THE ASSOCIATED STUDENTS
of the
LOS ANGELES JUNIOR COLLEGE

Present

"THE WHITEHEADED BOY"

By
LENNOX ROBINSON
(Produced by special arrangement with Samuel French)

Staged by
HAROLD TURNLEY
with Art Direction by
LOIS WAAG MORGAN

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The action takes place in the combined dining and living room of
the Geoghegan home in Ballycolman, Ireland, not far from Dublin, in
the spring of 1912.

Act I — Late Afternoon.
Act II — Later that Evening.
Act III — The Next Morning.
(Setting Designed by Ed Calkins)

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THE COMPANY
(IN THE ORDER OF THEIR APPEARANCE)

Mrs. Geoghegan ........................................... Myrtle Radach
Kate Geoghegan ........................................... Dorothy Liggett
Hannah ...................................................... Margaret Howard
Jane Geoghegan .......................................... Maxine Barraclough
Donough Brosman ....................................... Norton Sussman
Peg Geoghegan ........................................... Florence Tobin
Ellen Geoghegan .......................................... Sara Seegar
George Geoghegan ...................................... Bill Candee
Denis Geoghegan ......................................... Thomas Dixon
Peter Geoghegan ........................................ William Coe
Delia Duffy ................................................. Theola Beech
John Duffy .................................................. Charles Getts
MUSICAL SELECTION
By the Los Angeles Junior College String Ensemble
ELIZABETH RUPPECK-PETERSON, Conductor

“Strains from Killarney” (Medley of Irish Airs)  Arranged by Recker
“Molly on the Shore” (Irish Reel)  by Grainger
Two Irish Dances—1. “May Day”; 2. “Jig”  by Finucane
Londonderry Air—“Farewell to Cucullain” (an old Irish Melody)  Arranged by Roberts

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DIRECTION STAFF

Director  Gladys Cogswell
Rehearsal and Office Secretary  Belva Dannaldson
Budget Director  Charles Gets
Manager of Drama  Gareth Goldberg
Hand Properties  Donald Knapp
Errands  Harrell Martin
Wardrobe Mistresses  Martha Wilkerson, Marjorie Robertson
Theater Manager  Allen Palmer
Photographs  Sterling B. Leach
Publicity  Ed Rogers, Lee Erdman
Tickets—Betty Thorne, Alice Gribble, June Baker, Priscilla Fully, Don Gamble, Mr. T. McLaughlin.
Typists  Sylvia Cohen, Ilah Mueller
Producer’s Representatives—
  Andrew Anderson, Laurence Duncan, Henry Flynn, Gareth Goldberg, Margaret Howard, Bill Kadison, Aaron Philhps, John Snyder, Wilbur Thomas, Esther Zimmerman.
Producer’s Advisors—
  Mr. Sooren Frankjan, Miss Dorothy Stinson, Mr. Benjamin Swartz
Assisting with Costumes  Mrs. Lottie King

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PRODUCTION PERSONNEL

Production Manager  Ed Calkins
Stage Manager  Ed Martin
Chief Electrician  John Tinsman
Assistants  Fred Hilker, Frank O’Brien, Ed Matthews
General Properties  Gene Frambach
Assistant  Art Wollrich
Grips  Arnold Oswald, Don Osborn
Head Flyman  Charles Armin
Assistants  Pete Valenzuela, Guy Stafford, Al Cassell
In its conception, "The Whiteheaded Boy" was to have been full of symbolic meaning: worse than that, it was to have been full of political meaning.

Mr. Lennox Robinson had conceived the idea of displaying the British Empire in the form of a large, overgrown family, kept together, more or less against its will, by an illogical, absurd, generous, scheming, lovable mother. He made Ireland her youngest child, half black-sheep, half mother's-darling (or, as he is called "The Whiteheaded Boy"). He was to have been spoiled and petted, bullied and slapped, given too many sweets one day and shut up in the attic on a diet of bread and water the next, praised and blamed, and left finally so bewildered and bemused, that the only definite idea left to him is that of cutting himself free from his impossible family and making his own life in his own way. Great Britain itself (to which he gave the obviously appropriate name of George) was to be the member of the family most deserving of our pity, overburdened with responsibilities, "pulled this way and that way. Look at the life I've led between you all, and no one thinking that maybe I'd want to get married, or have a bit of fun, or spend a bit of money..." Somehow, that bit of symbolism has remained and in George is still seen poor, harassed England, full of futile rages and firm decisions, followed immediately by weak compromises.

But, apart from George and a speech in the third act, all the symbolism has disappeared. It started to disappear the moment the author put pen to paper. "Cheerfulness was always breaking in." Aunt Ellen, in fact, kept breaking in, and Mr. Duffy. They were to have played only a small part in the parable. But, when Mr. Robinson started to write, the Geogbegans and the Duffys took the bit between their teeth and for a fortnight drove his pen exactly in the direction they wanted it to go. By that time "The Whiteheaded Boy" was finished, and after reading it over, Mr. Robinson had to admit that it was not the play he had set out to write. But in the whole he was not disappointed, because few people are interested in the relations between Ireland and England, and the problem of the whiteheaded boy is vital from Ballycolman to the world's end.