pensavalle [00:25:04] And why you need to know the show inside it out, because you can't be like, Wait, what you have to know, like that needs to move, OK, I know exactly what. There's just so much information.

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Phil Colgan [00:25:13] Thank God my woman for a moment happened a year and a half into the show because that's when I knew it well enough that I like had we had swings it we had. So like I can actually like at least I can at least make a judgment call like, OK, I know process of elimination. I know what's going on here and here and here. So there's there's where I go.

Gillian Pensavalle [00:25:31] Uh-Huh. Yeah.

Phil Colgan [00:25:32] Whereas if that had happened when I only knew three tracks or four tracks, I'd be like, No idea right now.

Gillian Pensavalle [00:25:39] Well, I know the Patreon Peeps definitely want to ask you some more questions about this, so Phil, are you ready to take some questions from the Patreon Peeps

Phil Colgan [00:25:48] Let's do it.

Gillian Pensavalle [00:25:49] Let's do it.

Gillian Pensavalle [00:26:16] Ann says being a huge Philip company fan, as so many of us are. I saw that you were the choreographer for Grease in June of 2019 at Merry-Go-Round Theater and I made sure to see it. The courriel was outstanding. Just wanted to tell you, now I'll listen to the amazing questions the peeps ask.

Phil Colgan [00:26:32] That's so amazing. Thank you. Oh, that's so nice.

Gillian Pensavalle [00:26:35] Yeah, and awesome, Katie says, Hi, feel loved seeing you in the film company when y'all came through Austin, Texas, in 2019. Thank you. She says as a dance captain, what's the best feeling seeing someone to whom you taught the show perform it for the first time or getting to perform it yourself?

Phil Colgan [00:26:52] Ooh, I feel like there to do two really different feelings because but like seeing someone succeed and having seen their journey is so rewarding. And that's that was

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my favorite part of being a dance captain. Marcus John would joke that like my last show, my second, the last show at Phillip, I sat in the audience like sixth throw in Nashville and just sat there because I wanted to watch it one more time. I sat in the audience I didn't want to, like, sit in the booth I wanted to like. I asked for a ticket to just sit and enjoy. Yeah, and every Marcus is like, It feels like you're watching your kids at a dance recital right now. That's the look on your face is like you being like, Oh, well, because it's true, because it's like, because then I had so many memories with all these people, because by then we had put in most of the ensemble, like all the guys were different from when we started. So many principals, a bunch like the Philip Company in year two, went through a lot of changeover, so like to see it all in front of you and then to remember the rehearsal moments to remember, you know, it's it's so gratifying. But then performing as a whole other like full circle and beautiful moment. So I don't know. I don't know if I can choose one or the other in that respect, because I just I kind of separate them.

Gillian Pensavalle [00:28:02] Yeah, absolutely. Anya says, Yay, more swing love. I always like to hear crazy swing stories. Recently, I heard about people doing split tracks. I would like to learn more details about this, so we just went into it. But she has a couple of questions. So if there's anything else you want to add, she says, how do they work? Do you rehearse them? How do you know which track you do in different scenes? How often does this happen? Which tracks are the ones that are typically split? Like, there's kind of no answer

Phil Colgan [00:28:26] there's no answer because it changes show to show. Yeah. And like I said in Hamilton, it's really tough to do it. So it's rarely done. And because there's so much coverage and off stage members and Universal's it doesn't happen that frequently. Other shows it happens a lot. Like one of my best friends, Brandon Stonestreet is a swing at Moulin Rouge and like their split tracking all the time and there it's a lot. And in most shows it is normal to split track and they have plenty of swings there too. But just like in COVID times in all that, you know, even like different people going on four different start, like all of that, like my woman, four story is so regular elsewhere because it's just it's the nature of the beast of like

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trying to keep a show up, you know? I mean, we were seeing some of those split tracks, like especially when outbreaks were happening, when Omicron hit all these shows and you're just like, Oh my gosh, oh my gosh. Certain people are on for, you know, four different roles or whatever, and just trying to keep the show afloat. So it's and no, you usually don't get to rehearse. It's usually made in that hour or two before the show. If you're lucky, if you have the time, depending on who calls out when or if you, you know, because that's an emergency situation, it's not like you're rarely planning for a split track, like in advance in advance.

