

THE HAMILCAST

EPISODE 270 PAUL TAZEWEELL 1 TRANSCRIPT

Lin-Manuel Miranda [00:00:00] Hi, I'm stage and stage's Lin-Manuel Miranda, and you're listening to The Hamilcast.

Gillian Pensavalle [00:00:18] Hello, everyone. Welcome back to the Hamilcast, I am Gillian tonight I am joined by, I cannot even believe I'm saying this, Paul Tazewell. Hi, Paul.

Paul Tazewell [00:00:28] Hi Gillian. How are you?

Gillian Pensavalle [00:00:29] I'm so wonderful. This really it's an honor. I just I'm I'm beside myself. Before we get started, I'm going to do like a big introduction. But before we get started, can you just tell me your pronouns, please?

Paul Tazewell [00:00:42] He/him/his

Gillian Pensavalle [00:00:42] Great if you're listening to episode two hundred and seventy, something of this podcast, you know who Paul Tazewell is. I mean, I've been talking about you and saying wonderful things behind your back for so long. I'm so glad I get to say them to your face. So, Paul Tazewell, you are an award winning costume designer for theater, film, television, opera, you name it, Hamilton In The Heights. Of course, you started your amazing Broadway career working on Bring in da Noise, Bring in da Funk. You were nominated for a Tony. Just some of your theater credits are, you know, Hamilton Heights, Aint Too Proud, side show, Streetcar, Magic Bird with Tommy Kail, Jesus Christ Superstar, both Broadway and live on NBC, The Color Purple, Raisin in the Sun, the film Harriott, the upcoming West Side Story film, The Immortal Life of Henrietta Lacks. I mean, this is true. It's crazy. So thank you so much for being here. You're an incredible you're a legend. You're a living legend.

Paul Tazewell [00:01:33] Oh, well, it is a delight to be here. And it's also daunting to hear any time that somebody lists off my credit, I'm like, oh my God. Oh, I remember that. Oh, yeah. Oh, right. Yeah, I did do that.

Gillian Pensavalle [00:01:47] We're also drinking a cocktail tonight. So you have some, what you have some sparkling pink.

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Paul Tazewell [00:01:52] I do. I'm holding up. This is you know, I was thinking this is my Angelica because it is it's vodka with a splash of rosé, brut sun, sunrise of lemon, a lemon slice and then a little bit of mint thrown in.

Gillian Pensavalle [00:02:13] Well, we're going to call it the Angelica. I will raise a glass to you. Cheers. I was going to call it the Schuyler Spritzer.

Paul Tazewell [00:02:19] Oh, that'll work. Well, that'll work. That works as well. All the three. Yeah, yeah.

Gillian Pensavalle [00:02:24] That looks gorgeous by but and it's the color of Angelica. It's that kind of

Paul Tazewell [00:02:28] we sometimes refer to that dress as frosted strawberry, OK, because it's the the, the Schuyler sisters dress is the one that I'm referring to. Yeah. So it's kind of kind of pinky kind of gold and it's an iridescent the actual dress.

Gillian Pensavalle [00:02:48] Well yes. And I mean the listeners are obsessed with like every single inch of fabric on that stage. But the Schuyler sister dresses are people have a lot of questions. So we'll get to that when we get to the Patreon Peeps. But I do want to say before we get started, so my parents saw Hamilton a couple of years into me doing the podcast, and it was a big deal that they finally got to. I took them to see it. And Kimmie Mark amazing, wonderful dresser on Broadway. She I mean, they were treated like royalty when they what the cast was so lovely. But Kimmie gave them a tour and they got to see all the costumes up close.

Paul Tazewell [00:03:25] It's so great

Gillian Pensavalle [00:03:25] It was my mom's absolute favorite part of her experience and because she was so, so mesmerized by them on stage. And so I texted her today and I said, Mom, I'm talking to Paul Tazewell tonight. And so I said, do you have anything to say? Do you have any questions? And she said, well, I'm going to read you the texts. She said, well, I guess you could just tell him that the detail and the intricacies of every stitch were perfection. I loved it all, but the colors and designs were amazing. The workmanship and attention to detail

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was over the top and even more beautiful up close. It was my favorite part. And she says, let me know what he says. And then an hour later she goes, Oh, the fabrics, the trims, the colors. Oh my god. So

Paul Tazewell [00:04:06] Well, I appreciate your mom so much. I appreciate that she actually took note of all of that. That's so wonderful.

