

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWELL 2 TRANSCRIPT

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

**Gillian Pensavalle** [00:00:18] Hello, everyone. I'm Gillian. Welcome back to the Hamilcast. This week picks up where we left off with Hamilton's costume designer, Paul Tazewell. In his first episode, Paul tells me how he went from growing up in Ohio to be one of the greatest costume designers for Broadway. How looks for Hamilton evolved and how the wardrobe for Hamilton has been maintained during the Broadway shutdown. We're right in the middle of going through specific looks in Hamilton, so make sure to catch up if you haven't already. But if you're all set, let's do this. Here's part two of my conversation with Paul Tazewell.

**Gillian Pensavalle** [00:00:51] Can we talk about Jefferson a little bit, because you said that everything totally changed from the public to Broadway and I would love to go from Lafayette to Jefferson also. But like, how did we get this beautiful combination of Jimi Hendrix and Prince? Like how? Because I've maintained really that that what did I miss is the best act two opener of all time. And when he comes out there and it's just like what? Like it's just it's so fantastic. And it sets the tone for like who we're dealing with. But then you never know. It depends on who was playing that role. But it's kind of like you see that purple and you see and you're just like, all right, Jeff, I got your number here. But I would love to hear the evolution of how it went from those brown earth tones from the public and then how that compares to his Lafayette. If it does,

**Paul Tazewell** [00:01:44] it was really a conversation with Tony and Tommy saying, you know, I really want to embrace who Daveed Diggs is, what he brings to the character. It was for as a designer, you know, really for any designer, you don't really know what it's you know, unless I had worked with Daveed Diggs before and I you know, the first time I met him was with the production at the Public Theater. But then you have an opportunity to really observe what it is that he does and what he brings to that character and how Daveed becomes Jefferson and how he is the you know, as it's presented within Hamilton, the musical, Daveed Diggs does indeed transform into Jefferson and the two become one. And so I was about designing a costume that seemed appropriate for Jefferson. Not necessarily. And this is at the public theater. Not necessarily. Daveed Diggs as Jefferson. I mean, I knew that he was going to be you know, he was striking and had great hair and sexy and, you know, athletic, you know, all of those things. But you know it we didn't know that that number was going to hit those marks in that way. And so, you know,

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEILL 2 TRANSCRIPT

after the run at the public, you know, Tommy and I sat down and we went through a number of notes of what what do we think should shift in the design? And that was one of the top things that, you know, he thought would be important. And then it became for me is like, OK, so what color knowing Daveed and what his performance was. Now, that's a that's a given. So what choices can I make that will pull the audience into what the idea is so that the audience has a relationship. They have a they know who Prince was, they know Jimi Hendrix, they know these characters. And I can manipulate viscerally what our understanding of who those other celebrities were. And apply it on to Daveed and that that was how Jefferson became a purple, purple and dude

**Gillian Pensavalle** [00:04:26] And of course, Daveed. But anyone who was playing that role, they just they pop them. They themselves inherently on the surround. It's rare that our eyes that the direction is look up here. Right. That it's like you hear that Thane comes up or whoever from the pit or wherever. And it's just like, what is. Oh, my God

**Paul Tazewell** [00:05:09] Well, he's a rock star. I mean, you know, it's you know, that and that was that was the operative term was like, you know, we've got Jefferson coming in and he is a rock star coming home. And, you know, how do you represent that?

**Gillian Pensavalle** [00:05:21] I love how it's like this character of this version of Jefferson is because then you sit and you're like, well, as Daveed says in the Hamildoc like and he sucked like he was a piece of shit, like I always say, like he was he was he was a slave owner. He was a rapist like Jefferson.

**Paul Tazewell** [00:05:37] Right.

**Gillian Pensavalle** [00:05:37] But we have this we're telling the story and you have David Dix here and you have your brilliant mind at this conversation. And it's like and it's also what how Jefferson sees himself

**Paul Tazewell** [00:05:49] More than anything. That's how.

**Gillian Pensavalle** [00:06:19] So did you tie in the dual roles and in some way, like does the Lafayette design have anything to do with Jefferson?