Gillian Pensavalle [00:29:37] Totally, yeah. Christina says, What is your favorite part about being a swing?

Phil Colgan [00:29:41] having to see the whole picture and occasionally feeling like you saved the day if it goes well

Gillian Pensavalle [00:29:50] her son, Jacob, he's 12 years old. He's asking if you could swing in for any show, any role. What would it be? Is there like a dream swing track for you?

Phil Colgan [00:29:59] Oh, good question. OK, so before this, before I did him, it was always Charles Lee, and Hamilton was like specifically the role I wanted to play. I thought the dancing that lead us to that and one track, that's it. It was so fun. So that was my answer. But now I have done that a lot. Oh, OK. A show that, OK, a show that close they would have loved to swing and do and jump into was Matilda. I loved that show. And the Rudolfo Latin dance track the mom salsa partner. What that looked like. It was exhausting, but really fun. That's it. That's when I would have loved to do. Yeah.

Gillian Pensavalle [00:30:35] Michelle asks, What is your favorite Hamilton track to perform

Phil Colgan [00:30:39] M1. Yeah, I love that one. It's just you get really fun dance moments, and it just feels like you can, like, settle into a lot. And it's like certain tracks have a lot of things to handle, and you have a lot to handle as more one, but it's a little less like cumbersome of moving things at times. So I and also I just I think I've done that track the

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most over the last four years. So like, I just feel more at home in it, no matter which company I go to.

Gillian Pensavalle [00:31:04] Yeah, Michelle is also saying she says, Love, love, love watching your creative oringal choreo on social media. You are so talented.

Phil Colgan [00:31:13] Thank you.

Gillian Pensavalle [00:31:13] I wanted you. To hear that from her, because when I was again, Insta stalking today, your dance classes or just like what you post when you're promoting them like your song choices are amazing to me. Like you go from like Santana Black Magic Woman to delight to the Beach Boys to the theme song from The Nanny. Like I, it's just so fun and eclectic, and I just think it's awesome. And so, yeah, I'm just sort of and all of that.

Phil Colgan [00:31:43] Thank you. Thanks. I really appreciate that. Yeah, no. Like for me, I love teaching so much and like my class, every week is just a chance for me to do whatever I want, choreography wise. And it's always story based and because it is a theater class, so I always like, have a narrative or a character or whatever, but like and I use songs from musicals. But I love finding what's the story that I tell in Black Magic Woman by Santana? Or What's the story I'm telling with Mustang Sally? Like, I love putting a narrative where there wasn't one and letting us find it rather than being like, OK, you know that scene from Musical X, Y and Z? It's that it's, you know, and you can always do something different with those. But I just like having the like creative freedom and the musicality in all those songs is just so good.

Gillian Pensavalle [00:32:24] So good.

Gillian Pensavalle [00:32:25] Yeah, even the theme song from The Nanny

Phil Colgan [00:32:27] The theme song from The Nanny is so good. I mean that who doesn't love that song?

Gillian Pensavalle [00:32:31] I'm going to play some of it.

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Gillian Pensavalle [00:33:17] Abby says I think swings are amazing and courageous. Do you ever feel anxiety or stress about the uncertainty of being so versatile? I can't imagine being so talented

Phil Colgan [00:33:25] very sweet way to put it. I would say the anxiety. Yes, not because it's like anxiety of being said. All I would say, like the swing anxiety is so real, right? You really want to do a good job. You want to feel like you're there for your company, like a hundred hundred and ten percent. It's a very sweet way to put it, though. Yeah.

Gillian Pensavalle [00:33:41] Jenny says. Have you noticed attitudes towards swings and standbys changing? In case you haven't noticed, we think you're all an incredible group to be able to do what you do.

Phil Colgan [00:33:50] Yes. And I think I mean, we talked about this a little bit earlier, but I also think like there's been a lot of like public conversation on like TV and stuff because of what theater's been experiencing. And then also like, you know, when Hugh Jackman had the Marian understudy on Broadway stepped forward and he mentioned all the swings.

