

THE HAMILCAST

EPISODE 272 PAUL TAZEWEELL 3 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] Hi, everyone. Welcome back to the Hamilcast, I'm Gillian this week, we're back for part three with Hamilton's costume designer, Paul Tazewell. Parts one and two are filled with so many cool and specific costume details that'll blow your mind. So please make sure you listen to those first. And when I say that, I mean, Paul is giving us insight from the opening number to the final duel. He's breaking down specific looks for characters. It's a whole thing. Look, Paul Tazewell is a living legend, and he was so generous with his time. There's so many wonderful gems in these episodes. I'm just I'm so thrilled you get to hear it. But, yeah. How about we get to this episode then? Yes. Yes. All right. Here we go. Please enjoy part three with Paul Tazewell.

Gillian Pensavalle [00:01:02] OK, so we're going to move away from Hamilton a little bit

Paul Tazewell [00:01:04] OK

Gillian Pensavalle [00:01:05] Ellen is asking about In The Heights and she is asking how much input did Lin and Quiara have for the costume design for In The Heights since they both live, quote, in the neighborhood? So we touched on this a little bit. But any more insight you have on Heights?

Paul Tazewell [00:01:18] When we first started rehearsal, Lin was wearing the driving cap with a stripe that is iconic in the in the Broadway, you know, photographs. Also the guayabera that he wears, the shirt that he wears as well.

Gillian Pensavalle [00:01:37] Red shirt with the the...

Paul Tazewell [00:01:39] Yeah. I mean, the color of those were my choice, you know. And the red was because it was a number of reasons because we're heading into the Fourth of July was Fourth of July weekend. And also I wanted for him to always be focal. I mean, you know, you could always find Usnavi in on stage. So that that was I mean, one of the main reasons, you know, it just

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looked good on on Lin. It's interesting that that the hat, though, was one that was very specific to Lin and early on working on that character. So knowing that he was very attached to that hat, I made it part of his design for Usnavi. What is what I love. You know, we kind of we fast forward to the film. And Anthony Ramos as Usnavi has a very similar hat on as well. So it's it's held not the guayabera, but the hat has held all the way through. So there are certain elements that, you know, end up getting tied to a character and then they progress in a beautiful way. You know, it tells its own story because

Gillian Pensavalle [00:03:02] I love how personal everything is. I love that. I love that. It's personal, yet universal.

Paul Tazewell [00:03:08] I think that, you know, it's it's important, too. And it took me a while to mature into that as a designer as well, to allow that to happen and to understand the importance of that.

Gillian Pensavalle [00:03:17] Jean Marie is asking, how did you approach the costumes for the new West Side Story? So West Side Story, the film that's coming out, Steven Spielberg, Arianna DeBose is in it. It's yeah. What's that story? It is really important to a lot of people, Paul. So

Paul Tazewell [00:03:35] I'm sure are very important today as well.

Gillian Pensavalle [00:03:38] Yes. Oh, my God. I mean, my parents had the record like

Paul Tazewell [00:03:41] the

Gillian Pensavalle [00:03:42] album. I have the I have the album of the movie and Broadway.

Paul Tazewell [00:03:47] And I was I was into what I was in junior high. I was I was in junior high and in high school.

Gillian Pensavalle [00:03:52] Who'd you play.

Paul Tazewell [00:03:52] First time it was Officer Krupke.

Gillian Pensavalle [00:03:55] Oh come on.

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Paul Tazewell [00:03:56] Tenth grade. And then when I was. I don't know if I was a senior or if I was a must, a senior, because my junior year was The Wiz, I played ruff. Oh, so it was a different, you know, different production. It was because I could dance.

Gillian Pensavalle [00:04:18] I would have loved to see it.