Gillian Pensavalle [00:04:13] Because it is, you know, especially at the Rodgers, it's such a small you know, the backstage isn't really a backstage. You know, we talk about this all the time on the podcast.

Paul Tazewell [00:04:20] Oh, its tiny.

Gillian Pensavalle [00:04:20] when you're back there. First of all, it seems like am I going to get in trouble for being back here? You're so close to these like such gorgeously made costumes. And then when you can really see them, it stops you in your tracks. Really, really.

Paul Tazewell [00:04:33] Thank you. Thank you. Yes. We we were in the same theater for In The Heights, so it was great to be able to come back to that space. But in the heights and the size of those clothes is a much different story than packing all of Hamilton and all the clothes into that wardrobe space. So, you know, it's a downstairs room, it's in the basement, but there are racks and racks of smashed in clothes. I don't want to mislead that. They're impeccably maintained, but it's a lot to squeeze into that space.

Gillian Pensavalle [00:05:10] How have they been maintained during the Broadway shutdown?

Paul Tazewell [00:05:12] Well, not much so. I mean, they had to close the theater, so. Scotty Westerfield, who is the wardrobe supervisor for the Broadway production and the actually is the wardrobe supervisor for all of the tours, he oversees the wardrobe department for the tours as well. He made sure that everything was cleaned, was sorted and stored in a way that would protect the clothes and and all of the the other wardrobe supervisors of all the tours as well. But there are some companies that just the door shut and we haven't been able to

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access the clothes for about a year and a half. There's always the question of sometimes dry rot will set in because of sweat. And I mean, it's a show that it's so active and, you know, it takes a lot to maintain those clothes and make sure that they are all cleaned and pressed and and perfect for every production.

Gillian Pensavalle [00:06:19] Yeah. So before we get into all of the details of of Hamilton, I would love for the listeners to just hear, you know, the Paul Tazewell story, how you got into this. I know you're from Ohio and just how you sort of got here today.

Paul Tazewell [00:06:34] Sure. A long, long time ago now. I grew up in Akron, Ohio. I am the son of a research chemist for Firestone Tire and Rubber Co. He was my dad and my mom was an educator, both French and English and also a painter and very creative artist in her own right as well. And I grew up one of four boys, and I was the one I mean, all of us. We studied Suzuki violin. We studied some of us studied piano. I did study piano. We sang in the church choir. And we were also involved with theater. When I was introduced to theater, my world was changed. And that was probably when I was in middle school, when I was in junior high. And then following into high school, I was in a program that was a performing arts program that provided internships for Akron University in town. So I interned at the in the costume shop. And then that was actually my very first design for The Wiz. It was my junior year and the head of the performing arts program decided to do a production of The Wiz. So I was both playing The Wiz and I designed the costumes for The Wiz, completely different, completely different story, because they were all built at my kitchen table without my mom. But it was a start. And leading into my undergraduate years, I really wanted to be a performer. I was going to be an actor, singer, dancer. I came to Pratt Institute and I studied fashion fashion for a year and decided that fashion wasn't my direction. If I was going to go into design, it wasn't going to be that way. So I transferred to North Carolina School of the Arts in Winston-Salem, where I thought that I would double major. And so as I got there, that I was turned around and made to just focus on costume design, which was I made it be fine. I mean, it was it was an adjustment, but it was what was working for me. So I went from those three years graduating from North Carolina School of the Arts and entered into the theater design program

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at NYU TISH School of the Arts. I was a costume and set design major, and then I graduated in '89 and proceeded onto my professional career. I was helped greatly by many people, but most specifically by a director named Tazewell Thompson, who was the associate artistic director at the Arena stage in Washington, DC, and he introduced me to them and they hired me to do a production my first winter out of school that was stand up tragedy. And then I proceeded to join that company as a resident costume designer. And I was I moved down to DC and I was in DC for about eight years. And within that time, George Wolf saw my work, found my name and invited me to come and do Bring in da noise, bring in da funk. That was my first Broadway show. And first first Tony nomination and I have been chasing the dream ever since, I mean

Gillian Pensavalle [00:10:27] Can we talk a little bit about your experience on In The Heights?