Phil Colgan [00:36:07] And then, like, you know, a bunch of his stories were coming out about, you know, the former Elphaba who came in from her job in Chicago in software, right to play it again and killed it like it. So I think people, because the thing I hate outside of theater or even inside theater is a thing of like swingers, like being a swing can potentially be like a starting level job that you then like, move up of. Like, oh, like sometimes people look at it like that, though, and some of the most brilliant performers and most talented performers I know have been career swings and have been, you know, like have a brain for it that they want to use for that and or that it's so important that the show has that because the show does not float without it. So the the conversation of like like when I used to explain to people, Oh, you know, I'm not on every night, probably it's like, Oh, well, you will be one day because they think, like, Oh, you want to perform every night, which I get because they just don't get it and they don't know. But I think

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a little the perception that is changing because the conversation has become so public. And granted, how far does that conversation reach? I don't know. But like, I do think that there's at least a little more reference and a little more discourse around like, Oh, I've heard what that is like, I know what that is. That's a cool thing, right of like saving the day or that's that, you know, I think there's just a little bit more awareness. But like, you know, unless you're entrenched in the theater world and you don't understand what a swing is or whatever, you know, that's it. You might not get it

Gillian Pensavalle [00:37:30] Or you're the head of the Broadway League and you don't get it, but whatever.

Phil Colgan [00:37:32] I mean, yikes. But yeah

Gillian Pensavalle [00:37:35] I yeah, there is that that like one day felt like with enough hard work Phil, maybe you'll be Alexander Hamilton one day and it's like, you don't want that.

Phil Colgan [00:37:43] I don't want that. Like, it's. And that's the thing also of like, it's just perception in this business. And even like when I when OK, the first time I flew home from Philip to see my niece, she was born like two days after, you know, the day after I made my debut in Hamilton. And then my nephew was born like three days after I made my Broadway debut four years later.

Gillian Pensavalle [00:38:06] Oh my god.

Phil Colgan [00:38:06] Very weird. Very, very weird. Also, my sister found out she was pregnant for the first time with my niece the day I got the call that I booked Hamilton. There's just like a lot of a lot of, yeah, there's a lot of cross section with my niece and nephew with Hamilton, but the like. I was flying home and I had my Hamilton jacket on and they asked me if I was in the show and I was like, Yeah, yeah, and I'm like, Oh no, I was like, Go on tour. And they're like, Oh, well, that's OK, you'll get there eventually. And I was like ew ew ew

Gillian Pensavalle [00:38:31] god, oh my god, oh, oh oh.

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Phil Colgan [00:38:34] And I understand from their point of view, right? Because like trying to just be like, OK, but no, because I'm still doing the show. I'm like doing it around the country. It's exciting. We're bringing it to all these, you know, and but they think that there's like an ultimate peak, right? And it's like, I think, changing the conversation around that and that feeds into how swings every that swings into feeds into how theater in general is viewed, right? Like how many people are making beautiful livings, doing theater regionally in wherever they are and working at every theater in their area and maybe they like to sustain a life in New York on Broadway is so tough and people do it and it's amazing and can be an accomplishment. But like it's not, it doesn't need to be everything. Mm hmm. And I think the discourse around all of that is all tied together. And just like appreciating all of it, you know, blasted off my soapbox.

Gillian Pensavalle [00:39:25] Now, please look, this is why you're here. You have the mic. I love it. Jenny is also asking, Is there a specific member of any of the companies during your time with Hamilton that you love to share a stage with? But the timing hasn't worked out yet.

Phil Colgan [00:39:39] Oh, like they've been in the show, but we haven't crossed paths yet.

Gillian Pensavalle [00:39:42] Yeah, like maybe you. Yeah, yeah.

Phil Colgan [00:39:45] Yeah. I mean, I have a lot of friends in the various companies who we have never done Hamilton together. So like that, and that's the fun part about being universal is now I have shared the stage with a lot of them. Oh, that's a good question, though. Who has done?

Gillian Pensavalle [00:40:02] Like, have you danced with Gabby yet, Sorrentino?

Phil Colgan [00:40:05] No, I haven't danced Gabby Sorrentino yet. And we obviously were in rehearsals together and we're at the theater together. But we haven't been on together yet. We haven't done the show together yet, and we're both from Staten Island.

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Gillian Pensavalle [00:40:15] I know!

Phil Colgan [00:40:16] She so our houses are right near each other. Like during the pandemic, we would walk to each other's houses and just like, see each other from afar because we're like a five minute walk from each other.