Paul Tazewell [00:04:23] But West Side Story was entering into it was daunting. First off, you know, you've got to Steven Spielberg asked me to design it and it was a dream come true and a dream come true to work with Steven and as well to be designing West Side Story. But then you say yes. And then it's like, oh, my God. Like, how do I stand up to the legacy that's gcome before me with Iron Sheriff and and with the show overall that is so dearly loved and. I know I went to a Western Costumes, Western Customs, this rental house. In L.A., huge rental house of costumes full of costumes from many, many, many years gone by, I mean, they must have clothes all the way back to I know that they have clothes that are reflective of the turn of the century, but they have clothes that were in films that were in the late 20s. I'm sure they've got a huge stack of clothes and also an amazing archive. And in that archive, while I was there, I was pulling for this for the film, for West Side Story and also completing the design. I was offered a viewing of the original color palette that had put together of all the different fabrics from the original film of West Side Story. And that was a huge treat. I mean, it was it was amazing to just touch and see her brilliant mind and how she put those things together, because I think that that's one of the the really amazing things about her sensibility is her color palette and how she puts color together. And I saw that and I said, OK, I'm not going to do that because I don't want to copy, but I need for what I come up with to resonate in a similar fashion so that it, you know, and design choices that will hopefully hold space and in a similar way to her designs so that they can turn up those same desires that audience members are hoping for to make those same connections. Have you feel the same way as you do for the original production. I'm hopeful that I was successful in doing that.

Gillian Pensavalle [00:07:20] Well, based on the trailer. Yes.

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Paul Tazewell [00:07:22] Thank you. Thank you.

Gillian Pensavalle [00:07:24] I take it you're saying that sense of familiarity, but also this is new and different. You know, it's it's the the twenty, twenty one version of it. And it's just but it doesn't feel like we're anywhere else. It feels like right there.

Paul Tazewell [00:07:41] Yeah, I hope so. I hope so. So I'm excited for it to come out.

Gillian Pensavalle [00:07:46] Me too. Amit is asking about Jesus Christ Superstar live in concert. So he is asking, he says, what was your main idea for the costume designs basically. And also he says, by the way, I love the sparkly jumpsuit? that Brandon Victor Dixon wears it superstar, though I think he's not sure if it's just called the jumpsuit, but it's it's sparkly number.

Paul Tazewell [00:08:07] It is a sparkly number, its. a take and jeans that we sparkled very, very sparkly, but thank you. It came out of, again, a lot of conversation with David Laveaux, who's the director and how he wanted to create this presentation. What was what was important for this presentation? It was Jesus Christ superstar live in concert. I think that that's how they posted it. So it was you know, it was always this idea that it was going to be a concert version of Jesus Christ Superstar. And there was a live audience as well. So there was going to be an element of the performance that surrounded it.

Gillian Pensavalle [00:08:57] And the audience was not hidden like that. The audience was part of.

Paul Tazewell [00:09:00] Were a part of the whole event, the whole thing.

Gillian Pensavalle [00:09:03] So it did very much feel live concert and. Absolutely.

Paul Tazewell [00:09:07] And they also had recording artists that were that that were very well known and were part of Mr. John Legend, Alice Cooper. So, yeah. So it was that that was definitely part of the event. And so it was important for me to have the look feel modern and somewhat reflective of fashion.

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And then also because because of the story, how was it going to tie to that kind of biblical world or the world of drapery and togas and what we know of as as Bible clothes? So, you know, I went to designers like Rick Owens and Rick Simons and they were there. And I know that there were things that were McQueen. I mean, so there was a lot of contemporary asymmetrical clothing that was used. And then we recreated around that as well for some of the other characters. A lot of you know, and I. A lot of contemporary designers at that time, you know, the the trend trend has changed some, but they were doing a lot of clothing that had drapery involved with it. So it was actually at the right time to to be designing that.

Gillian Pensavalle [00:10:35] Ashley is asking, can you please talk about your experience on the film, Harriet?

Paul Tazewell [00:10:39] Sure. That was it was beautiful. A beautiful group of people to work with. It was one of the first films that I had done a long period, films that I had done for long, feature length. Working with Cynthia was a dream was amazing. She's an amazing woman and very talented and very engaged with with the work. Casey Lemmons, who is the director, was again as amazing as a director. It really, really quite wonderful. But our task, led by Casey, was how to serve up Harriet Tubman story as as a woman beyond what our assumptions of her were or are. There was a photograph that we found or that we found online, but that had been newly found. That was that is now in the Smithsonian of her in her 20s of Harriet, in her 20s. And it's a beautiful portrait where she's seated and very elegantly dressed. And, you know, I had never seen a portrait of Harriet Tubman rendered in that way where she was dressed in clothing that was delicate and quite beautiful. And usually she's she's seen I mean, even in this photograph, she's somewhat austere, which is of the period. But usually you see her much older and usually with a head wrap, you know, and that that brings up other kinds of images, although life was definitely hard and definitely hard for her. But it gave you or gave us a range that we felt like we could open up how we present Harriet. There was a realness about her. It gave her life because she wasn't just this gruff woman, old woman. She was a woman who had been married. Yes, she she grew up on a plantation. She freed herself. She freed other people responsible for freeing other people. But she was also what's not thought. Speaking of history, that's not taught in schools. I mean, she was this

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master of discover or mistress of disguise. That was part of how she could fly under the radar of the slave catchers, you know, and and she would dress up as men. She would dress up as old women. She would dress up, as, you know, different types that were not that that were outside of her own makeup. And so I I think it was really exciting to be able to find that and find that was something that was really, really a wonderful experience.

