

The Hamilcast: A Hamilton Podcast

[Episode #83: Everybody's dancin' and the band's top volume // Part One](#)

Host: Gillian Pensavalle

Guest: Guest: Ian Weinberger, the Associate Musical Director, Hamilton on Broadway

Description: Ian Weinberger, the Associate Musical Director of *Hamilton* on Broadway, is going to BLOW US ALL AWAY. Ian conducts the show, plays keyboard in the pit, and happens to be one of the nicest people on the planet. In this first episode, Ian tells us how he got involved in *Hamilton* (*Dear Evan Hansen* is involved), confirms that Alex Lacamoire and Kurt Crowley are as nice as they are brilliant, and explains the musician's version of #BurrsCorner.

Oh, did I mention there's a keyboard involved? Thank you Gregory Treco for telling me to get a keyboard for this recording and thank you Tyler Mount for making that happen.

Transcribed by: Cheryl Sebrell, Proofed by: Joan Crofton

The Hamilcast's Transcribing Army

Ok, so we are doing this . . .

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[Intro music: *My Shot* opening]

G.PEN: Hey, everybody, welcome to the Hamilcast. It's me, Gillian. I am joined by Ian Weinberger, the Associate Musical Director of *Hamilton*.

I.WEIN: Hey, what's up?

G.PEN: Hey! And when you're not conducting the show, you're playing keyboard.

I.WEIN: Yeah.

G.PEN: In the pit, right?

I.WEIN: Yeah. I wear a couple hats. I play Keyboard Two in the orchestra, because the conductor also plays keyboard.

G.PEN: So Keyboard number TWO, not T-O-O.

I.WEIN: Right. Keyboard number two.

G.PEN: Okay, got it.

I.WEIN: So that's my ... like, normal gig is Keyboard Two at night and then I conduct the show whenever the conductor Kurt is taking notes in the house or off during rehearsal with somebody or if he's out of the building living his best life.

G.PEN: That is Kurt Crowley, correct?

I.WEIN: That's Kurt Crowley, my boss.

G.PEN: And we have just discovered that... well, I knew I saw you the last time I saw the show that you conducted... and then we just discovered that the *first* time I saw the show you were conducting.

I.WEIN: I sure was, the night Lin won the Pulitzer.

G.PEN: Yes!

I.WEIN: So that would have been, what, March of last year? A year and a half ago...

G.PEN: March or April. It's all very blurry to me.

I.WEIN: For me, too. Yeah, so I end up conducting the show on average I'd say two or three times a week and that's most of the gig, is playing Key Two most of the time, conducting the rest of the time. And then I also do a lot of rehearsal with our people when... with our actors. Whenever we get new actors, it's on me to make sure that they're learning the music the right way, and shaping what they're supposed to be singing and rapping and how it's supposed to land on the ear and what it's supposed to sound like. All those little vocal details come through me and our little music team as well. So, I end up taking a lot of shows off as well to do rehearsal with people while they learn the show.

G.PEN: So you're not taking off at all.

[Laughter]

I.WEIN: No, I do plenty of that too. I'd be lying if I said I never did that.

G.PEN: So I want to thank you so much for being here on your night off.

I.WEIN: Oh, thank you for having me.

G.PEN: That always means so much and we have some business to attend to before we really get into it...

I.WEIN: Please...

G.PEN: There's a cocktail...

I.WEIN: There sure is...

G.PEN: It is in the *Hamilton* glasses that you get when you see the show on Broadway. I don't know if those glasses are the same all across the board, in Chicago and the tour...

I.WEIN: You know...well, there's only one way to find out.

G.PEN: That's it, you guys, Hamiltour. We're doing it.

I.WEIN: Well, put it this way. I don't think I have these in my apartment - except I might have because of my roommate - but I don't think I've ever held a *Hamilton* glass before.

G.PEN: Why do I have two of them and you have zero?

I.WEIN: Uh...I'm pretty...you know...

G.PEN: Oh wait, you're too busy working... conducting the show. Got it.

I.WEIN: Whatever.

G.PEN: So this is called the Summer in the City...

I.WEIN: So good.

G.PEN: ...because it is summer in the city?

I.WEIN: That's correct.

G.PEN: This is an "M dot Smith... Listeners, you know obviously my husband, Mike? His creation, of course. There is Capri Sun involved.

I.WEIN: It's so good, you guys.

G.PEN: There is pineapple juice involved. There is rum because, come on.

I.WEIN: Yeah. It's just delicious.

G.PEN: It's just really good.

I.WEIN: Cheers.

G.PEN: Cheers, yes.

I.WEIN: And thank you for the drink. I'm excited to be here.

G.PEN: Oh my god, I'm thrilled.

I.WEIN: And Capri Sun ... I said to Mike I haven't had Capri Sun in gosh, fifteen years? Maybe more?

G.PEN: Forever. And we... it's not... You said, "Do you guys drink this on the regular?" And we were like, "No!" because we went on sort of a nostalgia grocery run not too long ago. And you know, one of those things, like...you walk by Capri Sun all the time in the store.

I.WEIN: And instantly it's third grade.

G.PEN: Yeah, totally. But then you don't always notice it, and when we had our mindset like, "We're going to look for a fruit snack..." There are some people listening who are like, "all the shit that you put in your body..."

I.WEIN: I'm all about the fruit snacks.

G.PEN: Yeah, there's MarioKart fruit snacks, you guys. They didn't have the dinosaur ones. But whatever.

I.WEIN: Life is hard.

G.PEN: ... point is, we rediscovered Capri Sun and now here we are. So more business. Ian, you are sitting in front of an electric piano...

I.WEIN: I am. It's right here in front of me.

G.PEN: Greg Treco and I... We have so many things to talk about about Greg Treco.

I.WEIN: So many things...

G.PEN: First of all, congratulations, not in the 'mixtape' congratulations way.

I.WEIN: Definitely not.

G.PEN: But in the fun kind of way. Greg Treco is now Aaron Burr in Chicago. Chicago, you're not ready.

I.WEIN: Very much not ready.

G.PEN: As someone who saw Greg Treco as a surprise - I didn't know he was going to be on when I saw Nic Walker as Washington - I actually saw him on the street as I was meeting my cousin who I was introducing to the show who went in totally cold. I saw him on the street as I was going to meet her and he was like, "Oh hey, I'm not on." Cut to an hour later, I get my insert...

I.WEIN: ...and there he is.

G.PEN: He's there, and I text him. I was like, "You're on, you're on!"