Gillian Pensavalle [00:40:26] How adorable.

Phil Colgan [00:40:27] And Gabby, my older sister, we're in dance class together when they were six years old and I was two.

Gillian Pensavalle [00:40:32] Oh my God.

Phil Colgan [00:40:33] And I was in the back corner like Gabby's an old family. Photos like old photos in my house, my sister in dance school. Gabby is next to her that my mom, when Gabby was doing on your feet, I was like, Oh my God, my friend Gabby is doing on your feet. She's the one who's from Staten Island. My mom was like Gabby, who I said, Sorrentino. She goes, Show me here on Facebook. I'm sure she was. And she was like, We know her. I was like, I know her. How do you know? And yeah, turns and and now we're in the shower together. And that was like. And her and I met at an audition for In The Heights. Fun fact. Oh, we reconnected there. Ten years ago now, and we were partners then we were like, Where are you from Staten Island? Oh, me too weird. Yeah. So Gabby's one I would love to do.

Gillian Pensavalle [00:41:15] I love her so much. She's just the kind us. She's so sweet. She's so like warm. I really, really love her.

Phil Colgan [00:41:21] Like, purest heart. Yeah. Oh, I would have loved to do the show with Carly DiNardo. Oh yeah, she's a good friend of mine. Like, like, just like there's a bunch of people have like Hamilton's past and people have done the show before. Like, I finally got to do the show with Jacob Guzman last week at Phillip. I'm sorry, I Angelica like it. Things like that are just like, Oh, this is fun of like you were in the show, you know, in a different company while I was at Universal. This is this is a good time.

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Gillian Pensavalle [00:41:44] Cool. Cassie's asking What musical made you fall in love with musical theater.

Phil Colgan [00:41:50] Grease

Phil Colgan [00:41:51] Because that's the first Broadway show I saw. I'd also say I've probably Hairspray. I remember seeing Hairspray on Broadway, and like I was, the nicest kids in town was happening, and I remember being like, They're having fun. Like the ensembles having fun. I want to be a part of that party up there. And I remember just feeling like joy watching that show.

Phil Colgan [00:42:36] But there was also a production of Fame, the musical that was off-Broadway in, like 2003. The first time I ever cried at a show because it affected me. I remember being like, Oh, theater can do this. So I feel like those are like the three shows that as a young person, we're like affecting me.

Gillian Pensavalle [00:42:55] Carrie says I thought In The Heights of the fulton. I was so blown away by the energy in the air, the entire cast blew me away. Did you feel that sense of family in connection with the cast that we're always hearing about.

Phil Colgan [00:43:05] 100 percent

Phil Colgan [00:43:06] That is the that we were there for six or seven weeks. That was one of the most beautiful experiences I've had in a theater like that group of people, and a lot of them are in the ham fam now, which is so fun. Ixchel Cuellar is a swing at And Peggy. Alex Swift is the swing at And Peggy. Greer is the resident of the Angelica tour. Like a bunch of people from their wound up being in the ham world, oh, Daniel Yearwood was our Benny. Oh my god. Oh oh. His voice and natural, his voice all the time. But like

Gillian Pensavalle [00:43:41] I can only imagine,

Phil Colgan [00:43:42] I remember hearing him sing Benny and I was like, Oh, it's so good. Yeah. Voice, it's so good. But no,

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that was like an incredibly special group of people, and we had so, so much fun doing that show together.

Gillian Pensavalle [00:43:55] Diana is asking, speaking of your niece and nephew. Can we please? She goes, Can we please hear about how much you love being an uncle?

Phil Colgan [00:44:01] I love being an uncle so much.

Gillian Pensavalle [00:44:03] She said, How old are the kids now? What are some of the things you're hoping to teach or share with them as they grow up? And did you grow up with an uncle like you?

Phil Colgan [00:44:10] I love being uncle so much. My sister and I are extremely close and my sister is really the reason I started dancing. Like I had to do everything she did when I was younger. So I think because she had the interest in dance, I was like, Well, that's something I'm interested in. And then it stuck.

Gillian Pensavalle [00:44:23] What's her name, .

Phil Colgan [00:44:23] Erica

Gillian Pensavalle [00:44:24] Hi, Erica.