Gillian Pensavalle [00:13:53] Denia is asking when designing costumes, do you have a backup idea in place in case when the costume is put into the show, it doesn't work out?

Paul Tazewell [00:14:02] Pretty much always.

Gillian Pensavalle [00:14:03] Really?

Paul Tazewell [00:14:03] Yeah, but it might be a good idea or design that is less formed. That's less that's been less realized in my head. But I, I, I go through my career knowing that it's necessary for me to have more than one idea and we and, and also even with an idea to stay flexible within that idea because there are other elements that will affect how this costume will be realized. You know, it's there's the idea and there's me thinking, oh, I think this is the perfect idea. Director, what do you think? And the director will say, yeah, I like the shape, but I'm not so crazy about the color. Say, OK, well, I'll change the color to something else. And then you go into fitting with an actor and you say, OK, how do you like this idea that the director and I have come up with? And the actor says, Oh, I like everything, but I don't like the color and I don't like this line. It makes me look whatever short. And so you change that line and you know, you it becomes something else, but. As a designer, I'm always in control of the final decision, the final design. But, you know, it might be that the whole idea needs to be scrapped. I know that, you know, within the world that I've created, if I understand what the rules are that I've created, then I can find another design that will go into that place.

Gillian Pensavalle [00:15:42] Right. Like you're never presenting an idea saying it's this or only this and that's it. Like you always kind of know, well, I can adapt. And yeah,

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Paul Tazewell [00:15:51] I think it's and I don't I think that that's just part of being a designer, you know. Yeah. And keep it living. Right.

Gillian Pensavalle [00:15:58] Because, you know, an example of that that Chuck and I were talking about was like David Diggs and James Iglehart for so many people can just be different types and different styles and that it can fit for everyone. Like you can just absolutely. It can adapt to whoever is going to be in this role one day.

Paul Tazewell [00:16:19] Absolutely. Absolutely. I mean, you know, the I think the simplicity of the Hamilton clothes, because it really is just about silhouette and color that allows for it to live on multiple people. But the hair design is definitely, you know, it it changes from person to person. It changes from actor, the actor. And there are certain things that work on certain actors and there are other things that don't work on other actors, you know, but that's that is the nature of that design and how that works. If you say for In The Heights, there were certain things that we had to shift with some of the characters because they looked better in other pieces of clothing and those were contemporary pieces of clothing, you know, and as we know, there are certain pieces of clothing that we like what we look look like in. And then there are other pieces that we wouldnt purchase for ourselves. So that's the same kind of situation.

Gillian Pensavalle [00:17:17] Julie is asking, when you do costumes for a revival or stage adaptation of existing media like The Color Purple, how do you find the balance between your own vision and what the audience is expecting? So we did this a little bit with West Side Story, but specifically with The Color Purple, because that's also an iconic I mean, a lot of people have their own images in their mind when they think of the Color Purple.

Paul Tazewell [00:17:39] You know, I think that it is, again, trying to hold on to the energy. The intent of the original idea that seems to be universal is universal from the book to the film to the stage play. So if they're whatever that essence is that you can hold on to and actually maybe take advantage of, you know, like the the the the Ceilie wig that we use in our production of a of The Color Purple, they didn't use it on

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Cynthia. They use that idea for her when she did it. But when we were doing it with LaChanze, it was that single braid that hung onto her forehead that was important for Ceilie as an icon. And and so we introduced that into her her character, you know, the rest of it, the the pieces feel right for the characters. You know, they're designed according to how to make the characters as specific as possible. But I wasn't recreating what that designer had done, what Maggie Rogers had done.

Gillian Pensavalle [00:18:54] Jean Marie is asking, what do you love about creating costumes? What inspires you?