Paul Tazewell [00:10:29] It was one of those, I don't know, flukey thing. My my husband at the time, he found out that it was happening. And Michael turned to me and said, you need to investigate the show. Looks like something that would be right up your alley. And so I pursued it and got in touch with Tommy. We set up a meeting and we hit it off. And he invited me to come and design the show. And that was when it was off Broadway. We did a production at what was it called? It was.

Gillian Pensavalle [00:11:06] Thirty seven arts.

Paul Tazewell [00:11:08] Yes, 37 Arts. And so we did that production and then continued on to do the Broadway show. So that was my first opportunity working with Lin and then between Hamilton, In The Heights and Hamilton, Tommy and I worked together a lot. We did Magic Bird together. We did some Encores production together. I think they were a couple of other shows that were thrown in there. We did Lombardi and then Lin Manuel Miranda wrote this little piece that, you know, as it turned out, changed the landscape of of theater and our world, really. And I was invited on that journey as well. And I'm so very grateful.

Gillian Pensavalle [00:12:02] You know it's so personal to Lin and Quiara and everyone involved. So I'm curious what you know, they wanted it to sound like their neighborhood and look like

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their neighborhood. So what were these conversations like for you to say, like, no, this is Usnavi has to have this kind of look and all that?

Paul Tazewell [00:12:17] Yeah. I mean, very finally, I was living in Washington Heights at the time.

Gillian Pensavalle [00:12:23] Perfect.

Paul Tazewell [00:12:24] So the that community, the stores that were were being written about and that, you know, that nostalgia I understood because I even though I was from Akron, Ohio, I had been living there for a number of years and I had been living in New York as well for a number of years. And then which is my approach with every production, is having the conversations and really being a careful listener. And I've that's always been and just part of my personality. I mean, I love hearing stories. I love hearing what other people's points of view are and being able to get into the brain of the creator and figure out how can I visualize this world in a way that feels accurate.

Gillian Pensavalle [00:13:16] Yeah. So then Hamilton comes along and if I if I've read correctly, you were sort of attached to that pretty early on, is that right? During the workshop.

Paul Tazewell [00:13:27] Yeah, I was, I was, I was brought on. I mean, they had had maybe two other workshop workshops of the production leading up to this one workshop production that I was invited to be a part of. It was the first production. The first workshop that I saw was just a reading, really. It was in a space that was across across the street across Lafayette from the public theater in New York. And it was a cast of principals standing in front of the music stands and singing through the whole piece. And I was blown away. I mean, I was emotionally struck at it, grabbed my heart and is still holding on. And then the next workshop was a group. It was once it was fully under the auspices of the public theater. They decided to do a staged reading, and that was one that Tommy staged mainly the first half because it was such a large, ambitious production. But it gave the opportunity for Andy to start to work with choreography and figure out how people would move through space. And they invited me to because at that time we had started to work on the design of the of this whole world of Hamilton. And so both David Korins' and myself, how basically at the time and and Nevin

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Steinberg as well, we were all meeting in David's office with Tommy. Sometimes with Lin and just trying to figure out, looking at a lot of research, a lot of imagery, bringing in new ideas every time that we would meet, and it was a big question of because because it was so much to honor in the piece inherent in in Lin's piece, the big question that came up was, are we in a contemporary world or are we in a period world of where does it live in between what is that gray area? And so between Tommy and myself, we decided that it would be best to try costuming it and see it in a period world to make a decision about is this the most effective way to do it? And it was it was such a gift to have that opportunity to do that. You don't usually have that opportunity with new musicals. You do have an out of town sometimes, but by then you've pretty much completely designed the show. But this year, where it's still in that formative phase, you gave us an opportunity to see a sketch, a living sketch of what it could potentially be. And there was a lot that we learned out of that that stage reading. Many of the original principals were in that production as well. So it gave me an opportunity to actually start to see the design on the actual people. And that became a very strong part of the costume design as well.

Gillian Pensavalle [00:16:57] I love that Howell Binkley the lighting, Nevin Steinberg sound. They were in these meetings, too. I love that.