**Paul Tazewell** [00:06:26] They they don't really. I mean, you know, it and I asked Tommy early, early on, should I be trying to use that with Peggy and Mariah? Should I be trying to foreshadow anything in these two different characters? Like, no, they're completely

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEELL 2 TRANSCRIPT

different characters. They just happen to be played by the same people. So in that idea of, you know, a band of players or, you know, an ensemble has an ensemble cast, you know, it's these brilliant performers that are able to do multiple roles. The same with Matt Mulligan in Madison. I mean, they just make a shift. I think that the probably the most direct might be the Philip and Lauren's double there. You know, they do you know, there's a there's a closeness to Hamilton that resonates with both.

**Gillian Pensavalle** [00:07:24] Yes And I was going to say so much of the connections between the characters are on the page or in the lyrics. You know, like

**Gillian Pensavalle** [00:07:43] It's there, yeah, you know, sort of to force it in like, oh, you know, here's a foreshadowing of Peggy like that doesn't right. It's a little too on the nose. Right. Can we talk about I would love to talk about KG3 for a little bit because he's just so phenomenal on those kitten heels. I just like I just everything about

**Paul Tazewell** [00:08:04] Ive never refered to that ever

**Gillian Pensavalle** [00:08:06] that is that of term like

**Paul Tazewell** [00:08:09] Oh yeah. Kitten heals. Yes. I've just never have referred to it. King George's.

**Gillian Pensavalle** [00:08:16] I think maybe it was you and Ewin Morton who said it for the I don't know who came up but I was like that's exactly what they are because they're a little walk. And I think Groff was on recently. But we're just talking about, you know, the crown.

**Paul Tazewell** [00:08:27] And it's so great

**Gillian Pensavalle** [00:08:31] What a departure, right? I mean, yes, we were talking about Jimi Hendrix and Prince, but what a departure.

**Paul Tazewell** [00:08:36] Absolutely. I mean, you know, with King George, you know, that was like an interpretation of a portrait of King George right off the page, you know, and it made absolute sense to me because he is one character that is not changing. You know, he is you know, you've got you've got all of these youthful upstarts making America, telling it to, you know, selling it differently, you know, making things happen. And King George is trying to maintain the past, you know, and he's he's he is embedded in the past. And that's why he is overly laden with that huge cape and the fur and the heavy crown. And you know that that we we went to the Tower of London to

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEILL 2 TRANSCRIPT

see exactly what, you know, what the shape was and the Stones and Jonathan wore so brilliantly. I have to say that his crown was probably one of the heaviest.

**Gillian Pensavalle** [00:09:43] He said that.

**Paul Tazewell** [00:09:45] We realized the way to to make it much lighter.

**Gillian Pensavalle** [00:09:49] Yes. It came up where he was like, oh, it must have changed since I've been there because it was really, really heavy. And then I think he said Andrew Rannels broke it. So there was drama with the crowd having a head that wears the crown.

**Paul Tazewell** [00:10:05] Yes, indeed. Yes, indeed. Yeah.

**Gillian Pensavalle** [00:10:07] Do you ever get caught up in the details of the realism of it, especially because these are all based on real people? I would think that I would maybe get a little distracted by that.

**Paul Tazewell** [00:10:21] That was part of the design process that we were trying to figure out. You know, and I think that once I was given permission to expand outside of the the actual person, that there was a different intent. That was an operation. I guess, you know, I've been faced with the before or in other productions where, you know, you're trying to recreate a person that actually existed and how much, you know, if if you don't have somebody who actually looks like the person, then do you try harder to put them in? Of all the clothes that you've seen, photographs of them in, or do you veer away from that? You know, as an idea, at the end of the day, you're going to be watching. Someone who doesn't really look like the person who actually, you know, what was that person and, you know, I think that you just make it right for the performer and let's have it be less about this. You know, you adopt the flavor of the original person, but you don't you don't make yourself beholden to that. I think I think that's a mistake to do that.

