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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 TURNEY  
*with Art Direction by*  
LOIS WAAG MORGAN



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)



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

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## MUSICAL SELECTION

By the Los Angeles Junior College String Ensemble  
ELIZABETH RUPPECK-PETERSON, *Conductor*

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



## DIRECTION STAFF

Director .....	Gladys Cogswell
Rehearsal and Office Secretary .....	Belva Dannaldson
Budget Director .....	Charles Getts
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 Meuller
Producer's Representatives— Andrew Anderson, Laurence Duncan, Henry Flynn, Gareth Gold- berg, Margaret Howard, Bill Kadison, Aaron Phillips, John Snyder, Wilbur Thomas, Esther Zimmerman.	
Producer's Advisors— Mr. Sooren Frankian, Miss Dorothy Stinson, Mr. Benjamin Swartz	
Assisting with Costumes .....	Mrs. Lottie King



## 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

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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 Geoghegans 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.