

THE HAMILCAST

EPISODE 323 STEPHANIE JAE PARK 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] Hi friends. Welcome back to the Hamilcast. I'm Gillian. This week we're picking up right where we left off with Stephanie Jae Park, who currently plays Eliza Hamilton in the Phillip Company. If you missed last week's episode, go back and listen to that one. First, you'll hear Stephanie talk about her journey with musical theater, including how she went repairing her relationship to her work and her industry. She also talks about her first interactions with Hamilton, her audition process, and how she approaches the role of Eliza. We did a major deep dive, and it continues right now. So if you're all caught up, let's get back into it. Here's part two of my conversation with Stephanie Slay Park.

Gillian Pensavalle [00:00:52] I'd love to hear more about other projects that you're working on or have been working on Saffron Lips and the blessing and this whole amazing alter ego, slay or not alter ego. Let's dove into all of that. So what do you want to start with?

Stephanie Jae Park [00:01:08] Saffron Lips. Yeah, Saffron Lips, so, so basically. Saffron Lips is my music group, right? It's. It's basically just me and my. My partner, my life partner slash, my writing partner, my music partner, like everything. But he so he was the resident choreographer on Angela tour. That's how we met. We didn't start dating till the very end of that.

Gillian Pensavalle [00:01:31] And that's Voltaire because. Because the listeners know. So it's Voltaire Wade Green.

Stephanie Jae Park [00:01:34] Voltaire. Yes. Welterweight dream. Oh, yeah. He's he's an original. He was in the original Broadway company of Camus. And there are, like, dance moves named after him in the show. He's. He's incredible. Yeah, he's. He's my very sweetest man. But there was a group of us there was a group of six of us. And Angelica two are kind of led by.. Dre. Where we call ourselves a creative house. We got an Airbnb when we were in Philly just for the just for two weeks, and we were like, We have all these musical ideas. Let's do something with it. So a group of six of us cast mates and Voltaire, because he wasn't a guest in the cast technically, but

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we just started to play around and like made these music bits and Dre was kind of our mentor teacher. He was super passionate about music production Logic Pro, and he's an incredible musician. So we started to just like make songs together. And then when the pandemic hit, all of a sudden we had all this free time and nothing to do. And I mean, Voltaire and I are similar in that we are like workers. We work, we like to work. So it was crazy to not have work for the first time. And so we just started to write and really delved into music production and I took all these. We learn so differently. He learns just by doing and YouTubing and I learned by taking online courses. Like, I'm like a textbook and a course person. He's like a YouTube and do it himself person. But we learned a lot, a lot about Logic Pro and we started writing together. We did another creative house over the pandemic where we got another Airbnb in the Poconos for two weeks and we all came together and like wrote six songs together and Dre was again our mentor, a teacher. That's where Voltaire learned more about production, about building an actual song. And so, so then we ended up just writing all these songs. And it's funny because the songs are about us, like, about our relationship most of the time and about our trials and tribulations. And that has been definitely vulnerable and conflict causing at times because it's like I'm literally and it's only my perspective because I'm the one writing most of the lyrics. So it's like only my side of the argument, right? So he's like, okay, like you're talking about me and it's out in the world, but okay. And yeah. So then we just started writing music and the more we did it, the more we, like, really liked our music because it's so unique

Gillian Pensavalle [00:04:14] It is so good Stephanie. Like it really is good. And I love it so much. And I mean, it's you describe it as R&B, Jazz Lounge. Do you still.

Stephanie Jae Park [00:04:22] Yeah.

Gillian Pensavalle [00:04:23] Would you still describe it that way?

Stephanie Jae Park [00:04:24] Every song is a different genre, I would say. First of all, thank you so much for listening. That means so much to me.

Gillian Pensavalle [00:04:30] Are you kidding? I love it. I want to talk to you about Cincinnati and the music.

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Stephanie Jae Park [00:04:34] Oh, my God.

Stephanie Jae Park [00:04:35] Oh, my God. I love that. Yeah, well, like, okay, so, for example, the very first song is like pretty much pop. Like, that's pretty just pop. And then other songs are quite R&B. There's a song called Ocean Sick that's much more loungey

Stephanie Jae Park [00:05:40] So like every song is so different because it's our debut album. So we are really exploring all of our different influences. I'm like, my influences are classical music and then like jazz and then pop. Like, those are my three main influences and some R&B. And then Voltaire's is much more like R&B, soul, funk, like that's his thing. So combining our geniuses really, really makes a very interesting combination. And so then we, you know, we were first going to do an EP, but then, do you know Blaine? Have you have you had Blaine on here yet? Yeah. Yes, yes. He he's like my best friend since college, but he was working with a label. And so we kind of started talking to this label and they're like, no, this is so such a throwback feel that it should be a full album. We're like, Oh, okay. So we just furiously wrote some more, finished up the album, and then the music videos were so cool. I kind of tying into the blessing now. So The Blessing is a web series that someone reached out to me to audition for this, and because usually I get auditions to my manager, but this was like through a friend of a friend and I got the role and it was on my birthday in 2021 and it was just so incredible. It was like led by all Asian women, basically, like the producer was Asian, the director, writer, director, photography, like the heads of every department were Asian women, which I had never seen before in my life. I was so inspired and there was it was just so efficient and the communication was great. There are no egos. Nobody catered to anybody else like everyone is just it was amazing. It was an amazing experience. But I met this, my doppelganger now, Charlene Kay, who is a pretty established musician. She has like millions of listens on her Spotify songs and YouTube things. And I when I was researching out her, I was like, Oh my God, you've seen all these incredible music videos. And so when I was shooting, she was there and we were she was delving into acting, so she was like starting to take acting classes. And I was delving into music. So we were just like asking each other about each other's things.