**Gillian Pensavalle** [00:11:43] One of my favorite costumes is George Washington during one last time, because I think it's so beautifully formal and really gives the respect and the weight of what's happening and that and, you know, CJack especially. But it's such a dignified, like, classy, you know, and he's taking the high road. He's stepping down. He looks like the tallest, like slickest glass of water. And it's so amazing. So I would just love to talk about how you found that. You know, I've always said when when CJack came on stage for the first time or when George when it's like ladies and gentlemen and you're star struck by this person, you I mean, truly,

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEELL 2 TRANSCRIPT

it's like and that comes out immediately. So I would just love to just hear your thought process on Washington.

**Paul Tazewell** [00:12:36] Well, it's hard to go wrong with black velvet if you've got to get a good German velvet. You know, it is hard to go wrong as long as you've got a great tailor. I think that that was, you know, that was coming from a place of my own kind of memory or my own. Know, you get this you know that the image of when I think of the the presidential George Washington, what is that image? And there's I know that there's a portrait in my head that I've seen before in, you know, in textbooks and written research. And and so I was recreating that as an idea. I did find some portraits of of George Washington that I looked at then after after the fact, after the idea. But I knew that I that he would cut the strongest figure in that kind of fabric, in that silhouette in black and stand up to that point, not no one else. I mean, we see Hamilton in the we see him the best and perhaps the waistcoat pants. But we you know, this is the first time we see all of that coming together, definitely for the rap battl.. You know, I was very, very happy with how that how strong that was, especially on Chris. You know, just how how that really set a tone for for Washington.

**Gillian Pensavalle** [00:14:13] Is there anything you can't do or can't wear, Chris Jackson? I mean, it's a rude.

**Paul Tazewell** [00:14:18] So it was so interesting, you know, and beautiful is to to have dressed him and In The Heights to address Mandy and In The Heights and completely different characters. And then to you know, there's just the familiarity is so meaningful within the company of people that Tommy and Lin pulled together,

**Gillian Pensavalle** [00:14:43] Seth Stewart too. Grafitti Pete to that. Now he's doing that that amazing. That book solo. Yeah.

**Paul Tazewell** [00:14:49] So good. So good. You know, and people in the ensemble, I mean, they they all went through In The Heights. Yeah. It was really

**Gillian Pensavalle** [00:14:55] beautiful. And it really I mean it just all, you know, Heights and home and coming home and then coming home to the Rodgers and so many people I was talking to so long ago now, but Andres Ferreiro and he was saying the same thing, like when he came to his drum kit for Hamilton, there was like a note from Lin that said, Welcome home, and

**Paul Tazewell** [00:15:14] it's so wonderful.

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEELL 2 TRANSCRIPT

**Gillian Pensavalle** [00:15:16] And so it's such a you know, the shows, it's in some ways couldn't be more different. But then it's like the band's back together, literally, figuratively. And you know that Mandy and Chris are on the set because, you know, Angelica and George Washington that have that moment and helpless, satisfied, they're like holding hands and everyone's like, oh, we kind of can't help ourselves. So just I mean, finally, you know, Hamilton and Burr, they're so different. But Andy spoke so much about how the difference of the choreography and their direction and where they went. And so I would love to talk about their costuming separately and if there was any internal thoughts or conversation about how they would play together costume wise, if that makes sense, like was there any connection there with them or.

**Paul Tazewell** [00:16:10] Well, at the very end, you know, for the duo, it was making them twins. I mean, was making, you know, polar opposites. But, you know, they're definitely. Twins, you know, and it's also how Andy has the move through space and then they're their sidemen as well. Those two are twins as well. So it just works, you know, in geometry, it works just how with the turntable moving and same the same the cape spin.

**Gillian Pensavalle** [00:16:45] Oh, wow. That just gave me, like, can you see that through the... Cape? Like I could see. Absolutely. Oh my God. That is actually chilling.