Paul Tazewell [00:17:04] Yeah. And it was the same except for David. David was new to the collaborative team. All of the other designers on the team had worked on In The Heights and we had also done some of those other Broadway production that Tommy had done as well. So it it felt very comfortable. It was one of those dream moments that we all hope for as designers to work in a space that is that safe, where you can make suggestions and and feel confident that you'll be heard and that no one will shut it down. It'll be considered. And it keeps all of that creative energy flowing. And all of us in the room were very respectful of each other, continue to be respectful of each other. It was its own creative family.

Gillian Pensavalle [00:18:04] Can we talk about a little bit of the evolution, how we got to what we know and love and can now see on Disney plus whenever we want? Because I know there was talk of bonnets early on there because.

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Paul Tazewell [00:18:17] Who told you? Who told you. I tried everything.

Gillian Pensavalle [00:18:26] I mean, it doesn't you never know until you see. I totally get it.

Paul Tazewell [00:18:30] I really get it. And, you know, it's I, I think for me, I mean, so much of the design was and it started from that stage reading what what of this works and can can be absorbed into the the culture of Hamilton, the idea of Hamilton and what just doesn't what doesn't stick, what becomes excess. And you know that that was about bringing up the bonnets and hats. And, you know, it was like, OK, so as a designer, my interest is usually to fully realize a period. If you if you give me a period, then I want to fully realize it. But then the other side of that was how can we simplify, simplify this? How can we pull this back? So we just go to the essence of what's needed for the scene and it makes it much more essential. And I think that that was really then how I started to see this whole world of Hamilton and things changed from the bonnets came in. While we might have had hats, I think we had hats for the stage reading and then these are on women. And then they were reintroduced for the Public production. But then that was when that started to go away. So it continued to grow as a design well into us. Coming back to Broadway. There are things that changed once we came to Broadway as well. There was Lafayette or Lafayette. Jefferson's costume changed completely color wise. And it was really just because our ideas started to refine, there were things that really worked and we wanted to kind of turn up the volume on certain ideas.

Gillian Pensavalle [00:20:30] What were your conversations like with Andy when it comes to how the how the actors need to move and what you are designing?

Paul Tazewell [00:20:40] I mean, conversations usually center on I mean, a lot of the same questions that I would ask Tommy as a director. I ask of Andy as well. But I would say that some of our earliest conversations were about, well, are they going to be in sneakers? How are they going to move? And is this a world of sneakers or is this a world of boots? And you know, that that was informed by how and they wanted to have their foot work play on the stage. I was very familiar with Andy's work on In The

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Heights. And so that was what I was kind of accustomed to. I knew what that was. And seeing the performers work in the rehearsal room, I was seeing the same kind of movie movement. But then when we made the decision that we were going to try to costume the the ensemble, then I was one of the big was a day of kind of feeling, feeling somewhat in mind, you know, aligning the sneaker to the boot. If you say, OK, if it's a sneaker, then it's contemporary. And then if it's 18th century, it's period. And the performer needs to relate to those two different types of shoes in the same way. So the the dancers needed to be as comfortable and as familiar with wearing a boot as they would be if they were in a sneaker. And I'm telling you, the cast, they were troupers because I pulled a bunch of old worn out boots from stock that the public had collected from years and years in the park and other classic productions that they had done. And we fit them in those boots and they went through rehearsal. And I mean, this was for the stage reading, but they did all of what Andy had asked them to do in these old boots so that we could figure out if it was visually the direction that we wanted to go.

Gillian Pensavalle [00:22:59] Yeah So I would love to maybe just go character by character in some ways, because I know, like, there are some general things I want to ask you and then some very specific things like just things that I've heard over the years. Like I remember Selya Phifer told me that all the corsets, the design on the corsets are all unique. Can you talk about that a little bit?

Paul Tazewell [00:23:19] Oh, sure. She's speaking of the ensemble corsets.

Gillian Pensavalle [00:23:25] Yes.