Phil Colgan [00:44:25] It's a love hearing that she's absolutely listening to this American life. But yeah, my niece and nephew are just like my niece, especially. She's going to be for my nephews, you know, only a couple of months old at this point. But like, even now, he's like trying a smile and laugh and like, see things more. And like, I just love the like the stereotype of like fun uncle who like, comes in like, I love being that and I love like my relationship with my niece and getting to, like, see her grow up and see her like, like when she started, like developing a personality like babies do around like, you know, the stoops eight months to like a year and a half mark where they really start showing like little bits. And then as they start talking a couple of years now, like it's just it's so fun to watch her like develop and then to like, you know, to have her come up to me and whisper in my ear, I didn't seek. It's my

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favorite thing. It's like, it's like, Yes, yes, whatever you want and say on the phone. She was like, she is asking me if she wanted to see what toys I have in my apartment. And I was like. And this was like, I don't think Uncle Phil has toys. I was like, Well, I'm getting toys for you. When you come here, what do you want? She's like Encanto toys, which I was like. Of course, you know. And then so now I got to find Encanto toys for her, though it's it's it's the best. And like I showed her, she saw me dance for the first time. We were able to show her some videos of me dancing, and it was the first time she had seen it and she was like uncle. And just like, like, put it together, and then it started. She applauded and like, So it's it's like the day she comes and sees me in a show, Oh, it's over.

Gillian Pensavalle [00:46:02] Oh, I'm getting little emotional just thinking about it. That's so sweet.

Phil Colgan [00:46:06] Yeah. And I did grow up with like a pretty big, immediate family of aunts and uncles and stuff. I am close with, so I love that I will have that with my niece and nephew and whoever else my sister and brother in law.

Gillian Pensavalle [00:46:19] Right, right. Yeah. And Diana is also asking one of those questions was What are some of the things you're hoping to teach or share with them as they grow up?

Phil Colgan [00:46:26] Oh, that's a good question. I just want to be there for them as and hopefully they feel like they can come to me with things and I can help guide them. And, you know, we're all human. Everyone's going to make mistakes and has to figure out a lot of things on their own, and I want them to know that they can do that. And also, like I think my parents instilled a really great like, you can come to us with anything, you can do that. And yeah, and like, even though I'm not their parent, I want to be like anything that they want to like, say, to uncle like, I hope that they know that that's a thing and that I can, like, be there for them whenever they need me and help them

Gillian Pensavalle [00:47:01] safe space for them.

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Phil Colgan [00:47:02] Yeah, yeah. Like that. That's my thing is like, yeah, like fun. Uncle is amazing, but I also want to be like, I think safe space is the perfect way to put it.

Gillian Pensavalle [00:47:11] Yeah, yeah, yeah. Yeah, they can call you and say, Come pick me up and you won't ask questions. You'll just like, Yeah. Or you'll get that, you know, I'm like, Whatever you need, you need a couch to sleep. Whatever you need, I'm here for you.

Phil Colgan [00:47:22] Yeah, I'm there, and I'll guide them to tell. Are parents at some point, you know, but I'm not going to have them stick around in case my sister is listening to this , don't worry.

Gillian Pensavalle [00:47:33] my parents were like that too like I could. I didn't have to say if I was in a situation where I'm like, Oh, I feel uncomfortable, but like, I shouldn't have been here to begin with. But like now, I have to make that phone call where it's like, I'm unsafe, like I always 100 percent. That phone call is a better idea than anything else. So like, just pick up the phone and get out of there.

Phil Colgan [00:47:54] My parents always said that I'm like, We won't be mad. Call, it's fine. 100 percent, 100 percent.

Gillian Pensavalle [00:47:58] I should have fucking I shouldn't have gone. I know I should've have gone, but now I need like now I need a ride.

Phil Colgan [00:48:03] So, yeah, yeah.

Gillian Pensavalle [00:48:05] Oh, sorry, 100 percent. Yeah, yeah. Diana also saying she goes, If you have desire for these lightning round questions, she has three kind of quick questions for you. Let's go. What are some of your most recently played songs?