I.WEIN: He's just tremendous.

G.PEN: He's a force.

I.WEIN: We've been very, very lucky to have him and Chicago's very lucky to get him. And he's going to do amazing, amazing stuff out there. He's the best.

G.PEN: He's just unbelievable. So we were messaging, we were texting, and I said, "Ian is coming over." And he was like, "Oh my god, he's the best."

I.WEIN: Oh. He's a sweetie.

G.PEN: So he said, "Oh, god. Prepare. You will never be the same." Then he says... Then he goes into 3rd person, he goes, "Gregory Treco declares you will never be the same. You might want to have a piano set up. Fuck."

[laughter]

G.PEN: "Your life is about to be over if there's a piano present." My response is "Holy. Period. Shit. Period." And then I was like, "Okay, I have a week to get someone to lend me a keyboard." And then he said, "You need a piano for this one." He said, "He has shit that will blow your mind. He's the most incredible human ever."

I.WEIN: Greg!

G.PEN: Then he confirms, "Ian Weinberger, right?" Heck yes.

[Laughter]

I.WEIN: Right. This whole time he was talking about somebody else. That's very sweet. I should put that on my business card or something. That's, that's very sweet of him.

G.PEN: Yeah. His last sentence - before the heart of course, cuz he's a big heart guy, which makes complete sense - "Prepare for your death."

[Laughter]

G.PEN: So of course, I was like, "All right, I can't sleep on this." So I went to Facebook. I never really do this but I went to Facebook and I was like, "Hey, does anyone have a electric piano or something or whatever that I can borrow for this thing? I'll pay you in pizza or beer or booze, and definitely recorded praise." Tyler Mount, from Playbill's the *Tyler Mount Blog*, who was just on our show, totally hooked me up.

I.WEIN: Amazing.

G.PEN: Thank you so much, Tyler Mount. Everyone go watch all of his vlogs, he's amazing.

I.WEIN: I'm very excited, and who knows what kind of use this piano will get this afternoon? But we'll come up with something, perhaps brilliant, to say.

G.PEN: Okay, and we have questions from our Patreon Peeps as I call them.

I.WEIN: Oh goodness. Okay, good.

G.PEN: So yeah. And it's also like, the instrumentals just came out.

I.WEIN: Of course. Pretty recently.

G.PEN: So that blew my mind...

I.WEIN: Sure.

G.PEN: Listening to them I was like, "Wait! Why? ... Wait! ... What?" My whole...I mean, I just want to quote Treco, I was just dead.

I.WEIN: Oh good. Well, we can talk all about the instrumentals. Forever. I'll do my best to at least make up the answers I don't know.

G.PEN: So tell us where...You're from Chicago?

I.WEIN: Yes.

G.PEN: How did you get here? Not here 'my living room'.

I.WEIN: Of course. [laughter] I am born and raised in Evanston, Illinois which is the first suburb to the north of Chicago. Which is also where Northwestern University is, which is where I went.

G.PEN: That means you're a Cubs fan.

I.WEIN: That means I'm a Cubs fan. Thank you very much. I was... I'm from Evanston, stayed in Evanston to go to school at Northwestern, and never left Evanston until I came here to New York, which was about a year after college. And so that was six and a half years ago that I moved to New York.

G.PEN: Wow.

I.WEIN: My degree's in music education. I was going to be a high school band director.

G.PEN: Cool!

I.WEIN: Which I would have loved to do and who knows? Perhaps someday I will find myself in some sort of educational setting again. I sorta decided when I finished school, it was either apply for teaching jobs or go into theatre 'cause I was always sort of loving working on shows on the side all through college. And I had been an actor a little bit as a kid growing up and always loved being around shows, and especially once I discovered that I could play music in pit orchestras and play for the musicals like in school. That was what I really, really loved to do and so I was in college, totally extracurricularly working on musicals as a pit musician, as a drummer. My degree's as a percussionist actually.

[cross talk]

G.PEN: Really?

I.WEIN: Yeah, so that's...

G.PEN: ... blowing my mind.

I.WEIN: Well, shoot. The piano thing came first. I was a piano player from very early on. I started when I was three and have my parents to thank for that.

G.PEN: When you were 3?

I.WEIN: When I was 3, yeah. And then became a drummer later and my degree's in percussion as a teacher. Music education and percussion performance blah blah blah blah. Cut to: it's now the end of college and I'm deciding, 'is it teaching jobs or go into theater?' And I chose theater and figured, I guess, if there was a time in my life to maybe do the freelance thing and maybe not know what the next job was gonna be for a little while, it would better to be now rather than later. Or 'then' rather than later.

G.PEN: Oh, I'm still living that life. [laughter]

I.WEIN: For real. ... and so I came to New York because... mostly because I had never lived anywhere else. I could have stayed in Chicago which is an amazing theater town. And I love Chicago and I miss Chicago, but I wanted to live someplace else for a while. So I came here. And I vaguely, vaguely knew a couple of people who were music directors on Broadway and I sort of took them out to coffee and said, "Now what?" And I woke up the next morning, and here I am. That's *not* what happened.

[Laughter]



G.PEN: I was gonna say *The Book of Mormon* happened...

I.WEIN: Yeah, yeah, yeah....

G.PEN: *Kinky Boots*...

I.WEIN: Uh huh.

G.PEN: Right?

I.WEIN: Yeah, so I was ... the two sort of most recent jobs that I was doing before *Hamilton* were those two shows. I was with *Kinky Boots* for about three years and *Book of Mormon* for two as a sub conductor and sub keyboard player. And so really my first year on *Hamilton* I was a sub at *Hamilton* as well. Maybe it's best that I talk about subbing for a second.

[cross talk]

G.PEN: I was going to... Yes! Yes.

I.WEIN: I'm looking at your face. The listeners can't see your face but I can.

G.PEN: You can see all my wheels... you know what it's been since January 2016. Still I'm sure that it's not a visual medium.

I.WEIN: Sure. Exactly.

G.PEN: I still point to things in the apartment. It's like, "Gillian, please." But yes, and also... Is being a part-time conductor and part-time keyboard player, is that an actual gig? 'Cause it seems like... I didn't know that that was a thing. Okay, cool.

I.WEIN: Sure. So A lot of people don't. This is a really good question. So when you go see a Broadway show...a Broadway musical... by and large you are very likely to not necessarily be hearing all of the actual musicians that are listed in the program.

G.PEN: Okay.