Gillian Pensavalle [00:07:54] And again.

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Gillian Pensavalle [00:07:55] Timing, it comes back like timing that.

Stephanie Jae Park [00:07:57] Crazy. Yeah, the timing was crazy. I could I couldn't stop being grateful, but I would, like, drink and just, like, cry with gratitude. Totally.

Gillian Pensavalle [00:08:06] It's like you put on to each other and found each other at the most perfect time for both of you. That's incredible.

Stephanie Jae Park [00:08:11] Yeah, it was amazing. So through that, she kind of, like, mentored me into, like, the music industry. And I worked with the DP, Connie Wong, who she's like, her career is ridiculous. She I also the timing of this is crazy. We got her right when she decided to stop being the associate DP and being the the DP because she had been like, I don't know the technical term, but she had been like the second in command, right? For Speak Up for like West Side Story, for like Spielberg movies, for like big movies. And finally, she's just she had just said no to another big movie where she would not be the DP but the next in command. And she was like, No, I'm going to be the DP. And so that's when we got her. That's crazy. So she is like incredible high quality. She is this like short, very alpha female. Like she is. She's a character. But anyway, so met her, met Charlene and basically put this whole production team together and it was like the most legit production team ever. Got a ton of friends to help out. We paid everyone as much as we could out of pocket, and then we had our two music videos. So it was just cool because I had never I've been working for like over a decade as an, as an artist, but I had never done anything with my own, my own creativity, my own music, my own money, like all of it was my own and so or our own Voltare and mine. So it's just incredibly empowering and it's something that it's just the beginning. I'm excited. Like already the music feels old because, you know, like it's two years old. Two feels really old, even though we just released it. And yeah, the music video, we just released another one this Monday and it feels so old because it was we taped it so long ago. Yeah. So we're already excited for the next thing. Yeah, that's Saffron Lips. We're on Spotify and iTunes and Amazon music and all the all the things I know.

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Gillian Pensavalle [00:10:16] I mean, I can relate to that a little bit because my husband and I, we made two seasons of a web series together and like, wow, the thing about that is you sort of like me and this is well, this is a thousand years ago, pre-pandemic. But the thing is, like in this industry a lot, you kind of have to make your own stuff, right? Like a lot of the time you can't wait for people to kind of come around. You have to make moves for better or worse. And so I. When you were saying Voltaire's learn by doing that to me, like I learned how I could edit a little bit, but I learned how to edit to tell a story. You know, Mike wrote and directed it, and we acted in it. And then I was like, Okay, set the producer of it, doing all the SAG paperwork and hair and makeup and wardrobe. And then I was like, I don't know my lines for tomorrow and the this. And I was like, I don't know. Okay, yeah, I should learn my lines for tomorrow. Yeah. But when you do everything like that, right, and you're with your partner doing it, it's really it can be really great and also really tough. We lived in a studio for ten years. Oh, yeah. Like, all of everything was happening under the same roof and working together, and it's like. It's tough. So I understand. But also, like, just getting great people, like, an amazing DP like that is unbelievable. And so the video for Cincinnati is stunning. Where did you film that you filmed it at, like this really incredible looking bar?

Stephanie Jae Park [00:11:32] Yeah. So it's a it's a bar called Star Bar. It's in Brooklyn. And it's funny because they I guess they often they like do venue rentals somewhat often. So I've now seen like two other videos on that same stage with the same like stars.

Gillian Pensavalle [00:11:47] It's a great looking space.

Stephanie Jae Park [00:11:49] Yeah, it's a really great space. Visited there it was like it was a two day shoot. I had never experienced anything like that. So for me that was learning by doing. But it was really cool to get my friends to like, I have a friend, Mary Claire, she's in Chicago on Broadway and she wants to kind of do more styling for like music videos and shoots. And she's so good at it and she's done like any photoshoot I've done lately. She's, she's styled me and she's helped me with my hair, my makeup, and my and my wardrobe and everything. And so so that's kind of a side hustle that she's trying to, like, start. So getting her to help us with that was awesome. And then my friend Stephanie Gerard, she's played Mary Poppins on Broadway. She has a extensive career, but she is an

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amazing acting coach and she's also wanting to write more. And so like getting her to help us with the concept and getting her to help us like kind of co-direct and, you know, help with the acting of that. Like, it was just cool to get different friends who are doing different things in their artistic journeys to help us with their things. And the collaboration aspect was just so heartwarming. It's like, yeah, it's and any artist who takes agency, I so applaud, you know.

Stephanie Jae Park [00:13:05] Like. Any exactly what you did, like making your own web series, doing it yourself. It's like it's, it's much harder than it looks and also much more rewarding and yeah, yeah.