Paul Tazewell [00:23:25] That was really to individualize them. And that what we learned, what we realized was that it was very simple. It was an integral part of the design that we represent each individual person, each individual character, and what they brought to the event of telling the story. So it felt like many different races, many different types of people all coming, coming together to tell the story. And then therefore, part of the idea of the design was to indicate, even though they are all you know, the whole cast actually starts in a world of cremes in in a world of parchment tones, which is what we refer to it as

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now. And even within that, there's individual tone. If you if you were to look at them side by side, they're actually different colors. And that's the same if you're looking at the women's corsets, that is definitely the case. If you look at all of their ball skirts, that's the Winter's Ball skirts as well. They're all a different tone of Tafa, the same kind of fabric, but they're all a different tone. And it's so that they they hold together there is individuality, but they're still visual interest. And that was part of the these different corsets and having different treatment on them while still being a tone on tone design. So, you know, it's one of the things that I came to realize is that silhouette was very, very important for the design of Hamilton and then really it you know, presenting it in a way that would allow you to let go of it, to move move it aside so that you could then be present for the story, be present for all the poetry, all the words that is, that Lin has written. That that was really the best way, so that's how you end up or how I ended up with there's, you know, millions of buttons that are all the same color as the garment that they're on. There's their trim, there's trim. That's the same color as the actual garment. You're aware of it as an audience member. You acknowledge the texture of it and that it's been authentically realized, but it then moves into kind of the shadow of the pyramid.

Gillian Pensavalle [00:26:20] Yes, absolutely. Yes. I'm just thinking about it's also just bizarre to be thinking about sitting in a theater, watching people, you know, and that feeling of totally knowing it, but not being distracted by it and not having it take away from the experience, but just sort of knowing, like, this is really intricate, beautiful and perfectly done, but it doesn't take away from what you're experiencing.

Paul Tazewell [00:26:45] Thank you. Thank you. I mean, you know, you can compare it to, you know, costume dramas where, you know, that's what we we didn't want to fall into that pit of just having it be this illustrative world that was trim on top of trim and, you know, where everything kind of cancel each other out. I mean, so so it each element becomes very important and each color, each silhouette, each character is very important. And that was really the thinking behind the design,

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Gillian Pensavalle [00:27:24] because I said a lot of this to Charles LePointe because I felt very similar discussing the hair and weight design with him. Wear it all. You're not saying to yourself, well, that's a wig. It's a great wig, but it just looks so cohesive and it all makes sense.

Paul Tazewell [00:27:41] Well, and what Chuck has done so brilliantly, you know, is to start with the person, to start with the the actor.

Gillian Pensavalle [00:27:49] Yes.

Paul Tazewell [00:27:50] And and, you know, that was, as I was saying, was very integral to the costume design as well as that, you know, really letting the person, the actor that's performing the role shine through and acknowledge the energy that they are bringing to the role for every you know, that's how he ends up going to all these different companies and having to redesign a different look for every Eliza, every Angelica. It's because that's very important to... that it's part of what Tommy was after. It's what Lin was after. And it's what keeps this show modern in a way. And also it gives the audience entry into the story. They can identify with these people because they see themselves in these people.

Gillian Pensavalle [00:28:45] Right. Would you say that is unique to Hamilton or have you experienced that before just putting these almost personality traits into these characters?

Paul Tazewell [00:28:54] I don't you know, I've not been a part of a production where I've left having the the actor be so tied to the character. But for me, it's always the original cast. I mean, it's you know, it's as much as I love all the other cast, you know, the people that have taken it, taken over the roles after their you know, when you when I think of Hamilton, it's become both Lin and then also a little bit of the real Alexander Hamilton put to kind of melded together as an idea. And I think that with each of these characters with with with Eliza, it's you know, there is an element of Pippa. And then there's the story of the real Eliza Hamilton. And I will forever kind of place Pippa's face into what that historic person was. And, you know, I think that's that's specific to me. I mean, you know, but but it it it speaks of how brilliantly the story was told,

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you know, really and then how it was played. I mean, how you know, how wonderful all these performers were.

Gillian Pensavalle [00:30:17] Yeah. I think it's a beautiful thing to make this work so personal, but also able to translate through all these companies at the same time. People aren't trying to be Daveed Diggs. Everyone is doing their own thing. But at the same time, like, it's all tied together to this really wonderful electric time and.

Paul Tazewell [00:30:37] Absolutley.