I.WEIN: The reason for that is that... I'm gonna get the timeline of this wrong but at some point in the later half of the 20th century, the 70s or the 80s maybe, Broadway

shows couldn't get the best musicians necessarily in town. Because this is when shows are starting to run for a really long time.

G.PEN: Okay.

I.WEIN: And musicians were wary about the idea of signing up for possibly a 12-year gig or a 15-year gig. .

G.PEN: Why would that be terrible?

I.WEIN: You'd think, why would that be terrible?

G.PEN: As a freelancer I'm like, "Wait a second."

I.WEIN: Sounds amazing.

G.PEN: That's what job security is.

I.WEIN: It sounds exactly like job security and I think people are afraid of burning out or of playing, honestly, the same notes everyday, for however many years. That gets repetitive, I guess?

G.PEN: Yeah, I get that.

I.WEIN: So the policy of allowing people to substitute for each other, or to have people come in and sub for them, was developed. So the idea is that you can take a night off and go play a jazz gig or go and record a commercial or go and play with the symphony somewhere or whatever it may be.

G.PEN: Oh that's cool that that's allowed.

I.WEIN: Yeah.

G.PEN: Sometimes you would think... in other lines of work that's not allowed. Like you can't moonlight anywhere or do other cool things that feed you creatively.

I.WEIN: We're able to do that pretty freely which is very lucky. And of course you have to come to the show. You only get paid for the shows you play. so you have to show up to work... To answer your original question, to be a sub musician on Broadway is really, really common and there's a lot of people who do that a lot or who do that exclusively

and who will come in and play a bunch of different shows at once. It's the scariest thing ever because you don't get rehearsal. You're given the music, and sometimes you're given a recording of the show, or perhaps a video of the conductor to, like, practice along with and then you come and you sit in the pit and it's called watching the book. You literally sit next to the person whose chair it is, and you watch them play and you ask questions and "how do you do this" or "how does the conductor do that?"

G.PEN: So that would be like Alex Lacamoire for *Hamilton*?

I.WEIN: Exactly.

G.PEN: Right.

I.WEIN: And you ask a lot of questions and you go home and practice it a lot, and then you pick a day and you show up and you do it. And it's super, super scary.

G.PEN: It's kind of like being a swing.

I.WEIN: It's kind of like being a swing without rehearsing.

G.PEN: Yes! Because sometimes there have been so many people who have been on the show who are like "I get a call" and it's, "You're Woman 5 tonight." And it's like, "I...Okay...I've never fully done woman 5 before, but it's my job so I'm doing it tonight."

I.WEIN: That's pretty much exactly right.

G.PEN: Yeah?

I.WEIN: Or at least it's as close of a comparison as you'll ever get. And so...yeah.

G.PEN: But now you're going between different shows.

I.WEIN: Exactly. For that first year of *Hamilton*, I was jumping between *Kinky Boots* and *Mormon*, and *Hamilton* as both a conductor playing Keyboard One and playing Keyboard Two.

G.PEN: When you say first year, we're talking the Public? We're talking...

I.WEIN: This is the year between opening on Broadway with *Hamilton*, which is when I started subbing at *Hamilton*. We can get into that in a minute.

G.PEN: Okay.

I.WEIN: And that first year... a year after that became the job I have now. I took over the Associate Music Director job.

[cross talk]

G.PEN: Cause your origin story's great.

I.WEIN: Well, I can't promise...

G.PEN: So I hear it from you... So you told me ten minutes ago.

I.WEIN: I can't promise it's great, but it's definitely of length. To cap the subbing thing for one moment is... that there are people who make their whole living out of subbing shows. A couple friends of mine play as many as eight or nine different musicals on Broadway at the current moment.

G.PEN: There are seven days in a week.

I.WEIN: Correct. So they don't play them all, all the time. But it's, you know, I have a couple of good friends who I might ask, "So you're at *Hamilton* here today. Where are you playing this weekend?" So this weekend is *Wicked* and *The Color Purple* and duh-duh-duh-duh-duh. So they jump around and they do that. It's nuts.

G.PEN: That is a brain capacity or compartmentalizing that is absolutely mindblowing to me.

I.WEIN: It's extremely difficult and the people who do it are incredibly, incredibly talented.

G.PEN: To be able to separate different styles and different pieces of music and then just be able to ... I know you're reading the music, but I'm not a musician. I'm not musically inclined at all.

I.WEIN: Sure. So the good news is at least you have the music in front of you and that's the real difference between us and a swing. At least, like, you have a fighting chance because it's all right there, and all you have to do is look at the page and play what's on it. But there's of course a lot more to it than that.

G.PEN: Of course.

I.WEIN: And my... I was doing a lot of subbing on a few other shows before that, before those three, but the year of doing of doing all three at once was really, really fun and terrifying and fun. And only, I think, twice did I have to conduct two different shows in the same day and that was a lot but it was ...

G.PEN: And then you slept forever and just turn your brain off...

I.WEIN: For a week, and it was really fun...

G.PEN: Well, this is before we get into your origin story.

I.WEIN: Yeah.

G.PEN: This relates to a question that Mike had, because *Hamilton* is such a well-oiled machine. When can you improvise? You know like Hercules Mulligan at the end of the *Yorktown* rap. He can do a little something....

I.WEIN: That was a little stretchy...

G.PEN: Can you do that? In the pit?

I.WEIN: Sure.

G.PEN: Really?

I.WEIN: That's a really good question. The amazing thing about working on the show as you well know is that it's all so incredibly detailed and all so incredibly thought out in every second of it. And that's true onstage, backstage, and in the pit.

G.PEN: Um hmm.

I.WEIN: And Alex's orchestrations, which we can talk about for the next four hours...

G.PEN: Sure...

I.WEIN: Are as equally detailed. So there... with every measure of music there's layers and layers and layers of detail about how it's supposed to sound, and the exact little

texture and exact attack, and you know, tone, of whatever it is you're playing. And so there's a lot of specificity to it. But there are some spaces of a little bit of wiggle room here and there, and especially in the Broadway orchestra. You know, those of us who have been playing it for a long time, we start to find little moments that from time to time we might throw in a little something extra. We try to be really, really careful about not getting in the way of what's happening on stage.

G.PEN: Sure.

I.WEIN: We obviously don't want to do anything that's gonna draw the audience's attention to, "Oh wow! Listen to that violin lick!"

G.PEN: Right, right, right.

