The first casualty of war is innocence.

Journey's End
Directed by Alison Frost

B. E. Sharriff's Award-Winning WWI Play

Texas A&M University Corpus Christi | Department of Theatre & Dance
Journey’s End

by R. C. Sherriff

Photography, video, or audio recording of this performance by any means is strictly prohibited.

There will be one fifteen-minute intermission

“Journey's End” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com
A Note from the Director

There are many reasons theatre companies choose plays for their theatre season: trends, ticket sales, politics, mission statements, etc... Certainly, the film industry has embraced the trend of fashioning stories about the first world war with recent award-winning productions of THEY SHALL NOT GROW OLD, 1917, and ALL QUIET ON THE WESTERN FRONT. The war movie genre is a favorite of mine—and probably none more special to my heart than HBO’s BAND OF BROTHERS—based on the book by Stephen E. Ambrose. In BAND OF BROTHERS, the men of Easy Company form a bond during their training at Camp Toccoa that carries a select few of them through Normandy and Bastogne all the way to the capture of the Eagle’s Nest and the end of the second world war. Tonight, you will see 11 actors become the British men of C Company—soldiers enduring and coping however they can in trenches reeking of fear, boredom, bacon grease, and brotherhood.

I pitched JOURNEY’S END to my colleagues as a play for our 2023-2024 theatre season this year because I knew it would provide rich acting and design opportunities for our students and faculty—and the script is legendary. The play first premiered in 1929 and has endured for nearly 100 years—even winning a 2007 Tony Award for Best Revival of a Play. Playwright R.C. Sherriff served in World War 1—as did many of the actors in the original production. Sherriff has crafted a war story that’s not really about war, but what war does to the men in its wake—something he knew about firsthand. I have found working on this play with these 11 amazing student actors to be humanizing...something I think our world could use more of right now.

My own personal memories of war are limited to photos of me as an infant being loved and held by my father—serving in the army on the brink of wartime service during the Cuban missile crisis in 1962. My first visual experiences of war were the Pulitzer-winning covers of my mother’s Newsweek magazine and the nightly broadcasts of events in Vietnam on the evening news. Since then, I’ve directed multiple war-time productions for the stage, but JOURNEY’S END stands out and speaks to my soul as we, the audience, eavesdrop on this war-torn trench knowing the men inside will soon become part of England’s “lost generation”.

For those of you in our audience who are active military or military veterans, we appreciate you and thank you for your service. We dedicate this play to you...and your fellow “bands of brothers” across the globe.

Alison Frost, Director
A Brief Glossary of Terms

**trench** - the dominant method of fighting in WWI. Initially, simple ditches were dug to avoid machine gun fire, but they later developed into complex systems of sandbags, planks, and barbed wire from which to stage attacks.

**dug-out** - area dug out close to the trench line or below the trench wall for additional shelter.

**Boche / Jerry** - slang terms for the enemy German soldiers.

**sap** - temporary, unmanned utility trench in No Man’s Land.

**No Man’s Land** - area between Allied and German trenches.

**skipper at rugger** - captain of the rugby (“rugger”) team.

**Very Lights** - flare to provide temporary illumination.

**Minnies** - German short-range artillery, used primarily to clear obstacles.

**Wipers** - British slang for Ypres, a Belgian town and sight of much fighting.

**quartermaster-sergeant** - noncommissioned officer responsible for supplies.

**wiring parties** - soldiers sent out to repair Allied barbed wire and/or sabotage the enemy’s.

**trench mortar** - simple, lightweight weapon used to fire explosive artillery shells at a distance.

**neuralgia** - nerve pain.

**blighty** - a wound that was serious enough for a soldier to be shipped home.

(For additional information on the historical background and on the characters’ military ranks, please see the informational posters in the lobby.)
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Journey’s End

THE CAST

Capt. Stanhope  Michael Mondejar
Lt. Osborne       Ben Domingue
2nd Lt. Trotter  Luke Charles Jackson
2nd Lt. Hibbert  Preston Sneed
2nd Lt. Raleigh  Joshua Sneed
The Colonel      Jalen Wheaton
Sergeant-Major   Elijah Galvin
Pvt. Mason       Isaac Empson
Capt. Hardy      Kevin Garcia
German Soldier   Colton Ledbetter
Pvt. Broughton   Frank Villalvazo
Pvt. Roberts     Colton Ledbetter

THE SCENE

A dug-out in the British trenches before St. Quentin.