Gillian Pensavalle [00:30:40] Its bizarre how it can translate through, you know, across the sea and across. For years and across the people, it's really beautiful,

Paul Tazewell [00:30:46] Right, and I've seen just about all the companies and their they're each different, they each resonate in a different way. But there there are similarities in in the power and the energy. But the way that the are different actors, the way that the roles are played or it can be the nuances are very different. Definitely. Definitely. And that's that's always exciting to see. I never get tired of saying that.

Gillian Pensavalle [00:31:16] So I'd love to dove in to specific characters and their costumes, but I would love to start with the Schuyler sisters because there was talk I mean, well before Hamilton was on Disneyplus that I think that sort of gave a lot of that, shed some light, no pun intended. But there was a really big discussion about what color is Eliza's dress? Is it blue is it green. And so Emily Rhoney was on years ago and she was like, it's like a seafoam green, but it's iridescent and it depends on the lighting. But you have also said that there's a lot of blue and Eliza and her tones. And you said this beautiful thing about like she always has these wide open necklines because of her open heart. So if we could maybe start with Eliza and why you know, the sea foam green, that's almost kind of blue, depending on how you look at it.

Paul Tazewell [00:32:08] And it is this weird. And almost all of the the fabrics for the sisters are iridescent. There was a you know, I at first I was I just was gravitating to those. And then I, I saw how it would affect lighting or how how it would, you know, soak up the light in a way or and reflect the light and a

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really beautiful way. And from seeing this scene to scene, they could be there would be shifts and changes. But I, I would say that I designed the sisters together because I thought that there needed to be a certain balance in them. You know, it it is remarkable to think how how they've become kind of iconic, how that color palette has also become somewhat iconic and, you know, bringing a great joy to to think about that. But it was it was chosen because I our Eliza, I needed a color that was going to feel young at the beginning of the story that would be somewhat sober or stayed because that's the kind of role that she plays for. She's the grounding for Hamilton. And then the other two sisters are reflections of that then. So then you've got Angelica, who is she's the socialite. She's you know, she's this social butterfly and and scintillating smart. And she brings this energy and this light into this effervescence, into Hamilton's life. She was also the the the the other love interest. And that was, you know, there was something in that in the energy of that kind of corally pinky golden tone that spoke to me and then thinking about their skin tones as well and how they how one skin tone, one fabric color on Reene's skin tone versus another. And really just considering all of that went into how those three ballots for Peggy, you know, it was then choosing another color that would be just as strong, but different so that when you see the three of them together, they all hold space in a very similar way. But they are all very individual people. Again, finding a color palette for Peggy that would that would play well with Jasmine's skin and then with all of the other Peggy's and Elizas and and Angelicas to come. Yeah, I was I it took some time to come to that, and I'm I'm glad that it settled where it did. It's really, really very satisfying.

Gillian Pensavalle [00:35:27] Yeah, you should know that every woman I've spoken to who has played Peggy Mariah has said, look, there's a lot going on with Mariah, but when you put on that dress, so much of it comes together when that stunning red dress.

Paul Tazewell [00:35:46] So that's great to hear. It's so good to hear

Gillian Pensavalle [00:35:49] As I'm hearing you talk. I'm seeing these images in my mind of Angelica. You know, as the story goes on, I'm seeing her with that umbrella as the show goes on, the evolution of Angelica and Eliza specifically

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because that Peggy is now Mariah. And that's a totally different evolution. But as they're going through the rollercoaster that is about to end and you could feel that change