I.WEIN: Or whatever... But the most basic example is in the exit music at the end of the show. And that exit music has an actual, like, 8-bar solo space for the piano and for the guitar and for the drums. And everybody gets to improvise a little bit in that spot. By and large, we can do a little improvising in very small doses from time to time.

G.PEN: Are there specific pockets? Or is it just like, "You get, like, 30 seconds of improvisation. Use them wisely."?

I.WEIN: Sure. It's..right... It's not ever dictated. One great example is in *Say No to This*. So the bass player at the show is a guy named Richard Hammond, the greatest dude and the most unbelievable bass player.

G.PEN: Richard, come over. Let's hang!

I.WEIN: He must. He's a New Zealander, he's amazing.

G.PEN: What?

I.WEIN: Yeah, he's the jam.

G.PEN: Richard. I don't know if I can get a bass, but come on over.

I.WEIN: He'll bring one. And so I warned Gillian before we started, I haven't played the show in two weeks, so who knows what's about to come out?

G.PEN: Oh boy, it's like riding a bike I'm sure.

I.WEIN: So how does this go...

[both start the intro notes for *Say No to This*]

[Ian fast-sings through the first lines of *Say No to This*, playing underlying chords on keyboard]

I.WEIN: Okay... 'how could I do this...' 'and you can have me...'

G.PEN: If it was any other lyric I'd sing along, but I'm not trying to do this.

I.WEIN: So right here, over this chord...is right before her big ol' money note...

G.PEN: Oh hell, yes...

[Instrumental music excerpt: *Say No to This*]

I.WEIN: I couldn't tell you when it happened, it might have been a year ago even, Richard had a moment of inspiration and in that little hold started playing some sort of amazing lick that came from nowhere and that has sort of evolved into almost a bass solo moment.

G.PEN: Is it now in the show?

I.WEIN: Not sort of officially. Not at all officially, I should say, but it's sort of dependent on Richard's mood?

G.PEN: Okay, that's fair.

I.WEIN: But it's been there long enough now and consistently enough that his subs will do something like it usually. And they sort of know that now that's a little spot where there's a little bit of room for the bass to do something fun and the drums sort of respond to it usually. So there's a little bit of wiggle room in specific places from time to time. But it's not as though we're allocated thirty bars of improv over the course of the three hours.

G.PEN: Right. And Mike's followup, which I also thought was really interesting, is, "How do you... if someone screws up... cause there are Burr's Corners, right?"

I.WEIN: Oh, you know all about Burr's Corner, absolutely.

G.PEN: Love the Burr's Corner.

I.WEIN: Burr's Corner is the greatest invention ever.

G.PEN: As someone in the pit, whether you're conducting or playing an instrument, what do you do... is there that moment where "Now I have to catch up...Now I have to fix this"? or...or do you have your own Burr's Corner where you're like, "Well, that page sucked" or "I should have done something..."

I.WEIN: Oh, every day. I can't begin to tell you the atrocities I've played on the piano during *Hamilton*.

G.PEN: [disbelieving] Oh boy.

I.WEIN: Yes, those are all really good questions. Kurt, my boss, and I have a really, really great visual shorthand with each other and we can talk forever about Kurt, too, who's the greatest human being alive...

G.PEN: Kurt, come hang. Alex...Lacamoire, come hang. Everyone...

I.WEIN: ...also the greatest human being alive. And when something goes awry or when somebody does something amazing... if Treco goes on one of his journeys or whatever, when something like that that's awesome happens, or when something that isn't awesome happens, Kurt and I usually share some sort of moment that is either "Wow, that was incredible" or "Did you hear that?" or "What's happening?" And what's tricky about the catching up to people or the mistakes of it all, is that the show is built in such a way that unlike a lot of musicals there's not a ton of wiggle room in terms of catching up if somebody were to skip... whatever happens. Because of the way the show is built, a lot of the time if there's some sort of major slip up on stage, I hate to say, the actor is sort of on their own.

[Music Excerpt: "You're on Your Own" from *You'll Be Back*]

I.WEIN: And sometimes we can catch people if they fall, but by and large, they sort of have to drive themselves...

G.PEN: Or the other actors will.



I.WEIN: Yeah.

G.PEN: 'Cause there are a lot of Burrs Corners too, or stories that people have told where someone is just like, "And we're back" or someone will say the lyric or the line...

I.WEIN: Sure... You know I've been in a number of situations where people will drop a lyric or forget something or will garble whatever it is they do and we sort of have to keep playing and wait for them to come back to us. There's not a lot of opportunity for us to wait until they remember what it is.

G.PEN: And it's hard for you guys in the pit, I would think, to have those silent eye-contact-only conversations. When you are actors on stage you can do that.

I.WEIN: Yes.

G.PEN: But you guys, I would think...

I.WEIN: Well, the actual secret trick is that the conductor... and this isn't unique to *Hamilton*... Some musicals on Broadway do this... The conductor actually wears a microphone that is routed into the headphones of all the musicians.

G.PEN: Oh, cool. That makes sense.

I.WEIN: So we can reach everybody. So have been in a situation, like with the King's song, I don't remember the actual scenario, but I had to actually shout out bar numbers. And that's pretty easy to do. You just turn the microphone on and talk.

G.PEN: Yeah.

I.WEIN: There was a moment where an actor was supposed to enter for a long rap section and choked on some spit and had to wait another two bars, which sets us off two bars for like the next little while.

G.PEN: Right.

I.WEIN: And there are some instances in the show where we can just catch them and go right on and that's fine. And in this particular instance, we were forced to offset for the next 32 or 40 bars.

G.PEN: Cuz there's that momentum when you're playing, right?

I.WEIN: Sure. And this is to do with if we are playing along with electronic stuff as well, which happens quite a bit. There's... this was the First Rap Battle and so that piano thing of the....

[plays excerpt on keyboard]

I.WEIN: ... because there's that delay which I can't really replicate on this piano...

G.PEN: Right.

I.WEIN: On a real piano...

[Music excerpt: Ian plays keyboard run at beginning of Cabinet Battle, then keyboard run of Instrumental track.]

I.WEIN: See, it's not meant to be played by a live person, which is the point I'm getting at. It's actually played by the computer. So that whole riff all the way through the rap battle is not played by a human being. It's played by the computer running Ableton, which Scott Wasserman programmed. A human being would be able to adjust what they're playing, and just play the right amount of music at the right time.

G.PEN: Oh right. So what do you do?