Paul Tazewell [00:18:59] Oh, gosh. I mean, the thing that I absolutely love is working with other people. You know, it is developing ideas with a director. It's having a community of my team of people working together to create the costumes that I've designed. It's my absolute joy is working with talented builders, making my costumes and coming up with the best way to approach a costume and see it come to life. I absolutely love working with fabric as a medium and, you know, and making it sculptural or giving it flow, tailoring a really beautiful piece of wool, you know, all of those things that make up clothing and then force it to move in a certain way once it goes onto a body. You know, all that is so exciting for me.

Gillian Pensavalle [00:20:02] When was the first time that happened that you had an idea and you sketched it and then you saw this beautiful piece built?

Paul Tazewell [00:20:10] So I know that process was probably what happened first when I was in school at North Carolina School of the Arts, but I think that when it happened really beautifully by an expert, it was probably the dress that I designed for two times. One was the end of Act one in Bring in da Noise Bring in da Funk. There was customer, nineteen twenties, singer. She's the only female that's in that production. And it had been cobbled together by all kinds like these beta dresses used to be able to go and find these cheap Indian, from India beaded dresses and they had all been taken apart and put back together into this cocoon coat and and sheath dress from the 1920s. And the draper did it and did it beautifully and to see it lit and all that was amazing had this huge fur collar that was absolutely exciting, you know. Absolutely. I jumped out of my seat the other time was Kathleen.

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Kathy Marshall, who runs Tricorn Costumes, is an amazing builder of costumes as well. She actually built Anita Dresses for West Side Story, and she was the draper on a production of On the Town that I did with George C Wolfe. And it was this ombeired kind of Ginger Rogers dress that had tufts of ostrich feathers and it was all red to pink. And she figured out a way of draping it, that it just it continued to swirl around the dancer's body and a really beautiful way.

Gillian Pensavalle [00:22:12] She's also asking, what makes Hamilton's special to you?

Paul Tazewell [00:22:15] So many different things. It I know that if I speak just about myself, it is the realization that I wouldn't have been able to design Hamilton as effectively if I had not had the career that I had previous to to that. I mean, it feels like to me everything that led up to Hamilton was for a reason and affected how I developed the design for Hamilton. I am forever grateful to the the creative team, the group and coming to us, coming together again to Lin and Tommy and Alex and Andy and and all of the designers, all of us being together. And then every time that we have the luxury of the joy of being in the room together, in a theater together, you know, that that energy comes back, that familiarity comes back and. I think that was what I was searching for when I first saw I was in that first production of West Side Story, you know, and not that I knew that I would find that in the theater community. And it's all now realized with an amazing production like Hamilton,

Gillian Pensavalle [00:23:47] Kati's asking what would surprise people the most about what you do

Paul Tazewell [00:23:51] I think the amount of work that goes into what we do, how long it takes. People are usually surprised by the amount of time that it takes to build a costume. And the number of fittings, you know, the amount of detail that goes into that process, even if it's a design that's somewhat simple, you know, some of the engineering that has to go into it, it's not a particularly glamorous profession. I think, you know, I've had the opportunity to be at some really glamorous awards events. But it you know, you I started out when my first my first design, a Broadway design, it was built in a dressing room in the basement of the public theater. You know, we had to go to dressing rooms and in the public theater. And that's where we

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did all of our fittings and all of our stitching. And, you know, so it was. You do what you have to do. You learn that you do what you have to do in order to make it happen and that there is you know, there's a dysfunctional side to that. I think that there are a lot of younger designers that are not willing to put up with what I was willing to put up with when I was coming up. And I was willing to put up with it because that was what everybody else was doing. That was the way that it was their idea. I was making the amount of money that I was making. I was accepting the conditions that I was accepting because that was how it was. And I think that some of that is being called out now. And we'll see, you know, we'll see what happens. But, you know, thankfully now I'm in a place where, you know, I can do my work with respect and with the support that I need. It is important to be vocal about what is acceptable and what's unacceptable. With that, you have to be accepting of the fact that you will have certain people who will hear that and you will have other people who will well, you will be out of a job or decide to go a different direction. But I think that it is empowering, too, and that that is what is most important is to, you know, to understand. For all of us as designers, as custom designers, to understand the power of the work that we do in conjunction with everybody else, but really to honor what it is that we bring to the event as an art, as an art form, as a storytelling form, you're managing both design and emotion and administratively on a daily basis. And that is a big that's a big job. That's a big job. And if you do it well, then you should deserve deserve the respect and support that you require, you know? But I think the first step is to be vocal about what is acceptable and what's not acceptable and stick to that. You have to balance your passion for what you're committing to do with your life and situation, like what's being given and not be afraid to walk away if you are being mistreated. There's a I mean, it's this this is a very powerful time in in our industry. And a lot of people have had a lot of time to think about their investment in what we do in their creative investment and what we do and really how to make it better, more equitable, more respectful a place that is. Not hurtful, not harmful, but a place that is supportive of creativity and I think that it's it it is yet to be seen. The story is not is not done with how all of this will resolve. And it shouldn't be done. You know, it's it's a it's a living, breathing thing. We are living, breathing industry.