**Paul Tazewell** [00:16:55] So I think leading up to a while, their whole story, their, their clothing story is very different. You've got Hamilton as an orphan coming from nothing, you know, starting off in this suede coat, distressed coat. The best thing that he has and being kind of a ruffian and then maturing into getting military clothes, becoming an officer. And then he finally, when he becomes an attorney, he goes into the kind of clothing that he really is striving for. But it's you know, it's new money. It's you know, it's this kind of you know, it's it's a put on in a way. But, you know, that that that that suit, the green suit is the one that, you know, that was one of the one of the only requests from Lin was that that he be that Hamilton have this green suit. And I think that it was reflective of a portrait that Hamilton actually was in, as Lin remembered. And then also it's connection, that color connection to money. And, you know, I think that the reflective quality of that fabric, it's a second world. It's called ----- and, you know, just things that are said about him, I think that it all speaks to the choice of that fabric. But then. Moving away from that as he matures and as the period shifts, he sobers up and he becomes more of a wiser, more mature person. I mean, leading into Philip death. Yeah. And that.

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWELL 2 TRANSCRIPT

**Gillian Pensavalle** [00:18:56] Yeah, because there is that pocket of time where that green is shiny. Yeah. Yeah. Royalty money, fake royalty and. Yes. And now that you're saying it again, it's one of those things where I know it stands out but it does it. I'm not saying why is that. Why is that green. Shiny. But he was just wait but it just like it helps tell the story intellectually. You just inherently know it.

**Paul Tazewell** [00:19:19] Right. And hopefully there I'm designing it in such a way that, you know, it's not just this thing that's coming out of left field, but that, you know, there's a lead into it. You're actually following the story of the clothes. You're following how Hamilton is maturing as a man and what his how he lives his life, what's important to him as he lives his life. The you know, the operative word for Burr was that he came for money, you know, and he still he was was a product of that. And so his tailoring was impeccable. It also, you know, dressing Leslie Leslie is is a he's a clothes man. I mean, you see some of the things that he posts now and and he loves clothes. He loves that about clothes, fit him well. So it was very important for all of his clothes to be well tailored in that there's a persnickety ness about Burr that spoke to me that things would be just so and and and also in that tight and unchangeable, stubborn. And, you know, I hope that the clothes kind of reflect that as well.

**Gillian Pensavalle** [00:20:42] I mean, the fact that Burr is not in parchment at the beginning, does that also speak to the fact that he's our narrator here, too, or is

**Paul Tazewell** [00:20:51] because we originally we built a parchment coat thinking that everybody would start on parchment. And then between Tommy and myself, we decided that it was best that he enter into the space because he's he's the one that's actually speaking right about entering the space is the narrator.

**Gillian Pensavalle** [00:21:07] I just again, I can't I'm sorry. I just I'm thinking of what it's like to see that light on the stage and waiting for Burr to come out

**Paul Tazewell** [00:21:15] always every time I see it. Yeah. Every time I see it. And even the last production I thought it was was in Australia. And what a treat. What a treat. And and the same kind of unspoken, not nonverbal kind of vibration that happens, you know, what's happening there. And surprisingly, for a culture that is not America, it's not it's not our culture. It's it's not their story. It's not even you know, it's not not even an English story for them. You know, their connection is England. But, you know, it's gone

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWELL 2 TRANSCRIPT

beyond that. So, you know, it's really wonderful to see that it's been embraced in a way that it have. Yeah.

**Gillian Pensavalle** [00:21:59] Well, let's talk about Australia for a little bit before we get to the PATREON PEEPs. So what was it like to be there? I mean, Chuck was just telling me about this, so I just love hearing everyone's experience just going there and what it was like.

**Paul Tazewell** [00:22:13] It was such a relief to, you know, to kind of well, to to be in a space where you didn't always have to be masked. Now, that was outside. That was in stores and in restaurants, in the theater. We had to be masked all the time and were very strict about that. They you know, there was there was a very highly strict check in process. And and then there was regular testing for the cast and crew and and everyone working on the show. Everyone watching the show went when we had performances. They were required to wear masks. But you saw that, you know, theater was not indeed not dead. And you know that that, you know, to to bring in live theater. Coming back with Hamilton was was very, very special, very special. And the Australians were lovely. Very, very lovely and welcoming. All the way around, we the builders were great as well, which is always important for me. They did beautiful work. We had some things that were built in the states and some things most of it was built in in Australia. And they did an amazing job taking on what what we've perfected here in the States. But they they pulled it off in an amazing way.

**Gillian Pensavalle** [00:23:46] What is that process like to get these gorgeous costumes made? So you design them and then do you help find the builders?