I.WEIN: So we were sort of forced to let the computer run and it sort of...sounded fine. It wasn't what it was supposed to be and anybody who knows the album intimately would have known that it wasn't exactly right. But you let the computer run, and when you have an opportunity to catch back up 30 or 40 bars later, we fixed it.

G.PEN: How long is 30 or 40 bars in seconds? For us mortals...

I.WEIN: In the specific case of the Cabinet Battle, in the specific case, it's the length of the Jefferson rap and then the Hamilton rap. And getting back into "I'll show you where my shoe fits" is where we were able to correct it.

G.PEN: Oh, wow!

I.WEIN: So it's a while!

G.PEN: I did not even think about the added element of the computer.

I.WEIN: It's tricky. It's a blessing and a curse.

G.PEN: Yeah.

I.WEIN: And what's tricky about the Ableton elements is that by and large, most of what you're hearing from the Ableton pre-recorded stuff is sound effects: gunshots, explosions, horse noises, duh.duh.duh.duh.duh. And the rest of it is stuff like that that is not meant to be played by a human being. All the crazy synthy stuff in the *Reynolds Pamphlet*, stuff like that, that's not played by a human being. That's played by the computer.

[Instrumental music excerpt: end section of *Reynolds Pamphlet*]

I.WEIN: What's good about it is, it's not as though the computer is substituting for another potential musician, which is really important.

G.PEN: Oh yeah, of course, it's just adding...

I.WEIN: Yeah.

G.PEN: Well, okay, so Scott Wasserman, awesome!

I.WEIN: The best!

G.PEN: We were talking about him before. He gave this podcast so much street cred because he was the first person from *Hamilton* to be on the podcast, in episode nine, you guys.

I.WEIN: That's amazing.

G.PEN: It's amazing ... but he knew... everyone is so excited that you're here.

I.WEIN: Oh, sweet.

G.PEN: So he says to ask you about two things.

I.WEIN: Oh goodness.

G.PEN: One is banana bread.

I.WEIN: Oh my god, okay, we can talk about that, yeah.

G.PEN: And the second one is the surprise you planned for Kurt Crowley.

I.WEIN: Oh...

G.PEN: I know none of this.

I.WEIN: I think he's referring to Kurt Crowley's birthday present.

G.PEN: Yes he is.

I.WEIN: Okay, great. So you know we call him DJ Buttons, right?

G.PEN: Scott.

I.WEIN: Yeah, because in rehearsals he was the rehearsal DJ and running all the beats from his laptops, hence DJ Buttons.

G.PEN: Well, I called him the Beatmaster. And he was like...

I.WEIN: Also the Beatmaster, yes.

G.PEN: ..."I'm the Ableton programmer." I'm like, I'll have that officially, but you're the Beatmaster.

I.WEIN: Very true. So the banana bread is a reference to my mother, who's the most amazing baker in the world...

G.PEN: Oooh!

I.WEIN: And she makes this chocolate chip banana bread which has followed both my sister and I through our lives. And my sister is an actor and so any kind of project that she or I are involved with, inevitably at some point the banana bread shows up.

G.PEN: Oh, that's awesome.

I.WEIN: You know, I was on the drumline and marching band, and the whole drumline knew the banana bread very well. And you know, all my friends have had loaves and

loaves of banana bread. It's the most delicious thing ever, so when Mom comes to town or sometimes she sends me back from Chicago with banana bread and it comes to the theater, it's all very exciting.

G.PEN: And it travels well, like it stays fresh? She's like a magician.

I.WEIN: She's a magician. It's so funny you say that.

G.PEN: She's like a Harry Potter. She has spells on it, I'm sure.

I.WEIN: And it's delicious. But Scott's mother also has a *Hamilton* dessert that shows up. I don't know if it's *Hamilton* related but it's some sort of Reese's peanut butter cup, pretzel, M&M scenario.

G.PEN: I thought you were going to say like, a rival banana bread.

I.WEIN: No. Although - and now this is a real tangent - my sister, when she was on tour, had a really good friend whose dad made chocolate chip banana bread and they had a whole like blind tasting with their casts.... My mother won, but...

[cross talk]

G.PEN: Yes!

I.WEIN: ...but we don't like to brag about it.

G.PEN: Oh. I mean...

I.WEIN: You can brag about it if you want. So that's the banana bread. It's delicious.

G.PEN: Okay, cool. Awesome.

I.WEIN: The Kurt Crowley birthday present is maybe my finest work of my whole life.

G.PEN: Oh my god, that is... wow.

I.WEIN: So Kurt...and this gets into the origin story of it all which we can...

G.PEN: I was going to go into next...Perfect.

I.WEIN: So Kurt was my job originally. Kurt was the Associate Music Director before he became the Music Director which he is now. So for the first year on Broadway and leading up to that Kurt was the Associate. And the Associate, playing Key Two, is responsible for the harpsichord solo in *Farmer Refuted*.

[plays excerpt on keyboard]

I.WEIN: You can tell i'm out of practice. It's been awhile.

G.PEN: That sounds fantastic.

I.WEIN: It doesn't, but that's very sweet of you to say.

I.WEIN: Um, so, the harpsichord solo, right? And the harpsichord solo is like the stupidest, hardest thing ever written and I'm so bad at it and I'm always so scared of it...

G.PEN: Is that the thing in the show where you're like... [makes groaning noise]

I.WEIN: Every day.

G.PEN: Really?

I.WEIN: Every day. I'm so scared of it. And it's just 'cause it's so exposed and I'm such a neurotic, nervous person about...

G.PEN: Oh, yeah, it's like nothing behind...It's just that.

I.WEIN: Yeah, it's Samuel Seabury and you. And that's it. And it's so exposed, and it's so 'not my wheelhouse'. Like, you know, *Farmer Refuted* is so unlike the rest of *Hamilton*.

G.PEN: Right. Brilliantly.

I.WEIN: Here, "Play this three-hour hiphop show with like a little theatre and a little jazz and like a little R&B..."

G.PEN: Ballads...

I.WEIN: And also, "Will you play this 32 bars of Baroque harpsichord solo?" And I was a percussion major.

G.PEN: Okay, so we're doing this.

I.WEIN: Pretty much. You know, Kurt and I and everyone who subs that chair, we all have sweat nightmares about the harpsichord solo. Kurt not so much, because he's a magician, and the rest of the subs not so much, because they're magicians, but really just me.