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Gillian Pensavalle [00:28:48] What are your hopes for Broadway as we discuss reopening? Like, what is what is your vision or your hope for what the new Broadway will hopefully be?

Paul Tazewell [00:28:58] It is a space. It is an industry that acknowledges the fact that there is enough to go around and is welcoming of everyone who all types that want to be a part of the process of creating theater are invited to be a part of that process. The jobs those people are creating is always going to go to those people that are talented or appropriate to do the job that they're being asked to do. That goes without saying. But there is there are closed doors that have been in place in the past that override that that talent that can see beyond certain elements and therefore define how stories are being told. And I think that it will affect how or the kind of stories that we're telling, and it will definitely affect how we tell them, you know, whose stories are we telling and who's going to be playing the roles and how we're going to tell them. And and we have to see how that aligns with our audiences and those people that are paying for tickets. I just want to my battery is going to go out. So if we I need to plug in.

Gillian Pensavalle [00:30:40] Are we good... Charged?

Paul Tazewell [00:30:42] We're good. Yeah.

Gillian Pensavalle [00:30:42] Cool.

Paul Tazewell [00:30:45] I'm getting ready to design that, I've already designed it, but we will be starting rehearsals for MJ Musical about Michael Jackson, that will be it's supposed to open in December. So that means we'll be rehearsing in the fall. You know, there are musicals that are like that, that are kind of jukebox musicals that will continue to happen. There are questions, though, that go into how you view different stories and how they resonate to a modern audience, and I think that we are thoughtful in a way. We have become thoughtful in a way as theater creators to need to grapple with all of the layers, all of the ways that creating theater. Is and is powerful and speaks to and is uplifting or harmful as well. And if we are going to be about creating theater responsibly, if that is now going to be infused in how we create theater, and I think personally that's that's very important for me.

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Gillian Pensavalle [00:32:25] Claire is saying, oh, my goodness, sir, you are so brilliant. Thank you for talking to us. She says, you know, as a Black artists working in theater and TV and film, when have you felt the most seen and supported in your work?

Paul Tazewell [00:32:39] Oh, absolutely. For Hamilton, in so many different ways

Gillian Pensavalle [00:32:42] is that the most are the first?

Paul Tazewell [00:32:44] That is the that's the most. Where where I as as a Black designer in America of of of a Broadway show was that was seen which led to me being seen for Harriet, which led to me being seen for West Side Story. So and for Henrietta Lacks before that, when the immortal life of Henrietta Lacks with Oprah Winfrey. So you know that that by far has won. One has led to another because of the visibility of Hamilton. I feel like I was I was seen by Tazewell Thompson when he invited me down to the arena stage, I was seen by George Wolfe when you invited me up to the public theater to do bring the funk. So so I've had moments of that where I. I don't know. I don't know anymore how I'm seen on Broadway, because I'm seen as the designer of Hamilton, as a Broadway designer, I'm seen as the designer of Hamilton. Before that, I was seen as a Black designer that has done other things, but largely as a black designer and mostly a designer of a Broadway designer, but as a designer of musicals. I don't know currently if I'm seen as a designer of any kind of Broadway show, big, big, splashy show, meaning would I be considered for a musical like Moulin Rouge? Would I be considered for a wicked would I be considered for in the lab? My question being, do they see me beyond the color of my skin? And they meaning producers of theater, most of the producers of theater, because I've never been asked to design that that type of production at that kind of that level,

Gillian Pensavalle [00:35:00] Because you can do anything

Paul Tazewell [00:35:01] As a designer. I've always held to that as my my my reality.