**Paul Tazewell** [00:23:55] That is. Well, originally, I was part of that choosing process with Angie, Angela, who was my associate, and Angela has been with me on this production from the production at the public. She she wasn't part of the workshop, but she she and I have enough experience and have relationships with shops all over New York. They are all of the independent shops that build costumes for Broadway shows. We know there work, we know who who does a certain type of work. And so we align the designs. And actually we went to them with those designs. Do you think that you could manage this or build these costumes? And they pretty much stayed in their hands from that from that point, they are the people that build those clothes. And then for all the tours in the States, they've built those clothes as well. The when we went to London, there is the equivalent of Angie and then Angie and myself. We were all over there doing fittings. But Claire, who's the the on the on the ground person, the the associate that's on the ground and from London, she actually knows the shops that are there. It's a different system. They it's more of a cottage

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEILL 2 TRANSCRIPT

industry there. A lot of people working out of their homes. They just work in a different way. And then there are some shops that are larger, but we have more kind of formal costume shops in business locations that that feed the Broadway theater community than they do in London for the West and the people that build in the West End, they tend to be smaller builders, smaller sized builders.

**Gillian Pensavalle** [00:26:03] Sure.

**Gillian Pensavalle** [00:26:04] And then the same for Australia. There are some we. There's one large shop, I think they might have two large shops in Sydney, but we used one large shop for a lot of our clothes there, and then there were tailors that work for the opera. They work for the ballet company in Melbourne. So it was it was a bit of kind of a bit of a surge. And there and there's another associate that's actually in Sydney. And the reason that we do that is because once Angie and I leave. Somebody needs to be in place on the ground if something comes up, if a new person needs to go in. So we have that in place for for both Australia and for London.

**Gillian Pensavalle** [00:26:53] What is that process when there's someone new who comes in? I mean, it's just the norm. It's just like a regular fitting right

**Paul Tazewell** [00:26:58] I mean, somebody knew going in what Andrew calls a stop gap will get, because it tends to be that there's not enough time between when the person is hired and when they want for them to be on stage. They can get them rehearsed in that amount of time, but we can't get their clothes completed in that amount of time. So we'll start when they are hired, when they're signed on. We'll start with let's say there's a new Hamilton that goes in. We'll start to build their clothes at that same point and then maybe four weeks. And they want for them to be able to enter onto the stage and we'll put them in a stop gap. So that's a costume that was originally worn by Javier or was originally worn by one of the other Hamiltons. And they'll wear that until their clothes are complete. And the main reason is that although they're built amazingly well and they're taking care of beautifully, there's a there's a life, there's a hanger life for them. They can only last so long. I mean, after eight performances a week. Absolutely. It just gives out finally. So, you know, we we make sure that we have a new one that goes in for that person.

**Gillian Pensavalle** [00:28:19] Sure. And, you know, as a performer, you don't want to have to feel like you have to be gentle with what you're wearing and not like, you know, they're going to destroy it. But they're like giving their all eight shows a week. So, yeah, I understand that

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEILL 2 TRANSCRIPT

**Paul Tazewell** [00:28:30] Definitely it's a I mean, it's you know, that's one of the at at some point I hope that somebody does, you know, maybe maybe I'll take that on the way that the care that they take to patch something like the schyler sisters dresses, if you were to actually see them up close, if you actually were to have picked up one of those dresses, you know, depending on where you were in the in the in the run. But you can see where the fabric has been matched and it's all just impeccably done. It's really beautifully done. But it's it's a lengthy process to get it all to happen. And, you know, the importance of that is that there isn't you know, there's no distraction. It's just about the shape of it. And it's you know, it's a very clean looking fabric texture. I mean, it's not it's it's pretty pristine what's there. So it all has to be as smooth as you can make it.

**Gillian Pensavalle** [00:29:35] So there are a ton more questions. But, Paul, are you ready to take some questions from the Patreon Peep?

**Paul Tazewell** [00:29:41] Absolutely. Absolutely.

**Gillian Pensavalle** [00:30:13] Cassie says, Tell me all about the Schuyler sisters dresses, I told you so, she's asking, how did you decide which details were indicative of each character or did you just want them to be unique to each woman?