I.WEIN: And so for Kurt's birthday last year... he's a September baby ... this is the nerdiest thing ever... I rallied all of the subs and all of the *Hamilton* keyboard family -- Scott, and also our music assistants --- and the keyboard programmers and Alex, to write a variation on *Farmer Refuted*. It was so much fun and everybody jumped at the chance, and we all picked a different key and it is so nerdy ... I'm pushing up my imaginary glasses.

G.PEN: No! It's the greatest!

I.WEIN: And everybody's different musical style came through. I did this, like, jazzy thing, and Wendy, one of our subs wrote something that was based on Led Zeppelin. And Taylor, one of our keyboard programmers, did one that's meant to be like the *Saturday Night Live* exit music, like the gospel thing at the end.

G.PEN: What! Oh, yeah!

I.WEIN: And people did little classical variations and whatever. It was so much fun. And Alex Lacamoire of course, wrote the hardest thing ever written.

G.PEN: He doesn't mean it. He can't help it.

I.WEIN: And the title of Alex's variation - in German - translates to "Many 32nd Notes" - and this is the joke, is that the only rule I said for everybody writing a variation, "It can be anything you want, except it has to include 32nd notes somewhere" because it was his 32nd birthday.

G.PEN: Okay. You know what... you know what?

I.WEIN: I'm really proud of it.

G.PEN: Thank you, Scott, for telling me to ask this because I love this story so much.

I.WEIN: So there's this very famous book of piano and harpsichord solos *The Well-Tempered Clavier* by Johann Sebastian Bach. Yes, and so we put it all together in a book and called it the *Well-Refuted Farmer*.

G.PEN: Come on.

I.WEIN: And it sits in Alex's office, which is now Kurt's office. And what I keep telling Kurt is that he has to learn it all and do it in a recital for us someday.

G.PEN: So did you guys play it or you just presented it?

I.WEIN: We just gave him the book.

[Music excerpt: *Farmer Refuted* harpsichord instrumental]

G.PEN: All right, we have to get to your origin story.

I.WEIN: Fair enough.

G.PEN: We have so much to get to but I need to...

I.WEIN: Okay, I'll tell it really fast.

G.PEN: Well don't, like, skip anything good.

I.WEIN: I won't skip anything good. I'll skip the bad stuff.

G.PEN: Tell me that too! Hell!

I.WEIN: I'll skip the boring stuff.

G.PEN: There is no boring stuff. You don't understand. You guys, you don't understand! These *Hamilton* people come over and they're like "I bombed the audition and now..."

I.WEIN: And now Michael Luwoye's in San Francisco. Poor guy.

G.PEN: I think it was Q who was like, "I totally bombed it" and now I'm like, "You're Hercules Mulligan." Enough.



I.WEIN: So *Hamilton* came to me, or I came to *Hamilton* I should say, because of *Dear Evan Hansen* actually.

G.PEN: You guys, I just perked up.

I.WEIN: She really did.

G.PEN: This is like two thousand ...fourteen? fifteen?

I.WEIN: Fourteen. So the link is Alex Lacamoire...

G.PEN: Yeah.

I.WEIN: ...who is the music supervisor of both shows. 'Cause the thing is that Alex is amazing at everything and we could spend the next four hours talking about Alex too.

G.PEN: Alex, come over and let's just hang.

I.WEIN: So I had, of course, been a huge fan of Alex's because of *Heights*, and you know, I had never met him, you know, but I knew every second of that album and I knew his work on *Batboy* and you know, he's...I was such a huge nerd about his stuff. And he actually knew my sister first because my sister, who's an actor, had done the second national *Bring It On* tour.

G.PEN: Oh, cool!

I.WEIN: With him and with Stephanie Klemons, our associate choreographer... and with Andy...

G.PEN: What's your sister's name? Shout her out!

I.WEIN: Mia Weinberger....She's awesome. Get into it.

G.PEN: Let's hang, Mia!

I.WEIN: She's the greatest.

G.PEN: Awesome!

I.WEIN: Alex knew her first and had heard my name around, I guess, from a few people who were nice enough to suggest me for a few things variously. And now it is the summer of 2014, it's three years ago, and he was doing a last minute added workshop of what was later going to be called *Dear Evan Hansen*. It didn't have a title yet.

G.PEN: Wow!

I.WEIN: And he called me and asked me to audition, basically, to sort of sub music-direct for him because he couldn't be there for most of it. He could do like the first day and the last day. And it was like a week long or something like that. And so he sent me a couple songs from the show which were.... *Sincerely, Me* and *Requiem*.

[Music excerpts: *Sincerely, Me/Requiem*]

I.WEIN: So I played him that stuff and he was nice enough to say I should come on board with it which was amazing and I was freaking out because I was also a huge Pasek and Paul fan and whatever. So we did the one week workshop of *Dear Evan Hansen* and...or of the untitled project at the time, and ...but it was my first time working with Lac. And I remember we were there...this is the first tangent of the day - or of the minute - we were there the first day and I watched Lac teach some of the new music, because all of the actors had already done a previous reading before and so there was something new that he was teaching. And I remember this so vividly. We were there in the rehearsal room, and there's a knock on the door, and it's Lin. Who... of course I knew who that was, and I was like, "Well, how are you? Nice to see you."

G.PEN: So you're next to Alex Lacamoire and Lin...

I.WEIN: So Alex sort of says, "You know, I'm gonna go chat with Lin in the hallway, can you take over?"

[Gillian gasps, then laughs]

I.WEIN: And my life ended... So I had done a little bit of learning of the score. Lac leaves and I jump in and start teaching the harmonies to whatever the song was - which isn't in the show anymore, it was the old finale to Act I - and Lac came back in the room some minutes later and sat in the back of the room and let me keep teaching. Which first of all was super classy, 'cause I'm sure that any person I'm sure would have been "Okay, I'm back, let me get back to work." But instead he sat in the back and what I suddenly realized, "Oh my god, this is my audition."

G.PEN: Um-hmm.

I.WEIN: He's watching me teach music to people. And that was super scary and exciting and ...

[cross talk]

G.PEN: I just had to tell myself internally to breathe.

I.WEIN: Yeah, me too.

G.PEN: My god, Just hearing the story...

G.PEN: Oh, god, Gillian, you're gonna pass out.

I.WEIN: And I love to teach, right? My degree's in education...

G.PEN: Sure.