Gillian Pensavalle [00:13:17] Yeah. To look back on it and say, like, I'm so proud of this. I remember saying, like, I felt 20 months pregnant, like, I just wanted it to be out in the world. You work so hard, so true. You know, I've never been pregnant. I'm not going to. But that was the only way I could describe it. Like I worked so hard on this thing. We created this thing together. I just want it out for now. I don't even care. I just wanted. I just. I felt, like, so overdue, right?

Stephanie Jae Park [00:13:38] Like, that's exactly. Yeah, that's exactly right.

Gillian Pensavalle [00:13:41] And it's funny because I think people like you were saying before when you were having this feeling of, why am I here? Why am I doing this for the right reasons? I think a lot of people feel like, you know, I've made a career on Broadway now and, you know, can I shift into something else or can I do something else on the side? And the answer is always yes. Like I believe that the answer is yes. Be a stylist, be an acting coach, be do whatever you want. Like this multi-hyphenate life. That's sort of where we are now. Do what you want to do. But I understand again, just sort of dismantling what you what you think you are allowed to do, like you're allowed to do whatever you want. So giving your friends a space to do that, I think is really wonderful. Yeah.

Stephanie Jae Park [00:14:22] I mean, and how lucky for me that they had these talents that I got to you. You know, I think I think it's also speaking of that, like I'm answering a question you didn't even

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ask, but. Right. I love it. Basically, like any artists who especially if you're trying to do musical theater. Right, like speaking of not comparing your journey to anybody else, it's so cool to see like someone you could be on Broadway since you're 16 to like 40, right? And like just constantly working and it's amazing. But then once you're 40 and you don't quite want to do it anymore, then why? Versus like and that's an amazing career and that's something that people really aspire to. And then there's other people who like are in their thirties. They've wanted to be on Broadway, they've never done it before, but because they haven't done it, they've create, they've learned all these different skill sets of like directing, producing or collaborating, all these different writing, you know, just learning these things. So that one, even if they do go on Broadway or whatever, they have all these other things that they can now do. So I just find exactly what you said. Multi-Hyphenate is so important, like taking agency over your career. And I didn't want to constantly. I didn't want my. Creative outlet to be dependent upon auditioning or like someone else giving me a way to do that. Like I want to do it myself. And then how lucky am I that I get to also have a creative outlet in my professional life? You know, but it doesn't. It shouldn't. I don't want to depend on anyone for that anymore.

Gillian Pensavalle [00:15:58] Yeah, no, I totally get it.

Gillian Pensavalle [00:16:45] What are your thoughts on the changes or the conversation that's been happening over the pandemic about, you know, representation and theater and those changes? I mean, some are. Do you think I mean, like real changes versus performative changes? Do you know what I mean? I would just love to hear your point of view on what's been happening in that space.

Stephanie Jae Park [00:17:03] I feel very mixed emotions about it. I think like absolutely there needs to be a lot of change in the industry, but I think that real change happens slowly and I think it is happening. I get really frustrated by the performative social justice that really drives me crazy. There is there are like some people who are like. Even like what? You're not on Instagram, so you don't support social justice. I'm like, Well, that isn't actually where social justice happens. That happens in conversations and rooms and casting offices, you know, like. Yeah, it that I mean, it is important in terms of exposure, but it does drive me crazy.

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Gillian Pensavalle [00:17:52] I just want to say, based on what you just said, I had an experience the other day where someone left a comment on an Instagram post that I wrote saying, How dare you post this? Don't you care about what's happening in Ukraine?

Stephanie Jae Park [00:18:06] Oh, my God.

Gillian Pensavalle [00:18:07] And I thought at first of all, I posted I was I sort of took a second. And I usually I don't respond to that kind of bullshit, like I just don't engage it. But if they had looked like the next post on my Instagram was about like, if you want to not feel so helpless watching the news, like here I donate it to UNICEF. Like, I just recommend. Right, right.

Stephanie Jae Park [00:18:27] Yeah.

Gillian Pensavalle [00:18:28] But I commented and the person deleted the whole thread, so like their original comment. So you can't yet. But what I said back, I was like, I urge you. I just couldn't help it, you know, like, I just started typing. I was like, normally I won't engage this, but I was like, I urge you to consider that many things can be true at once. And I think it's ridiculous and dangerous to assume that just because I didn't post something, I must not feel anything about it. People can feel many things about many a lot of things at once. And so to put this pressure and perpetuate this idea like you, you are encouraging performative activism by posting this like, how dare I not make some big statement that I care about? You don't know what my life is watching the news. You don't know what I'm feeling emotionally. You don't know what I'm doing financially, you don't know anything about that. But to yell at me about it and sort of put this pressure on people to post stuff to prove to a bunch of strangers that we give a shit is just making performative activism more prevalent.

Stephanie Jae Park [00:19:28] Mm hmm. Absolutely.

Gillian Pensavalle [00:19:30] And I couldn't help it. And I was. Like I send.

Stephanie Jae Park [00:19:32] I was just like, yeah.

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Gillian Pensavalle [00:19:33] And she was like. And she goes, Oh, well, I saw I saw later that you did post about it, so. And I was like, But you're not hearing what I'm saying.

Stephanie Jae Park [00:19:41] Like, yeah, yeah.

Gillian Pensavalle [00:19:42] Like a post about like that is so fucked up and it's just like, so to assume that because you are not on Instagram enough that you're not doing anything in your real life to me is just like so maddeningly wrong.

Stephanie Jae Park [00:19:56] Yeah.

