



# THE PRODIGAL

The Harding College Department of Speech presents

# THE PRODIGAL

By Jack Richardson

Directed by:  
**THOMAS REPPART**

Technical Design by:  
**ANDREW SAUNDERS**

The action takes place in the land of Argos. 1176 B.C.

Act I scene 1 — early morning in the palace of Agamemnon

scene 2 — the homecoming a few hours later

Act II scene 1 — late the next morning

scene 2 — a hillside near Athens six months later

**There will be a brief intermission between acts.**

Produced by special arrangement with Dramatists Play Service, Inc. February 15 & 16, 1968

**The CAST in order of appearance:**

Penelope	Linda Frost
Electra	Becky Schreiber
Orestes	Chuq Parker
Pylades	Steve Sanderson
Priests	Dan Smith Phil Reagan Joe Lunsford
Aegisthus	Bill Keesling
Clytemnestra	Lynda Bahler
Agamemnon	Chuck Miller
Cassandra	Gwen Horton
Soldiers	Jim Dowdy John Wilson Ralph Dixon
Praxithia	Pat Nolle

The audience is invited to meet the cast and production staff at a reception in the foyer of the Administration Building after the performance Friday night.

**PRODUCTION STAFF:**

Stage Manager	Hank McDaniel
Business Manager	Mary Alice Smith
Costumiere	Sharon Tucker
Costume Designs	Jerry Harrell
Makeup	Sandra Hayes
Properties	Mary Ann Sewell
Sound	Janie Rittenour
Publicity	Helen Howard
House	Pat Kimbro

Leonore Baker, Janice Bochman, Anita Cleveland, Linda Gillett, John Gingerich, Karen Green, Gwen Griffith, Parker Gunn, Margaret Hall, Linda Henrickson, Danette Key, Molly Mason, Beverly Mitchell, Dennis Noble, June Parris, Mary Ann Peden, Don Pierce, Jeanne Robinson, Trish Rouse, Sandy Sells, Rick Smith, Sarah Townsley, Helen Walker, Marcia Whatley, Mike Wise.

## LEGEND

Mycenae, in the ancient land of Argos, was the greatest capital of prehistoric Greece. Here, behind cyclopean walls which still survive, guarded today, as then, by the famous Lion Gate, lived **Agamemnon**, leader of men and brother to the gods. He and his queen, **Clytemnestra**, ruled "a well-built city, broad-avenued and abounding in gold." Their palace, patterned after the splendid Cretan labyrinth at Cnossus, was a gaily decorated composite of storerooms, reception rooms, bathrooms, and altar room. Square pillars hewn from limestone supported carved ceilings and frescoed walls. Porticoes of tapered cypress columns facing the sea formed courtyards where **Orestes** and **Electra** grew into and out of adolescence, nursed by the faithful **Penelope**.

It was from this palace, and one similar to it at Sparta, that **Agamemnon** and his brother Menelaus set forth on that first great expedition of the since eternal conflict between East and West. Their noble motive was the capture and return of Menelaus' wife (and **Clytemnestra's** half-sister) Helen, who had abandoned Argos for Troy and for Paris, the handsome young son of King Priam.

Their more realistic motive was probably a struggle for control of the Hellespont and the rich lands about the Black Sea.

Whether one prefers history or Homer, myth or economics, the sacrifice of Iphigenia, the sack of Troy, the murder of **Agamemnon** by **Aegisthus** and **Clytemnestra** make rather bloody foundation stones upon which to build Western literature and civilization.

Whether the ancient heroes are resurrected by the spade of a Schliemann or a Sir Arthur Evans, the pen of an Aeschylus or a Richardson, a festival in honor of Dionysus or an effort in contemporary educational theatre, the actor puts flesh on the bones of men and women who once worked and loved, wrote songs and made beautiful things, and played the game of blood-lust and courage.

I invite you to Argos, a land of beauty peopled by civilized men and women who were hardly less savage, or more righteous than we. **De nobis fabula narrabitur.**

— Thomas Reppart