Phil Colgan [00:48:17] Oh, OK. Listening to as I'm pulling up my Spotify right now. Oh my god. Am I on repeat with no judgment? Let's see what the first couple of ones. I never cry your heart out, Adele, OK? Off the new album Waiting For Tonight, Jennifer

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Lopez, Are You Going To Be My Girl by Jet? Which I just thought a lot of these are like potential combos or like the things I have taught, like my whenever I get that Spotify year in, it's Hamilton. If I'm doing the show during the pandemic, that stopped. But when I was teaching it and now when we were back last year, Hamilton's on that list. There's Janet Jackson together again on here. Oh, the sextet montage from Tick, Tick, Boom. Yes, Loverboy Firecracker version by Mariah Carey since I lost my baby from Ain't Too Proud. Which is....

Gillian Pensavalle [00:49:05] all the love ain't too proud so much. This is an excellent playlist by the way.

Phil Colgan [00:49:09] Thank you.

Phil Colgan [00:49:10] This is my on repeat, so this is what I'm listening to actively and not to talk about Nik Walker. And, you know, I feel like like Beetlejuice, but he was phenomenal in that show. My God,

Gillian Pensavalle [00:49:18] he was oh, he was. That whole show is like a powerhouse show. Everyone on that stage is a powerhouse. And to see him... I'm like, Wow, so also, you're just Burr again. But now you're doing, as he said, like a hit workout while he did it because it's just not that show's nonstop, no pun intended, crazy. Excellent. It was. I love it, too proud. And I'm very excited that Nik Walker is going to be traumatizing. Everyone in the Richard Rodgers again very, very soon.

Phil Colgan [00:49:46] Oh, trust. When he was so excited, he he
he texted a group of us like, Guess who's coming back? He's
like, Oh

Gillian Pensavalle [00:49:53] God, the devil emoji I met. I should've said, terrorizing, not traumatizing. He's not, but he's okay.

Phil Colgan [00:49:58] Okay, now we love Nik and he's I'm so, I'm so excited. I get to do the show with him again. I'll be really fun.

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Gillian Pensavalle [00:50:04] Anyway, enough of the Nik Walker talk next. We love you so much. We do so saying, What are you reading lately?

Phil Colgan [00:50:11] I'm reading. It's called when when Brooklyn was queer and it is about Brooklyn's queer history from 1800s through right before Stonewall.

Gillian Pensavalle [00:50:23] Whoa, that's fascinating.

Phil Colgan [00:50:24] And it's specifically Brooklyn. So it's not Manhattan. And it's like a lot about just like what was happening, especially in the piers and like just culture in Brooklyn. And it's so interesting. I like a lot of nonfiction stuff like, I love an autobiography. I love these kinds of books. So, yeah, I saw that in a bookstore and I was like, Oh, this looks interesting and I love it. It's fascinating because you know so much about Stonewall after, but like not that specific period of time.

Gillian Pensavalle [00:50:52] So yeah, and in Brooklyn too, like very close, but not right down there, you know

Phil Colgan [00:50:57] and has its own rich history of what was going on down there. And yeah, it's really fascinating.

Gillian Pensavalle [00:51:02] Yeah, I don't know if you're into Dave Grohl, the Foo Fighters and Nirvana. Oh yeah. But his autobiography. I read it. I'm not kidding. I'm not kidding. My husband can attest in one day. I read it in a Sunday. Oh, I love autobiographies too, and I love him. And it's just really fascinating. And there were moments where I'm like, Oh, Dave, you're talking right to me, aren't you? You're coming right to me. And there's this beautiful. I took a photo of it because it comes up. This idea comes up a lot on the Hamilcast, especially of How did I get here? Mm hmm. He's describing how he's played at the White House a couple of times, Dave Grohl, because that's like just how amazing he has been in this part of the story or this part of his life. He is talking about playing for President Barack Obama and Paul McCartney. Like Paul, he's doing a tribute to Paul McCartney, Paul McCartney sitting there. He's one of the reasons he's a musician today. And he said

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Gillian Pensavalle [00:53:44] How did I get here? And that's a really great question to ask. I think like that acknowledgment of gratitude and the work and the full circle moments. But then the Tommy Kail of it all, like just be present and what you're doing, you don't lose that either. So, yeah, speaking of autobiographies, it's just been on my mind. Like, I just I just ingested so much of it in one sitting where it's sort of like been consuming me.