Gillian Pensavalle [00:19:57] Anyway, sorry. Please continue. I just like.

Stephanie Jae Park [00:20:00] No, I. I love that you share that it's so it's such a it's so frustrating too, because it's like you can that's not okay. So if I, if I follow a funny account, that's not that's where I go for an escape from the feelings of horror and grief that I'm feeling towards Ukraine. It's not where I go to continue to feel these things, you know? So like just because this funny account isn't constantly posting about it doesn't mean they don't support whatever they need, whatever they support. It's just so for us, it's so frustrating. Yeah. And also this whole notion that like everyone should be an activist leader is frustrating to like how many of you have actually done your research? I think like that's why I don't post as much because I don't claim to be an expert on anything like I can. I will watch the news and I will hear perspectives and many conversations. But I am not the the expert of most things political, so I'm not the person who can just like blindly share these things unless I do think it's amazing that I will share it. But artists like artists are artists and activists are activists. And it's amazing when those things come together, but they're not the same thing like but yeah, I mean all of that to say like it is important to care about these these things and to support these things. I just the performative part of it is so frustrating. And then I also think like within the industry, I think you have to know the industry to then be able to change it. I think like that was a frustrating thing for me, was seeing a lot of people who I mean kind of both ways, right? Like you cannot be on Broadway and still like see how to fix how to get on Broadway, for example. But once you're but if you haven't ever done a

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Broadway show, for example, how are you to know what needs to be fixed in the contracts? Like, I'm not going to hire a plumber to fix my lighting because they don't know my plumbing, you know? Hey, yes, yes. That just kind of confuses me a little bit. I'm like, yes, I think it's so important to have new perspectives. And because then you can see like you're doing and you're like, Oh, this is what's messed up. But if you've never seen it before and you've never experienced it, then how are you to know that it is wrong at all? You know, like how it's like reading. It's like reading the back of a book and being like, This is my critics on the book. Read the book, then you can actually criticize the book, right? So like that. But okay, all that to say all these things do need to change. Like there are I think you've had Aaron Albano on this, right?

Gillian Pensavalle [00:22:42] Yeah. A few times.

Stephanie Jae Park [00:22:43] Yes. Yeah. His his his movie is beautiful. The the movie he I think it talks about a lot of the issues.

Gillian Pensavalle [00:22:51] Oh yeah. I just had him and Carla garcia and Sasha Hutchings, they were they had all been on the podcast before and then they came back and we just did a roundtable about many of these issues and the ensemble film.

Stephanie Jae Park [00:23:02] Yeah. Yes, absolutely. And the ensemble film is gorgeous. Like I highly recommend your listeners to, to watch that. And I. The thing is, like all these issues, there are so many different perspectives and I just encourage everyone to hear the different perspectives and not just jump on the bandwagon for what seems popular. Yeah.

Gillian Pensavalle [00:23:27] Yeah, totally. Well, I appreciate that. Yeah. All right, Stephanie, the time is here. Are you ready to take some questions from the Patreon Peeps?

Stephanie Jae Park [00:23:34] Yes. Let's do it.

Gillian Pensavalle [00:24:04] Anya says. We've heard from several Eliza's how they found their take on characterizing her. How did you find yours and did you research her?

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Stephanie Jae Park [00:24:13] I did very. I didn't do as much research as I would like to say that I did. I bought the book and then I did read it.

Gillian Pensavalle [00:24:20] Yeah, I think that's I don't think that's bad at all.

Stephanie Jae Park [00:24:24] Well, because Eliza in the in the musical is a little bit different than the allies in the act of actual life. Right. Like this. These are artistic versions of these characters. I found it by doing a lot of homework. So for every scene, for example, or even like not even the scenes, I'll be like anybody who's close to me. Angelica I will just like free, right? My relationship with her and just write for like a paragraph to a page of just like this is how Eliza and Angelica are, Peggy This is how we are. This is Alexander, blah, blah, blah. And then for every scene and this is just kind of my acting homework that I always do anyway, but for every scene, you know, what's the circumstance and why is the reason? What is the reason for this scene to happen? What are my relationships with each person right before the scene? What is my objective with the scene? And then what are like important things like the town square in Scotland, which is what does that mean to me, mind at work? What does that mean to me? You know? Thomas Jefferson. What does that mean to me? So that's the kind of homework that I do on every scene. And then once I do the work, I just explore it just like every night, eight times a week you just get to explore. So and I bring a lot of myself to it if I can't help it. But yeah, that's, that's, that's what I did.

Gillian Pensavalle [00:25:42] I totally forgot. Oh, my God. I'm sorry, Patreon Peep. I think it's the sinus infection. It's not covered. By the way, I've been testing every day for COVID vaccine. Boosted, but who slay? We have to talk about Slay first.

Stephanie Jae Park [00:25:52] Slay? Yes.

Gillian Pensavalle [00:25:53] Yes. I'm so sorry. We're going to get back Patreon Peeps. I just I know I mentioned it before and then we never got into it. So you have you how you describe her as she is known among peers as slay her extroverted alter ego, who, as you may have guessed, slays. Let's dove in to slay real quick.