Act 1: Evening on Monday, the 18th March, 1918
   Act 2, Scene I: Tuesday morning
   Act 2, Scene II: Tuesday afternoon
   —INTERMISSION—
   Act 3, Scene I: Wednesday afternoon
   Act 3, Scene II: Wednesday night
   Act 3, Scene III: Thursday, towards dawn
PRODUCTION STAFF

Director
Alison Frost

Asst. Directors
Samuel Ingram, Matthew Craig

Stage Manager
Aurora Usai

Asst. Stage Manager
Brooklin Alexander

Scenic Designer
Kevin Loeffler

Asst. Scenic Designer
Gabriel Almager

Costume Designer & Rental Procurement
Rosa M. Lazaro

Lighting Designer
Alex Mason

Lighting Programmer
Brooklin Alexander

Sound Designer
Alex Mason

Asst. Sound Designer
Mason Bowling

Properties Director
J Satterwhite

Dramaturg
Thomas A. Oldham

Asst. Dramaturg
Emily Villarreal

Hair & Makeup Designer
Cora Daniel

Technical Director/Scene Shop Supervisor
Jordan Bohl

Costume Shop Supervisor
Alexandra Shaw

Shopper/Buyers
Rosa M. Lazaro, Alexandra Shaw

Scenic Run Crew
Jaxon Mabry

Properties Run Crew
Edwin Edwards

Wardrobe Run Crew Head
Nex Richard

Wardrobe Run Crew
Robert Garza, Korey Sayre, Kennedy Alexander, Sarah Roller

Hair & Makeup Run Crew Head
Megan Bain

Hair & Makeup Crew
Niairia Brager, Gabby Lopez

Electrics Crew
Bella Gonzales

Light Board Operator
Ray Villarreal

Sound Board Operator
Mason Bowling
PRODUCTION STAFF (CONTINUED)

Scenic Construction Crew

Scenic Paint Crew
Kevin Garcia, Taranee Niedbalski, Madisen Piontkowski, Nico Reyna

Lead Stitchers
Alina DeJesus, Mitchell Zillmer, Nex Richard, Sarah Roller, Ava Zabel, Natalie Festari, Korey Sayre

Stitchers

Marketing / Graphics Designer
Alison Frost

Box Office
Meredith Melville, Megan Bain, Aniya Mosley

House Manager
April Bourg

Asst. House Manager
Kevin Hammond

Front of House
Drake Landrum, Erin Jones, Lucia Yañez, Abby Corbett

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Dr. Mary Thornton
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Friendswood High School Dept. of Theatre
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Music & Lyrics by Marc Acito
Book by Joe Iconis
Director Murneigh Morris
Choreographer Michael Sgouros
Musical Director Terri E. Young
FACULTY AND STAFF
Alison Frost, Department Chair of Theatre & Dance
Kevin Loeffler, Director of Theatre
Jilissa Cotten, Director of Dance
Rosa M. Lazaro, Professor of Theatre
Kelly Russell, Professor of Theatre
Meredith Melville, Associate Professor of Theatre
Thomas A. Oldham, Associate Professor of Theatre
Sarah Gonzalez, Assistant Professor of Theatre
Alex Mason, Assistant Professor of Theatre
Marco Muñoz, Assistant Professor of Theatre
Jason Tate, Adjunct Professor of Fight Direction
J. Don Luna, Professor Emeritus of Theatre
Jordan Bohl, Technical Director
Alexandra Shaw, Costume Shop Supervisor
Liz Gillenwater, Administrative Assistant
Megan Bain, Student Office Assistant
Aniya Mosley, Student Office Assistant
Gabriel Almager, Student Shop Assistant
Ren Christensen, Student Shop Assistant
Shameka Cobb, Student Shop Assistant
Abby Corbett, Student Shop Assistant
Daniella De La Rosa, Student Shop Assistant
Alina DeJesus, Student Shop Assistant
Mitchell Zillmer, Student Shop Assistant

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