**Paul Tazewell** [00:30:26] I definitely I wanted them to be unique to each woman. So that was that was probably my my first thought. There is I think that it is how I see the detail and it really is what spoke to me about the character and about the detail choice that I was making. When I look at them now, I can see kind of why I did what I did when I when I look at if you were to compare and Angelica bodice for Schuyler sisters versus Eliza's, you know, the crossover on Eliza is more it's just more bookish, more, I don't know, more closed. Careful. I guess that speaks to her character. And then Eliza's I mean, Angelica, because she's you know, she's got her you know what it's like schmoes really or looks to be kind of a decorative schmoes that's coming out of this heart shaped bodice. And that just has a more it's got this feminine quality in the sexy quality that I think speaks of Angelica at that at that time in her life. So that that was what was feeding a lot of those design choices.

**Gillian Pensavalle** [00:31:53] Valerie is asking, how do you feel knowing you changed the game when it comes to costuming with those parchment pieces, do you see people trying to mimic it or do you feel that is solely a Hamilton thing?

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEILL 2 TRANSCRIPT

**Paul Tazewell** [00:32:06] Well, they used to talk about that when you would see kind of military dress in cream or white soon after Hamilton open. They you know, they they they would comment or comment on that being kind of Hamiltonesque or, you know, reflective of Hamilton. I like what the Schuyler sisters. I am flattered to think that people would adopt the styling of my designs and how that was set up. And I also handed over to the popularity of Hamilton and everything that that production is, you know. And so I you know, while I would love to take responsibility for it, I also know that it's you know, it's deeper and multilayered.

**Gillian Pensavalle** [00:32:57] And also people I mean, I think you're an absolute genius. And again, it's an honor to be talking to you. And at the same time, it's just those things where when I was first falling in love with the show, I would you know, I would be like, oh, you know, just you wait. And my husband Mike would be like people used to say that before Hamilton, like, it's not right. I remember there are movies that came out where it's like, look at the set up at Target. And it would be like three cups and it would be like kind of the same color of the sisters It's a Hamilton fan and sure they might be. But also those colors look really good together. So maybe it was just it does have something here or what I like to be.

**Paul Tazewell** [00:33:34] Absolutely, absolutely

**Gillian Pensavalle** [00:33:36] is. I just think it's so it's it just proves that it is in everyone's mind that they see those colors now. And it's Hamilton, you know. Yeah. Yeah. Lucy says, what I find so intriguing about the field of costuming in general is that there are so many details like textures, embroidery, fabric choices that nobody sees all the way from the back of the house. Seeing Eliza's black coat upclose was one of those. And it's a revelation to discover new things about it that you don't see otherwise. What are some other details hiding in plain sight that are part of the costumes that one would only know by getting up close and personal with them?

**Paul Tazewell** [00:34:12] Well, there's so much. I mean, you see more with Disney+. But when I they did a screening of the film early on because it went into a vault for a while and what did it been edited? I was invited to a screening and to see all those clothes, you know, all the close ups that were done on those clothes, you you're not, as you're somewhat aware of it on the television, but when you see it on a big screen, it just, you know, everything comes to life. And it was just so gratifying to see all of the detail that we had put into those clothes and that all the builders have put into those clothes and just how beautifully the work was there if if you were able to see all of the Spencer jackets. And the dresses that go with those in

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWELL 2 TRANSCRIPT

uptown, quiet uptown, It's a feast. And some of the same for Washington or Washington. We were just talking about it.

**Gillian Pensavalle** [00:35:31] One last time.

**Paul Tazewell** [00:35:31] For one last. And so some of those coats as well know because they're accurate detail from the period and, you know, a lot of handwork and some really beautiful things that add texture. But because they're coming on town, you don't really get an opportunity to see it from the stage necessarily.

**Gillian Pensavalle** [00:35:52] Yeah, because what she's talking about is that that detailing on Eliza right in the front of that

**Paul Tazewell** [00:35:59] There's a plaster and yeah, there's a plaster on the front of a Eliza's coat. There's also these wonderful lozenge shapes that are on Angelica so that you don't really I mean, you you see it cross, but you it's because of how low the light is and just the mood of the whole piece. You're not really through through your tears. It's hard to see.