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Stephanie Jae Park [00:26:09] So as much as you know, my name is Stephanie Jae Park. My stage name and my friend just had of just as a joke was like, okay, Stephanie Slay Park and I was like way I thought so then I just kept it and I'm kind of like like, you know, Beyoncé has this with like Sasha Fierce, right? I'm I'm somewhere in between introverted and extroverted, but I'm private. Like, I like to keep to myself. And I can often struggle with insecurities and like, you know, all these things. But when you're having, like, an anxious moment and you feel ugly and you like, your voice doesn't feel right, but you still have to deliver the song. It's like, okay, well, let me just turn on Slay real fast and do the song. So that's just like that's like Slay is like my exactly my extroverted alter ego who doesn't sweat the small stuff and just like, yeah, she just kind of takes over and I just do do it, but she just makes me just do it. And I think, like, the biggest thing about Slay is confidence. Like, she's just so confident that that just changes everything. So I'm no longer like in my head questioning, like, was I fly out there? It's like, nah, I'm just slate is like, whatever. Yeah, yeah. It's like, I don't give a fuck mentality.

Gillian Pensavalle [00:27:24] Like, strong, angry burn vibes.

Stephanie Jae Park [00:27:26] Yeah, yeah. Sasha Fierce angry burn.

Gillian Pensavalle [00:27:29] Yes, yes, yes. Sorry. Thank you for that little detail that just.

Stephanie Jae Park [00:27:34] I love that question.

Gillian Pensavalle [00:27:35] Yeah, I was like, this is so good. And whoever I mean, it's perfect. Stephanie Slay Park that. Yes.

Stephanie Jae Park [00:27:40] Yeah, that's why that's why I'm torn about changing my name back. Did you hear? Because for certain reasons I do. But then slay like goes with the Jae You know what I'm saying? I think slay.

Gillian Pensavalle [00:27:52] I've. I don't mean to run, but I think Slay is here to stay like she's. That's work. You know what I mean? I don't think. Yes. What's in a name, right?

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Stephanie Jae Park [00:27:59] Yeah. Let's take a poll. We'll see. We'll see what your listeners say about changing like did you know if you.

Gillian Pensavalle [00:28:05] I think that's I think that's such a beautiful name. So I think Slay will live will live on.

Stephanie Jae Park [00:28:10] The perfect I love it.

Gillian Pensavalle [00:28:12] Clare is asking have you had the chance to talk to any other Eliza's about how you approach the role.

Stephanie Jae Park [00:28:17] Oh, about how I approach the role. Well I'm friends with a couple of different Eliza's like Zoe Jensen on the Angelica to her. I love her, she's good friends. Hanna Cruz was the Eliza before that, and I've talked about Eliza with like a lot of Eliza covers too, but I guess we haven't like we haven't delved in as much. I think like some little things I'll say, like I think Angelica and Hamilton have very similar energies, which is why they can't end up together and like Burr and Eliza have very similar energies. So like the whole opposites attract thing and yeah, so we talk, we'll talk about that. We'll talk about our approaches to burn. We'll talk about like technical, vocal things. But I would talk to two too deeply because I think it's so internal and I don't think I would have been able to talk about it if I haven't done it for six months already. And like, look, there is a there was a while that I was like, I can't talk about what it's done. It's too private and personal. But now I'm like, Oh, I've done it. And I can continue to do it even if I talk about it and share my whole process, you know, like. So, yeah.

Gillian Pensavalle [00:29:24] Yeah, I understand that though. And it changes all the time.

Stephanie Jae Park [00:29:27] It changes. It's always.

Gillian Pensavalle [00:29:28] Going to be sure to you, you know.

Stephanie Jae Park [00:29:29] Yes.

Gillian Pensavalle [00:29:30] Lauren says, I saw you perform in Providence last December and was completely destroyed by you and

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Elijah. Another friend of the pod during Philip's last scene. Can you talk about the mother son relationship and how Eliza grows as a person over the course of the musical?

Stephanie Jae Park [00:29:43] Oh, my gosh. Well, so Eliza during Helpless is about the age, if not younger, than Philip is when he dies. So that's not something I don't think people realize as much. But, like, helpless. She's a teenager. She's like very, very young. And then by the end, she's like old, old, old by the last number. But her maturity is so beautiful to me, and I think it's something that you don't see as much in the other characters, I guess, because like half the characters play different characters in the second act. But her relationship with Philip, I think like. I kind of identify with this with my my dad is president. I love him. He's he's been in Korea for most of my life. So even though he was there, my mom mostly raised me, I guess, and she did give me piano lessons and voice lessons and all these things. Wow. And so I think, like, you know, this is answering the question, but every once more, I get really sad about how he respects his dad more than me and so less because I'm sure he knows. I don't I don't condone duels. Like duels are probably, I think, allies and things. Doors are stupid af which they are. But for him to like go to his dad for advice kind of hurts me sometimes and I watch that scene. But yeah. Yeah. I mean, she she's trying to honor her for their father's legacy to the children because the children are a lot of his legacy. And she tries to be both mother and father figure to them a lot of the time. And I think she tries to. Well, this is my my interpretation. I, I try to take out the toxic masculinity and make my children. And so when that's what ultimately kills him is literally toxic masculinity. Yeah, I think that's like so heartbreaking for her. Um, but yeah, that scene is really fun to do and it's really fun to do with different Philipps as well. Like seeing being able to play death is crazy like that. That is such an act acting journey. Elijah, who is my fellow, he's great. He is always in it with me and then the covers are so just so good. The different levels of fear is really fun to play with. Sometimes it's sadness and it's fear, but it's just, it's fun because you get to respond. Like Philip in that moment is the captain of my ship. Like, they steer my whole emotional life. So I'm just like intensely, intensely listening and trying to, like, keep this person alive, you know? So it's it's fine. I'm really glad that the listeners enjoyed that.