I.WEIN: ... and it's my jam, is teaching music to people. So blah blah blah blah blah. The workshop happens. I, of course, fall in love with *Dear Evan Hansen* in every way 'cause it's such a beautiful, beautiful astonishing piece, and I wrote Alex right away, you know, "Thanks so much for a great week. If you ever need anybody in the future, I'd love to stay involved." Blah, blah, blah, blah, blah. And he wrote back, so sweet, he's the nicest guy ever, "I'm pretty sure I'm all set for the immediate future, but I'll definitely keep you in mind." I'm like, great. And I knew this whole time that he's about to start rehearsals for *Hamilton* at the Public, and I knew vaguely what *Hamilton* was. It's this thing by Lin Miranda. It's this rap thing, and it's about the Secretary of the Treasury and it's gonna be really good, and that's sorta it. But of course, never in a million years would I have expected...

G.PEN: Right.

I.WEIN: So *Hamilton* opens, amazing reviews, of course. And then *Hamilton* extends and extends at the Public and then it announces its Broadway transfer. And I looked, and I happened to notice that *Hamilton* started previews on Broadway the same week as *Dear Evan Hansen* was gonna start previews in Washington, DC. at the Arena Stage. So I wrote him again and said, "I know you said you're all set. But just putting it out there, if you need someone else for *Dear Evan Hansen*, I love the show so much. And by the way, congrats on the *Hamilton* stuff."

G.PEN: On this *Hamilton* thing.

I.WEIN: Yeah. And he wrote, "I'm still all set. Thanks, very much. I'll totally keep you in mind." and I said, "Okay, now I've done it."

G.PEN: Right.

I.WEIN: I'm never working for him again.

G.PEN: Sure.

I.WEIN: And about three days later he wrote to me again and said, "Actually I do need somebody at the Public, with *Hamilton*, and are you available?"

G.PEN: Stop it ! Stop!

I.WEIN: And I remember getting the email, I was in my living room with my roommate, we were watching something awful on TV, and that was...

G.PEN: Oh, not *The West Wing*?

I.WEIN: It wasn't *The West Wing*.

G.PEN: Dammit.

I.WEIN: Oh, how much time do we have to talk about *The West Wing*?

G.PEN: Oh, we will get...

I.WEIN: He said, "Are you available?" And the truth is I wasn't. I was working on two other things at the time. I was working on a show that was in previews at the time, and I was learning to conduct *Mormon* in the evenings. I remember writing him and being like, "I'm not sure how much time I have." You know, "Is it a lot of music?" I remember asking something like that.

[Much laughter]

G.PEN: As we maniacally laugh now.

I.WEIN: Right, exactly. And he said, "Tell you what. Come down to the Public and see what we're doing."

G.PEN: I love that he didn't say yes or no.

I.WEIN: Right. And so I did. Now it is March, I remember the day. It was March 6th because the next day I flew to surprise my dad for his birthday. And it's March 6th of 2015 and I went down and I sat in the band loft 'cause there's no pit at the Public. The band was off stage then. And I remember sitting in with the band as they played the show, and Kurt was conducting 'cause Alex was in the audience taking notes. That was the day I met Kurt and I remember them sort of handing me the score before the show began, and it was like, "Here, follow along and see what you think."

G.PEN: Listeners, I just want you to know that Ian didn't do 'it's a one-handed' like it's a piece of paper, there were two hands that look like you're holding a triple cheeseburger. *Both* of your hands, like "Here's the score!"

I.WEIN: So the score of *Hamilton* is about 530 pages long.

G.PEN: Are you kidding?

I.WEIN: No. It's really how long it is.

G.PEN: It's 500 and .... I mean, Of course it is.

I.WEIN: Of course it is. It's a doozy.

G.PEN: But to hear it in numbers like that...

I.WEIN: Right. So I remember taking the document, The 'tablets' from them...

G.PEN: The 'pamphlets'.

I.WEIN: Right. Exactly. And opening up the binder. And I remember so vividly... I remember looking at the first page and seeing...

[verbally does opening rhythmic bars of *Alexander Hamilton*]

I.WEIN: "Bah-ba-da-da-da..." That's a weird way To start a musical. What the hell is that?"

[Laughter]

G.PEN: Just judging...

I.WEIN: Literally. And I remember being like, “okay” and I remember so vividly, so many little snippets from that first night. Just turning pages and that was my first time hearing it.

[Music excerpt: Opening chords and finger snaps of *Alexander Hamilton*. Instrumental track.]

G.PEN: The way that you just said, “That was my first time hearing it”?

I.WEIN: Yeah.

G.PEN: As you were reading it, is such a perfectly beautiful and incredible way to explain a musician’s mind.

I.WEIN: Oh, man, thank you.

G.PEN: Like you were *looking* at it but you were like, “That was my first time hearing it.”

I.WEIN: Sure was. Yeah.

G.PEN: And I would look at that and be like “I think that this is going to be awesome but...”

I.WEIN: Oh sure, but to be fair I really mean that as they played it in the show that night was my first time experiencing it.

G.PEN: Oh.

I.WEIN: But I did, so to speak, like, check out what that first page or two was gonna sound like.

G.PEN: Sure.

I.WEIN: But I'm not brilliant enough to really, really look at it and know what it's going to be.

G.PEN: But you can do that...

I.WEIN: Yeah...

G.PEN: ...when you look at a sheet of music, you know like, "Oh, okay."

I.WEIN: More or less.

G.PEN: You hear it in your head. I'm so jealous of that...

I.WEIN: Oh, you're sweet.

G.PEN: I think that's like such a cool, cool thing to be able to do.

I.WEIN: I'm pushing up my invisible glasses.

G.PEN: Don't!

I.WEIN: That's very sweet.

G.PEN: Get your Fonzie comb out and do that move instead.

I.WEIN: That's right.

I.WEIN: So they're playing the musical and I'm turning pages and I remember my thoughts being like, "Holy god, this is long," and I remember every... or more accurately.... "oh my god, this is so much music." And then I remember thinking stuff like, "This is unbelievable," and "No they didn't!" and "Yes they did!" and I remember specific moments about, like, the... "You punched the Bursar" and little specific things of seeing that on the page and I'm being like "Oh wow, that's genius!"

G.PEN: So lyrically or musically?

I.WEIN: All of the above. The Bursar, in particular, lyrically. Hearing Schuyler Sisters for the first time, which was actually a totally different thing back then. It was a totally different musical... The bulk of the song was the same but the sort of style of the song was a little different then.

G.PEN: What was it?

I.WEIN: How do I describe this? It was sort of a different groove, a different beat? Most of what we know as the song today that is sung was exactly the same, just like the stuff under it. The band's groove was a little different than it is now.