**Gillian Pensavalle** [00:36:22] It's just sobbing started. Absolutely. Is there anything now. Yeah. Now that we can go back and pause it, is there anything that you would really that you think is really cool that people would see that you would want people to see? I mean,

**Paul Tazewell** [00:36:36] definitely, if you could, you know, as much of quiet uptown as you can actually get. I think that there's really some beautiful work that those two things, Eliza and Angelica's coat the spencers

**Gillian Pensavalle** [00:36:52] Can you explain what the Spencers are

**Paul Tazewell** [00:36:53] They are, these little short jackets. We actually did. There was a it was it was a funding for that that went to the Costume Industry Coalition. The proceeds went to the Costume Industry Coalition. But it was you might be able to find it any more. But they there is a pattern for a Hamilton Spencer that I designed specifically for this. And it's for anyone out there who is a seamstress, seamstress, same store, you know, like sewing clothes. There's a pattern that you can get that is in the style of a Hamilton Spencer.

**Gillian Pensavalle** [00:37:32] I know a Patreon Peeps who are going to be all over that. So, yeah, absolutely.

**Paul Tazewell** [00:37:38] Yeah. And as I said, it goes to help the costume shop, the independent costume shops of New York City that are

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEELL 2 TRANSCRIPT

really struggling because because Broadway has been shut down for such a long time anyway, that they are short jackets that actually corresponded to the Empire waist dresses. That's why they ended up being so short and up here by their the waistline is up just under the bust or at the rib cage. So they were short jackets that were part of that silhouette. And we use those for the ensemble.

**Gillian Pensavalle** [00:38:18] Margaret is asking what changes were there between the public and Broadway and why? So we talked about some of them, but are there others that we didn't discuss?

**Paul Tazewell** [00:38:27] If you you know, if somebody really wanted to investigate, there's an Annie Leibovitz photo that was in Vogue. She did for Vogue of the principal cast of Hamilton. And you can see some of the differences. Those are all the clothes from the public and you can see some of the variation from the Broadway production. You know, it was really just refining, simplifying, refining. There was a pattern used with it was it was kind of a woven scribe, very woven stripe on Angelica that we move to just a solid tone.

**Gillian Pensavalle** [00:39:09] So subtle changes. Not very

**Paul Tazewell** [00:39:11] subtle. Yeah, yeah. Yeah. The the biggest the one that you would really notice is the Jefferson.

**Gillian Pensavalle** [00:39:17] Joanne is asking, can you tell us more about the costume ideas for Hamilton, the show that didn't make it, whether it's a different era or a modern dress or

**Paul Tazewell** [00:39:26] you know, by the time that we had finished the stage reading, we were pretty secure in the direction that we were going. I mean, we still had to design what those clothes would be, but we knew that it was going to be reflective of the 18th century. What, Really, what what we thought was the modern element will be the people wearing the clothes and how they wear the clothes, how they relate to the clothes. And so that's that's what kind of solidified what our idea was going to be. There was nothing that was a big idea around the costume design that actually shifted from the public to Broadway. Really

**Gillian Pensavalle** [00:40:19] Rick is asking, did you go to the Smithsonian or anywhere else to look at the original colonial clothes?

**Paul Tazewell** [00:40:27] It's funny because it's like the original Hamilton is there, but it's not it's not Hamilton. It's my my life right now. But it was. Yeah, it was. I did a lot of research of of 18th century clothes and clothes from the early 19th century that was

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEILL 2 TRANSCRIPT

appropriate for it, for the show and for the period American and English and also revolutionary quote, the actual officer uniforms, that kind of thing. I didn't hold any of them in my hand, but I did I did a lot of photographic research that was up close. And I've worked a lot with the 18th century. I've done a lot of period, period design work. So I'm very familiar with with those clothes. But then it was about how do we. Fashion, these are refashioned these so that they will operate appropriately for our show, and that has to do with movement and getting them on and off, that kind of thing.

**Gillian Pensavalle** [00:41:40] Alexis is asking, she says, so we know color is used to help define the characters. And Hamilton, what would be your color if you were in the company?