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Gillian Pensavalle [00:32:31] Yes. It's interesting. You just we're talking about how Eliza and Burr have similar energy. And you basically almost quoted Burr saying, can we agree that duels are dumb and immature, huh? Both agree on that.

Stephanie Jae Park [00:32:43] Yes, for sure. Yeah.

Gillian Pensavalle [00:32:45] Chris is saying something. I just want you to hear this because it's such a major compliment to you and you can answer it. I mean, we talked about burn a lot if you have more to say. But she says my first dozen experiences with Hamilton were through Disney Plus during the pandemic. My Dozen and Firsts was in Philadelphia with you in October.

Stephanie Jae Park [00:33:01] Oh wow.

Gillian Pensavalle [00:33:02] The whole experience was a little foggy due to tears, masks and eyeglass fog. But I remember your burn having so much anger and heat which made the forgiveness moment and quiet uptown packs such a wallop. It was the moment I kept thinking about when I shared my experience with friends.

Stephanie Jae Park [00:33:18] I love that so much.

Stephanie Jae Park [00:33:20] Thank you.

Gillian Pensavalle [00:33:20] Her question is how do you determine the emotional level for a burn? So if you have anything more to add, that's great. But I just wanted you to hear that.

Stephanie Jae Park [00:33:27] Otherwise determine the emotional level for Burn. So I watch Reynolds pamphlet. I watched that whole scene and I watch Hamilton react to all these people who are angry in his life. I watch mirror, I watch his interaction with Mariah, I watch his interaction with GW. I watch Phillip reading the letter and everyone teasing him for it, you know? So and I watch him think that Angelic is on his side. And that ultimately gets me, like, really angry because I'm like, Are you Fucking kidding me?

Stephanie Jae Park [00:34:03] Like, you think that my sister is going to be on your side right now and then. Well, that that's a whole nother thing that I think about a lot too. Like, does she know that?

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Angelica I think she does know about Angelica and Hamilton because I don't think she's stupid. But that's another.

Stephanie Jae Park [00:34:18] Whole complicated issue that we.

Stephanie Jae Park [00:34:20] We could maybe delve into or not.

Gillian Pensavalle [00:34:22] Yeah, well, it's up to you.

Stephanie Jae Park [00:34:23] Yeah, well, just watching Reynolds pamphlet is kind of how I prep for that, because. And it depends on the Hamilton, too, because like, for example, Nick, one of the Hamilton understudies, he's so bubbly and like, right. And then he still kind of like expects everyone to be on his side and that just gets me so mad. Or it's like, you know, Blaine's Hamilton is so different. And so when I watch his reactions that that will make me either sad or angry in a different way. So it's I determine that my emotional level by watching Reynolds pamphlet and just watching the actors react to everything and then something, something different will get me every time. Like, if it's Philip, I'm like, Oh, my God, you not only did you screw me over, you just, like, completely screwed over our kids social lives and, like, their whole idea of relationships, like.

Stephanie Jae Park [00:35:15] Right.

Stephanie Jae Park [00:35:16] That and that will get me or, you know, like, it's so it's it's different. Every night. It's I feed off of watching the scene before.

Gillian Pensavalle [00:35:24] Do you want to dove into Hamilton and Angelica?

Stephanie Jae Park [00:35:27] I. I just think it's, like, so disgusting that they would. But at the same time, like, is the, like, hero character for it. So. And I played Angelica. So it's funny because as Angelica, I'm like, I am like, so selfless and like, sacrificing my passionate. Because I think that Angelica and Hamilton have the most chemistry out of everybody on stage. Like even more than Ryan Hamilton. Like they are two minds that are so similar. And just to fire signs that like, you know, it's so in that way when I play Angelica, I like have that perspective. But when I as Stephanie,

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I'm looking at the show, I'm like, this is disgusting and like really unacceptable on both.

Stephanie Jae Park [00:36:10] Sides in both.

Stephanie Jae Park [00:36:11] Angelica and Hamilton.

Gillian Pensavalle [00:36:12] So do you, Stephanie, think that there was a physical thing there? It was more than just sort of going, oh, no.

Stephanie Jae Park [00:36:18] No, I don't think so. But I do think Eliza knows that there is attraction there for sure. Yeah, the I'm still in the question phase of like, how much does she know and how angry is she about it? The way Burns written it kind of like confuses me too, because she keeps referencing Angelica, but not but in a in like a heroic way instead of like a you think I don't know about her to, you know, like way. So I'm still questioning that right now. Yeah.

Gillian Pensavalle [00:36:46] And it's interesting, too, because in first burn, Lin throws that out. I see how you look at my sister. So, yeah, there's something brewing there for sure.

Stephanie Jae Park [00:36:54] Yes. Yes.

Stephanie Jae Park [00:37:27] Maybe in the next six months I'll figures. Figure that out.

Gillian Pensavalle [00:37:30] Great. Come back and we'll talk about it then. Claire is asking, kind of jumping off what we just said. I'm curious about any changes you make in how you play the role based on who's your Hamilton, which you just. Yeah.