G.PEN: That is crazy to me.

I.WEIN: Yeah.

G.PEN: In an awesome way. Like one big chunk of it can stay the same...

I.WEIN: Yeah. Well that's the genius of Alex and Lin right there. It's amazing what they can do. So anyway, the three hours go by in ten seconds, and I remember the show ended and I remember being sort of a little bit dazed by it.

G.PEN: Sure.

I.WEIN: Of course like we all have. Being like, "This is unlike anything I've ever heard before."

G.PEN: Now as Mike says, you have to go back into polite society. How do you even...

I.WEIN: Exactly.

G.PEN: You just float around in a daze. Like how do you...

I.WEIN: And I remember that I'm sitting there at the...behind the the keyboard and then Kurt and Alex came up to me afterward and they sort of said, "So what do you think? Do you have time to learn this right now?" 'cause they wanted somebody to join the music team starting really soon or as soon as somebody could learn it. And I remember so vividly saying to them, "The truth is I don't have time - but I will make time." Because how could I not be a part of this?

G.PEN: How could you *say no to this*?

I.WEIN: Well, so to speak.

[laughter]

I.WEIN: And so for the next few weeks, I would do the show I was in previews for during the day, and I would work on a little bit of *Mormon* at night - although I sort of put that on



the back burner and they were very nice at *Mormon* to be like, “Go do *Hamilton*.” That was awesome and I would sort of learn *Hamilton* as much as I could until like 2 or 3 in the morning for like a few weeks and it was just... I mean it’s such a big learn for anybody. It’s just such a lot of material. And finally, my job at the time was as an additional rehearsal pianist. I was there to primarily teach the show to the second understudies who were at that time, all members of the Ensemble. So my first day was with Jon Rua and I taught him the *Hamilton* track.

[Gillian gasps]

G.PEN: You taught... what?

I.WEIN: And it was an amazing and really exciting thing and of course my first day I taught Jon Rua *one quarter* of the *Hamilton* track.

G.PEN: I mean, this is Day One, yeah.

I.WEIN: So it was Jon doing Hamilton and Seth doing Lafayette/Jefferson and Ephraim doing Mulligan. Sasha Hutchings doing Peggy/Maria and Sydney Harcourt doing Burr...

G.PEN: The chills... the full body chills, you guys.

I.WEIN: It was really, really fun. And that’s how I got to meet them was by meeting them one on one and being like, “Okay, so who are you and who do you play in the show at night and what do you do now, and you’re learning what role? Cool. Let’s learn it.” And that was that. And then I played a couple little dance rehearsals and then soon thereafter it closed at the Public, like a month later. And then, And now I promise I’m going to shut up soon.

G.PEN: No! No no no! I’m gonna lock the door and like make you stay here and just talk about everything. We have so much to get to. Oh my god, please.

I.WEIN: Which is why I’m gonna shut up soon.

G.PEN: No, no, no, no.

I.WEIN: So. so, so, so...

[Simultaneously] So so so... [laughter]

I.WEIN: I didn't do it on purpose. I didn't do that on purpose.

G.PEN: It's such a great...

I.WEIN: No kidding.

I.WEIN: So now it is gonna be the summer and we're gonna start rehearsal for Broadway... *they're* gonna start rehearsal for Broadway I should say, cause I wasn't sure if I was going to continue with it or whatever. You know, I had done my duty. I was the rehearsal pianist for the Public. And then Alex wrote, "Hey, are you around in June to like be there for rehearsals if we need somebody?" I'm like, "Yeah, absolutely." So they started having me around and I started playing some extra dance rehearsals. Then I was sort of there and I didn't embarrass myself I guess, and it was sort of me and Kurt and Daniel Sefik, who was the rehearsal pianist before me and the original Key Two sub. And it was the three of us that were playing rehearsals, and of course, Lac. And then we went to tech...to the Rodgers, and Kurt was generous enough to sort of let me play most of tech which is when we go slowly and slowly and slowly to get the technical elements in. And I got all the light cues and all the spacing onstage. And so we sort of do like fifteen seconds or thirty seconds of the show and then you stop... And then you go back and you do it again. And that was really how I learned the show, was doing those little snippets over and over and getting to really, really know it in my bones. And so I'm playing a lot of those rehearsals, and then we opened, and then I had all that time been sort of learning Kurt's book - the Key Two book - which is now what I play at night. And then I started subbing for Kurt. We opened on a Thursday and my first show was on Saturday. And then, Alex came to me... right during previews ... and asked if I wanted to learn the conductor book, which was the end of my existence.

[laughter]

I.WEIN: And a year later is when Alex left his job as the Music Director to become the Music Supervisor of *Hamilton* everywhere, cause that's when we were starting to rehearse Chicago...

G.PEN: Right...

I.WEIN: We knew there were going to be more and more companies. Plus, not to mention, there was this thing, *Dear Evan Hansen*...

[Instrumental underscoring: *The World Turned Upside Down*]

G.PEN: Yeah, that little thing.

I.WEIN: That was about to start rehearsal for Broadway....So Alex didn't have time to conduct the show anymore.

G.PEN: Right.

I.WEIN: So he became the Music Supervisor, Kurt replaced him as the Music Director, and they were nice enough to ask me to take over Kurt's chair so that was a year ago, almost. That's when I became Assistant Music Director. End of story. That took so long. Broadway.

G.PEN: No! That is the best story. Stop it.

[Music excerpt continues: *World Turned Upside Down*]

G.PEN: You guys look, I've said it before, I'll say it again: There's no chill and then there's me. Ian is, in his words, the nicest human ever and Ian, If you're listening, your talent and amazingness is on par with Lin, Lac, and Kurt. Yeah, I'm saying it. I was so amped during this conversation that not only did I forget that I had one of my little fans on while we were recording, hence the hum, but I paid absolutely no attention to the time - which means we recorded for almost 2 hours. But that's a good thing 'cause you have another Ian episode coming your way. Part 2 includes a bunch of stuff that will blow your mind, like Ian going in on musical motifs in *Hamilton*, the blackout-inducing story of Ian's first time conducting the show, and arguably most importantly, our impressions of characters from *The West Wing*. Stay tuned.

[Exit Music: *The World Turned Upside Down*]

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We now include the Hamilcast Sign off from 2018 to let you know what host Gillian is currently up to.

[Music: Hamilton – The World turned upside down – Instrumentals play]

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