Paul Tazewell [00:36:12] Right I mean, you know, one of the things that, you know, it starts with with the Schuyler sisters, you know, well, it starts at the very beginning with all of the parchments, the group. What's an operation with the design is that every time a principal character takes on their character, they are also shifting into a color that is specific. And it turned into a specific color palette, if you will. Hamilton does it with the suede coat. He's the, well Burr is the first one to come on in an identifiable, identifiably specific color. But then Hamilton and then as they peel in, everyone else does the same thing. But there then I felt needed to be a consistency in the rules of how the design would work throughout the rest of the production while still showing an arc in the character and a shift of time, because we're seeing this story told over time, over years of time. And the the silhouette of clothing changed greatly both for men and for women over that period of time. So I felt that it was important. It was a useful tool to be able to then shift time by shifting the silhouettes. So you have you know, if you take for instance, well, take, for instance, a Angelica, you know, where she starts off in the Schyler sister dress, which is probably the it's the simpler of the dresses that she has and fresh, very effervescent, sexy. And then she goes into the ball gown that has an overskirt that's trained and much more formal, elegant, still revealing inner neckline. So sexy. But, you know, speaking of her as a more mature woman, and then from there we go into a jacket or you might call it a redingote, it's she wears that with the same skirt, you know, sort of underscored, stays the same, but she adds pieces to it. So with that. But if you if you the next time you see it on Disneyplus possibly you you can see that how that tracks, how that under skirt stays the same. It's different from the parchment look. But it as soon as she goes into Schuyler sisters, she's in the same under skirt all the way through. And what that did was it held her in a color palette. And it also reduces the need for change other than silhouette, you're always seeing the same character and that that that was just what seemed to work with the pace of the show. The fact that it's always moving, I think that it would feel much different, much differently if we if we had changed every one all of the time, if they were always in quick, quick changes. And, you know, I

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think that it again, it goes to the essential of what's necessary to tell the story. And I think that the brevity gives it in importance.

Gillian Pensavalle [00:40:04] It's funny. First of all, when you said scintillatingly smart to decide Angelica to describe Angelica, that was like that hit me like a ton of bricks. I love that description. And you keep saying the word effervescent. And I'm thinking back when Mandy Gonzales came over and I remember describing her as effervescent and it's just to hear you say it back. It's just very it's a cool it's a cool moment right now for me to have to hear you.

Paul Tazewell [00:40:34] Sympatico.

Gillian Pensavalle [00:40:37] And Angelica, she is scintillating, smart. And she's I've just I don't know. I'm overwhelmed to be talking so specifically with you about about this because, again, like when you see the costumes, they're heavy, they're real. I mean, when you step into them, you can move and no one looks way down at all. But, you know, like that Burr coat. That's wool.

Paul Tazewell [00:41:00] Yeah. Yeah

Gillian Pensavalle [00:41:01] It's hearty

Paul Tazewell [00:41:02] And that was what I like with the boots, like with the corsetry even, you know, because the although the the principal women don't don't actually have corsets that are separate garments to their dress, it's been built into the dress in a way, you know, it's a bone bodice in a way that it would be a corset and dress over top if it was fully period. For the men it was acknowledging the the kind of wool that these coats were made of originally and seeing those coats move through space, you know, even with all of the uniforms, I mean, where the whole cast goes into American soldier uniforms and and you see them all, you know, dancing and how the tails whip around. And and that kind of strength is a very masculine kind of, you know, it's just a quality. I mean, it's just, you know, it it allowed for the point of view to kind of ring out I mean, it was literally and literally because they're sweating in them. But but it it forced the movement to to happen in a

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certain way and then the audience to relate to it in a very specific way.

Gillian Pensavalle [00:42:45] I'll say it a million times, Paul Tazewell is a genius and hey, good news, you have two more episodes with him headed your way. Next week Paul dives into more of the principal looks from Lafayette Jefferson to GWash,KG3. He gives details about creating the looks for the final duel. I mean, he's breaking it all down. Plus, tales from Hamilton Australia, and a peek at how it all came together. So until then, stay safe. Stay healthy. I love you. I'll talk to you next week. I'm G.Pen.

[00:43:47] The Hamilcast is brought to you by my love of the thing TM and my complete lack of chill, please join me in raising all the glasses to Sir Alex Lacamoire for generously making my intro music and this custom Yorktown arrangement that I will never, ever get over. Thank you. Thank you. Thank you. To become a patreon peep and join the best, kindest and most welcoming corner of the Internet, go to Patreon dot com, slash the Hamilcast. You can submit questions to guests, join Zoom Hangouts, get behind the scenes access and of course, my unending gratitude. I'm at the Hamilcast on all social media and you can listen wherever you get your podcasts. Visit the Hamilcast dot com for transcripts, episodes and more. You can see what's going on with Mike. You know Mike at Michael Paul Smith dot net. True Crime Obsessed is my true crime comedy podcast with my podcast soul mate Patrick Hinds of Theater People and Broadway BackStory fame. Thank you so much for listening. It means the world to me, to the revolution