Stephanie Jae Park [00:37:40] I think that's something that my acting teacher said was I kind of already said before, is that your your scene partner is the captain of your ship? So I'm radically listening, like listening with my whole body, watching every microexpression, just like taking everything in. Like Pierre, who's my main Hamilton. He's much more compassionate with me. He's like, it's almost hard to be angry with him because he's so loving and kind

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with me. Yeah. Whereas, like Blaine, who is my best friend since college, is sometimes straight up mean as.

Stephanie Jae Park [00:38:12] Well because he's like.

Stephanie Jae Park [00:38:13] Because he's just like in his wanting to save America brain mindset. So then he like completely dismisses her at times and then that just makes me so angry. And so that will be enough is kind of the most fun in terms of how different each Hamilton is and how I'm going to respond to that. And I often, again, I can't cry on things, so I often, like start crying at the end of it 7 seconds off and I just like avoid eye contact for a second. I just like shove it deep back down because it makes me feel so strongly that this person is not excited about our first baby. It's such a big deal. Like, don't you want to be here? Like with my pregnancy? And don't you want to watch this baby? Like, don't you want to be there for the labor? So all that just it just changes per Hamilton and it's it is cool and per Phillip and just per person partner it's fun.

Gillian Pensavalle [00:39:08] Speaking of watching the Reynolds pamphlet, Rob is asking, what is your favorite moment to witness in the show that is not your own something that someone else is doing while either you are on stage or watching from the wings or the surround.

Stephanie Jae Park [00:39:20] Oh, I wish I could see the show from the audience perspective often, because like I haven't I I've only seen Ta'Rea, my Angelica play do satisfied once and then I really want to see her do it more. But okay.

Gillian Pensavalle [00:39:33] It's very good.

Stephanie Jae Park [00:39:35] Yeah, she's very. She's so excellent. I would.

Stephanie Jae Park [00:39:38] Say.

Stephanie Jae Park [00:39:40] I really enjoy watching. I wish I could watch it from the other side because I'm on stage. Right. Watching Philip's death or Philip's gunshot. I wish I could see his face as he's like. Receiving the gunshot. But that scene and Reynolds family,

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I guess, because those are the only scenes I intensely watch are the ones that I most enjoy.

Gillian Pensavalle [00:40:04] Jeannie says. I notice you switched from opera to musical theater, which I find so brave. She has a few questions, she says. What made you decide to switch and how did you know that musical theater was where you wanted to be?

Stephanie Jae Park [00:40:14] Oh, great question. I love opera and I will always, always have a special place in my heart. I think I also love to dance. So I made that decision in college and I also loved dancing a lot. And even though I didn't know how to act yet, I really wanted to because it was so intriguing. And I also loved like I had been trained with opera, but I listened to so much jazz and pop and R&B and so and I was singing it like all my free time. So the reason I chose musical theater at the time was just because I wanted to be able to do everything. And in my head, musical theater was like, You can do, you can sing and dance and you can sing and I can dance all these different genres. And like, I could still even pursue opera. I still train musical theater because, you know, opera. The other thing with opera to you like to be the kind of opera star I wanted to be. I was told that, like, your voice doesn't fully mature until your thirties. And I was like, Well, what am I going to do for my whole twenties? Like, Well, how am I going to make money in my twenties? Right? So those reasons are why I chose musical theater.

Gillian Pensavalle [00:41:22] She also says As a cellist, I love and admire what you're able to do on stage. I'm hoping to see you perform someday. Many thanks for sharing your talents. And she says, P.S., thank you for being a proud Korean and bringing Asian representation. I've also been rediscovering my Korean roots through beats and delving into K-Dramas for the first time. What do you love about being Korean?

Stephanie Jae Park [00:41:43] Wow, I love that so much. I love, so I love.

Stephanie Jae Park [00:41:50] Korea. I love that Korea is such a tiny, tiny, tiny, tiny little country. South Korea is like so tiny. It's like I forget the exact statistic, but it's like a fourth the size of California or something like that. Wow. So it's it's a tiny little country and it has such a huge impact on the world. And it's

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so recently war devastated, I think. Like, people don't realize how recent that war was like my grandma when she was 16 or 18, was separated from her family, except for one brother, and she never saw them again. Like that's how recent this war is. And so it was this like extremely devastating war that ripped through South Korea. And like South Korea was very, very, very poor. And so I think what I love about it is I. Koreans have this crazy underdog work ethic of and this like very strong desire to rebuild. And there's a lot of pride in that. So the fact that, like Samsung is maybe the biggest phone company in the world and like people have heard of Bts's that K-Pop and K-Drama is coming in to like maybe the second biggest center of entertainment other than like Bollywood or Hollywood. It's just so it's just crazy how tiny that country is and how much of an impact it has, especially considering how recently it was devastated by war.

Gillian Pensavalle [00:43:24] Yeah, yeah, that's really beautiful. Kathryn says one of the challenges of being an Asian woman or other minority and underrepresented group with a yen for performing is that it can be hard to dream knowing that odds are stacked against you or that people don't always see you well. So she says one What are your dream roles? And two, would you share with us some of the things that you've been scared to want but do?

