



Smithsonian Institution

National Museum of African American History and Culture

Playbill for The Pajama Game

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[[image - man and woman in front of a theater]]

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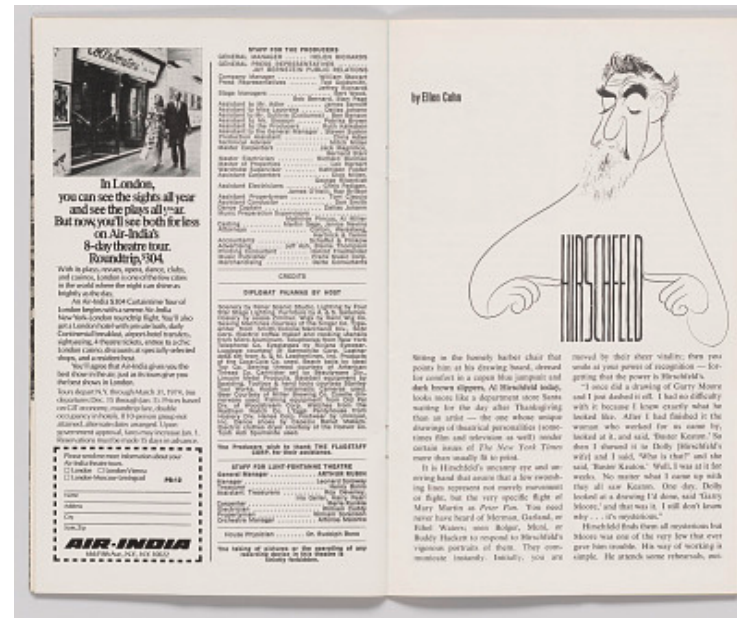
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DIPLOMAT PAJAMAS BY HOST

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The Producers wish to thank THE FLAGSTAFF CORP. for their
assistance.

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The taking of pictures or the operating of any recording device in this
theatre is strictly prohibited.

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by Ellen Cohn

[[image - self-portrait line drawing of Al Hirschfeld]]

HIRSCHFELD

Sitting in the homely barber chair that points him at his drawing board,
dressed for comfort in a copen blue jumpsuit and dark brown slippers, Al
Hirschfeld today, looks more like a department store Santa waiting for
the day after Thanksgiving than an artist - the one whose unique
drawings of theatrical personalities (sometimes film and television as
well) render certain issues of The New York Times more than usually fit
to print.
It is Hirschfeld's uncanny eye and unerring hand that assure that a few
swooshing lines represent not merely movement or flight, but the very

specific flight of Mary Martin as Peter Pan. You need never have heard of Merman, Garland, or Ethel Waters; seen Bolger, Muni, or Buddy Hackett to respond to Hirschfeld's vigorous portraits of them. They communicate instantly. Initially, you are moved by their sheer vitality; then you smile at your power of recognition - forgetting that the power is Hirschfeld's.

"I once did a drawing of Garry Moore and I just dashed it off. I had no difficulty with it because I knew exactly what he looked like. After I had finished it the woman who worked for us came by, looked at it, and said, 'Buster Keaton.' Well, I was at it for weeks. No matter what I came up with they all saw Keaton. One day, Dolly looked at a drawing I'd done, said 'Garry Moore,' and that was it. I still don't know why...it's mysterious."

Hirschfeld finds them all mysterious but Moore was one of the very few that ever gave him trouble. His way of working is simple. He attends some rehearsals, out-

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