Phil Colgan [00:54:07] I love that. And I think I think I think it's honestly like because I think especially when big moments in life are happening, you want to take in the scope of it, but you also want to be there for it. So I think like figuring out, I think like that quote is so perfect to have the moment of acknowledgment of like, Whoa, I'm here. But also let me because like you in those moments, you can't help but replay all the things that got you there. Yes. Like, for me, you know, I, I, I, I don't know. I don't know if it's just like I have a very overactive mind. But like, you know, I frequently have like film strips of past memories playing in my head during especially emotional moments like that that like, you want not to make those go away, but I try to, like, get through them quickly so I can be wherever I am, you know?

Gillian Pensavalle [00:54:53] Yeah, when when I read that and he was like, You know, how did I get here? And then the next line is, I was there I was, I'm here. Like the moment stop wandering about like Paul McCartney and Barack Obama are staring at you right now. Like, What do I do? Yeah, crazy. Diana's other lightning round question is, do you prefer sweet or salty snacks?

Phil Colgan [00:55:14] Salty. A chip in a dip? Always. Yes.

Gillian Pensavalle [00:55:19] And also, maybe like a little Kit Kat everywhere. I'll go back and forth. Like if popcorn. And then maybe a little bit of like a Snickers or a Kit Kat, but the salty crunch chip and dip all the way.

Phil Colgan [00:55:28] Much rather that although I will have Girl Scout cookies here right now, which I regret buying only

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because they're they're very happy to support. I got them for my cousins, but wow. Oh wow.

Gillian Pensavalle [00:55:40] So Phil, I don't. I don't want to keep you. It's late. I know you have like a very full life and a very full day and day to day day tomorrow. But I really I really, really loved this conversation. I appreciate you so much. Thank you so much for being here with me.

Phil Colgan [00:55:55] Oh my gosh, of course. Thank you so much for having me. I love listening to this, and especially as someone who was like, Oh, thanks so entrenched in the show, but like to hear other people's perspectives of it. And like, I just love what you do and and having these conversations and preserving them with so many people who are attached to the show. So thank you.

Gillian Pensavalle [00:56:10] Thanks. And it was really nice to be able to do a deep dive with you on little things and little. I love all those little details, so thanks for going down those roads with me. I appreciate it.

Phil Colgan [00:56:20] Of course my pleasure.

Gillian Pensavalle [00:56:22] Can you tell the people where to find you like websites, social media, if you have any like virtual classes like anything you're doing, let us know

Phil Colgan [00:56:29] @ Phil Colgan on Instagram. My website still philcolgan.com if you are a dancer and you want to come take or if you want to get into it, you can sign up for class updates. And I'll always send out when I'm teaching in Manhattan or if I start traveling around. I'll also post about that, but@philcolgan is usually where I post all of the updates that people need.

Gillian Pensavalle [00:56:48] OK, well, everyone, thank you so, so much for listening. Peeps weren't there questions great, so thoughtful, kind. They're such big fans of yours and thank you everyone for listening for these six years, 300 plus episodes. I appreciate you more than you know. And yeah, I'll talk to you soon. I love you. I'm G. Pen.

THE HAMILCAST

EPISODE 313 PHIL COLGAN 2 TRANSCRIPT

Phil Colgan [00:57:05] I'm P. Colg.

Gillian Pensavalle [00:57:07] Yes, I did it. We did.

Gillian Pensavalle: 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. A big thank you to Jenson Parker Neal, my dear friend and right hand man who helps me make the thing about the thing. To become a Patreon Peep and join the best, kindest and most welcoming corner of the internet. Go to patreon.com/TheHamilcast. You can submit questions to guests, join Zoom Hangouts, get behind the scenes access and of course, my endless gratitude. On social media at the pod is @TheHamilcast and I'm @gillianwithag G-I-L-L-I-A-N-W-I-T-H-A-G. Visit THEHAMILCAST.COM for episodes, transcripts and more. You can see what's going on with Mike, you know Mike, at MichaelPaulSmith.Net True Crime Obsessed is my true crime comedy podcast with my podcast soulmate, Patrick Hinds, and we were the first podcast to ever play Broadway. Ever. Thank you so much for listening. It means the world to me. To the revolution!