**Paul Tazewell** [00:41:52] Well, I wear a lot of Navy and a lot of blue, but I would need to figure, you know, the thing is, is that each of those choices is my color. I would say that Burr that rasin coat is my favorite color and peace in the ship. But it's just because I love that color and I also love because it's navy I love the Lafayette first velvet coat as well. I think it's pretty special. But I wonder know it would probably be the gray, you know, maybe.

**Gillian Pensavalle** [00:42:34] Yeah, a little Madison.

**Paul Tazewell** [00:42:36] Silvery gray. Yeah. Just a little bit lighter than Madison, but yeah. A little more refined, you know, just a little more luster.

**Gillian Pensavalle** [00:42:43] Well, look, if we're talking about handsome men who can wear anything, that's you. So anything.

**Paul Tazewell** [00:42:49] Thank you.

**Gillian Pensavalle** [00:42:49] You are right on on par with CJack and Leslie and all these Daveeds.

**Paul Tazewell** [00:42:54] Thank you so much.

**Gillian Pensavalle** [00:42:55] Yes. You can wear anything. Kathy's asking, did you get inspiration for Hamilton from any unusual places?

**Paul Tazewell** [00:43:02] I was looking all over and it. I think that the design is reflective of contemporary fashion and the interpretation of the 18th century as well as the actual 18th century, so that might be I mean, it's it's not a weird place to find it, but it definitely is not just only rooted in the very accurate period of research.

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEILL 2 TRANSCRIPT

**Gillian Pensavalle** [00:43:33] So Lin I call her not Manuel Miranda, she says, I have such admiration for your work. So I hope you'll pardon a silly question, because we know from Jamelle Wesselmann and Nick Walker that there can be a stream of flying buttons during the show, energetic movement and tightly fitted clothes. I know you've moved on to other projects, but I'd like to hear your best guesses. Which character is the most likely to lose buttons? Which what number is most responsible for the Debuttoning of performers? Approximately how many buttons do you think are shed in a performance?

**Paul Tazewell** [00:44:07] Oh, no

**Gillian Pensavalle** [00:44:09] good. With a quote from Nick Walker who said, fuck those buttons.

**Paul Tazewell** [00:44:14] Oh, well, then it must be Nick

**Gillian Pensavalle** [00:44:17] to blame for most things honestly for being real about it.

**Paul Tazewell** [00:44:22] You know, if if an actor is self-aware of their clothing, can they hold onto their pieces? If they're not, then, you know, they become a mess. Yeah, no, I, I think that everyone is is potentially risking losing a button. It's you know, it's a period, you know, it is a period about buttons. We do our best to keep the buttons while the crew does their best to keep their buttons stitched on. But then, you know, they've also got cuffs and they've got lace on shirt cuffs. And there are all kinds of ways that things can get caught up and end because of the way that they're moving around the space, whether they are losing their own buttons or someone else is pulling off their buttons. You know, it could be any of those things.

**Gillian Pensavalle** [00:45:17] Or as Emily Rhône told me, they get the opposite. They get attached. They get stuck.

**Paul Tazewell** [00:45:21] They get stuck. Yeah. Yeah. And, you know, that's that's one of those things that you like you figure out, oh, OK. Well, we're going to need to stitch this down in a way that it can't risk risk that. I mean, you find it out in tech. Right. And in the amount of time that we've been running.

**Gillian Pensavalle** [00:45:50] OK, next week, I wrap up my conversation with Paul, where he continues to take questions from the Patreon peeps. We're taking it back to In The Heights, where Paul talks about the inspiration for Usnavi look. Then he tells us about working on Steven Spielberg's upcoming West Side Story and what we can expect to see on the big screen. Then Paul reflects on the

# THE HAMILCAST

## EPISODE 271 PAUL TAZEWEELL 2 TRANSCRIPT

conditions in the Broadway industry when he was coming up. What's changed? What is still changing for those coming into it today and how we can continue to become a better place for everyone. So, as always, I'll talk to you next week. Stay safe. Stay healthy. I love you. I'm G. Pen.

[00:46:57] 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