Gillian Pensavalle [00:35:06] Of course, .

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Paul Tazewell [00:35:08] I think that it's how I'm seen within the within the community of Broadway. I believe that I'm well known as a designer within the Broadway community. But if Hamilton had not happened, I would still be seen as a designer of Black productions, mostly for Broadway.

Gillian Pensavalle [00:35:36] So what I mean. So what do we do for young kids, young people who don't have your extensive resume, who want to do things and break in? And what is the move here?

Paul Tazewell [00:35:52] It's it's imperative that those people hold on to their dreams. It's imperative that they hone their skills, that they know how to design costumes backwards and forwards, that they feel their their body of experience inclusive of of those experiences, designing shows, designing or assisting on shows that are sparkly and more or more frivolous. And it just if they go after the environment that they want to be working with them and put themselves in those positions, then that's the that's the best thing. But above all is to create their best self as a designer and everything that they need to learn. I mean, the reality is that mindsets will shift and change and younger producers will come up that don't have the same same sensibility and kind of limited view of what what is OK, what's acceptable it because it is on the producers to to want to serve up, to want to create these pieces, because they it's their pocketbooks that we that we rely on and they and the other investors as well.

Gillian Pensavalle [00:37:42] It can't be the same Broadway when it comes back. It's got to be it's got to be different

Paul Tazewell [00:37:48] and and thoughtful and smart

Gillian Pensavalle [00:37:51] Aware and just like transparent and just honest. It's like I feel like we're really not asking for much. This should be pretty basic and straightforward. And I think it feels like it's just being fought every step of the way.

Paul Tazewell [00:38:07] I think that the other thing that goes into it is that we most of us who entered into this profession, into some element of this profession, entered into it imagining that it was a world, an environment of acceptance just because

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that that's how that that's how that energy was created, that there that you felt like a misfit toy and you found other people who were misfit toys that come together. And they're actually there's great talent and and you make these beautiful performances happen. But what you find out is that there's something else in operation when you go into the world of professional theater and you see how it actually is put together. And so everything that you were your dream was based on. Actually, in reality is different. There are different rules apply and, you know, I think that. As we are pulling that apart and unpacking and realizing what's really. You know. The machine, you know, it's many people are deciding that that's not how they want for the machine to operate. For me, I learned the rules of the old machine and made peace to a certain extent with the old machine. But in this shift. It's time for the new thought and new ways of creating and you know it, it's imperative that it happens so so that it stays alive, so that so that it can really grow

Gillian Pensavalle [00:39:58] and flourish and just make way for the next Hamilton, the next thing, the next, you know, the new generation of creators, like beautiful artists that the world needs so desperately, you know. Paul Tazewell, I am you knock me out, I fall apart. It was an honor to spend this time with you. I I'm I'm looking forward to the day where we can drink that pink champagne person.

Paul Tazewell [00:40:27] Absolutely.

Gillian Pensavalle [00:40:27] And and really spend some time together. It was this was really wonderful. Thank you for taking the time and for just being so generous and thoughtful with with everything.

Paul Tazewell [00:40:41] It was my pleasure to be here. Thank you. Gillian really appreciate it.

Gillian Pensavalle [00:40:44] Can you tell the people where they can find you? Are you on social media, any websites or can you tell me the name of the thing where people can reach out to? I was going to put it in the show notes.

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Paul Tazewell [00:40:54] It is the Costume Industry Coalition that's the leading group and it's the coalition of of a New York costume shops, the theatrical costume shops.

Gillian Pensavalle [00:41:06] Great. And are you on social media? Because I know I follow you on some sites.

Paul Tazewell [00:41:09] I'm I'm on Instagram. Yes, I'm IGY. And it is I think that I'm just from let's say.

Gillian Pensavalle [00:41:18] Yep, you are at Paul Tazewell, OK, great,

Paul Tazewell [00:41:21] Great

Gillian Pensavalle [00:41:21] perfect, thank you, listeners, so much for joining me week after week. I love you. Thank you Patreon Peep for all your wonderful questions. I will talk to all of you next week. I'm I am G. Pen

Paul Tazewell [00:41:32] And I'm Paul Taz

Gillian Pensavalle [00:41:33] Ask P. Taz. P. Taz

Paul Tazewell [00:41:37] P. Taz

Gillian Pensavalle [00:42:19] 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

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