Stephanie Jae Park [00:43:48] Oh, what a great question. I agree with her. I mean, I not until Hamilton came out that I even consider the fact that I could play roles that weren't written exclusively for Asian women. So I thought I could only be top ten for the rest of my life for like only be these Asian roles. And so that's that's what's so amazing about Hamilton in terms of it was the it was one of the leaders of musical theater opening its mind to other races, playing different roles. And so now I'm like, Oh, I can play whatever I want, but I never, ever, ever thought that growing up. So I feel you so hard at that question. Dream roles. I don't know if I had one day. I kind of want to play Christine in Phantom of the Opera, kind of just to kind of fulfill that opera side of me. But to be honest, I don't have a dream role because I want to create it. I want to like be a part of the creation of it. My only like I want to do a lot more than just musical theater. But my, the thing that I won't quit musical theater until I do is, is to originate a role on Broadway or originate something and create that myself. So yeah, what a great question. Thank you for that

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Gillian Pensavalle [00:45:09] Okay, last question, because I know you're very busy and you have things to do. The last question is from Carrie, who is asking what is inspiring you right now?

Stephanie Jae Park [00:45:18] Oh, what is inspiring me right now?

Stephanie Jae Park [00:45:22] Well, that's a great question.

Stephanie Jae Park [00:45:23] I am inspired by the artists who are taking agency in their lives, like what we were talking about earlier. There's this woman, Sarah Jean Ford, who has a pretty great Broadway career. And she just she just made this mini series called The Aging Engineer that I was just watching. And that's really inspiring. I'm just so inspired by the artists who have had commercial success as well, but are taking agency and their careers and are doing it themselves. Yeah. And I mean, I'm really inspired by the tik tok artists. I, I can't do that. I don't know, I can. I just like, have no desire to, but I'm just so impressed by it.

Stephanie Jae Park [00:46:06] Like.

Gillian Pensavalle [00:46:07] Yeah, I don't think people realize the time too that it takes like.

Stephanie Jae Park [00:46:12] Yeah.

Gillian Pensavalle [00:46:13] To perfect those trends and learn. Yeah, I agree with you. I lose a lot of time on tick tock like but I'm not going to do it. But I have respect for the people who do.

Stephanie Jae Park [00:46:23] Yeah, absolutely. Yeah. Just anyone, anyone who's creating at all. I'm so inspired by because it takes a lot of courage and it's scary. And then just like especially when you put it out in the world, it's really scary. So anyone who's doing that, I'm just constantly just like a small business, right? Like a small business versus Amazon. It's like you do want to support the small businesses, but it is hard because how do you get this to more people? Like how do you can't and you can't really compete with prices? And it's it's so anyone who's just doing it and like making their. Dreams or their goals come true. Against all odds, I'm like, We got this. I'm a support you and we got this.

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Gillian Pensavalle [00:47:05] Well, that's you, Stephanie. That's what you're doing. Also think you are inspiring a lot of people and I hope you felt all the love coming through the Patreon Peeps because as you said, quantum physics.

Stephanie Jae Park [00:47:15] I really should thank you. Yeah, I do. I feel so. I feel very fulfilled right now. Thank you.

Gillian Pensavalle [00:47:22] That's that's like the best thing I could hear right now. I do, too. Thank you so much. This conversation was rejuvenating and really lovely. Thank you for being so generous with your time and everything we talked about. I loved every second of it.

Stephanie Jae Park [00:47:36] Absolutely. Me too. This is great.

Gillian Pensavalle [00:47:37] I'm so glad you feel that way. But tell me everything about social media where people can follow you or where they can listen to your music, watch your, watch the blessing, all that stuff. Just give us. Give us all the deets.

Stephanie Jae Park [00:47:48] Love it. Yeah. So my Instagram is @ Stephanie Slay Park. Saffron lips is just @ saffron lips. I think the blessing has I think it's like at the blessing not series but basically any of these music videos and the Blessing you could just go to YouTube, look up like Saffron Lips, Cincinnati or Saffron the deadline. You can just look up the website, see the Blessing Web series on YouTube and you find us.

Gillian Pensavalle [00:48:11] And I'll, I'll link it all to.

Stephanie Jae Park [00:48:13] Awesome thank you. Yeah and all the of course all the like music is on every streaming service Spotify Apple Music if you want to be extra nice, you can buy the album on iTunes, right? But even like one stream matters to me. So every, every ounce of support, I'm just like very, very grateful for.

Gillian Pensavalle [00:48:33] Yeah, well, you got it. Especially from the patron peeps and all of the listeners. They love you.

Stephanie Jae Park [00:48:37] Thank you.

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Gillian Pensavalle [00:48:38] So thank you so much for joining me, peeps. Thank you for your amazing questions, listeners. Thanks for hanging out for all this time. I will see you next week. Stephanie. Really, like, I just I'm overwhelmed. This has been the best. So thank you so much.

Stephanie Jae Park [00:48:51] You are. You're a wonderful host. I really had a great time.

Gillian Pensavalle [00:48:54] Thanks. Yeah, that was like, what an amazing way to start my day. Thank you.

Gillian Pensavalle [00:48:58] And so, everyone, I will talk to you so soon next week. I love ya. Im G.Pen.

Stephanie Jae Park [00:49:03] And I'm S. Park.

Gillian Pensavalle [00:49:07] Slay. That's right.

[00:49:37]

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!