

Compressed Score Notes, Lyrics & Texts Explanations

THAT WE
MIGHT LIVE

THAT WE MIGHT LIVE

START VISAREEL™
CHAPTERS



The Duration of
this work is
1:33:13, which
includes the
Special Features
Section:

“Veterans Speak”

&

“Here We Mark
the Price for
Freedom”



Gordon, Ernest		
AUTHOR		
Through the Valley of the Kwai		
TITLE		
DATE LOANED	BORROWER'S NAME	DATE RETURNED
5/22/62	M. Luckhardt	6/2/62
19/2/62	T. Haase	
10/14/62	L. Kinde	
11/1/62	D.C. Clement	12/8/62
3/26/63	Alice Heach	4/2/63
4/5/63	E.V. Baybee	4/7
12/7/63	Ed. Stoddard	12/19
	39 Forest Ave Rye	
3/26	B.M. Peterson	
8/30 2003	Stephen Melillo	
GAYLORD NO. 55		

A Personal letter to Viewer/Listeners/Readers, Family & Friends

30 AUG 2003. Photograph of Stephen Melillo at the Wainwright House, in Rye, NY, after having just played the Theme of “Beyond Courage” and before discovering that the Piano was that of General Jonathan Mayhew Wainwright IV, Commander of Allied forces in the Philippines.

At age 17, with the Vietnam War winding down, a war that accompanied me through grade school, I pictured boys my age being killed on foreign soil. These sorrows and introspections resurfaced when I met Survivors of Bataan and Corregidor in 1998, 2000 and then again in 2002. The desire to create something meaningful in their behalf emerged as a large scale dramatic/Musical composition in 2003. It was later recorded in Japan in 2005, and then again at disparate points across the world by some of its finest ensembles during 2006 and 2007 in a multinational effort to honour those who served and serve. Yet, the work asked for more. It beckoned for one last immersion into the psychological/emotional effectuations only possible when Music is adjoined by film. So the challenge of this work was to take a preexisting concert-work, preexisting photographs and films, and weave them into a visual expression of what had been in the mind of a Composer seeking a new way to honour the History of Heroes.

After investing in the needed software, now outdated, I went into the depths of the National Archives and many other resources mentioned in the credits. Studying over 40 hours of Footage from not only American, but Communist Chinese and personal archives, I found myself wishing it possible for *everyone* to see all that I was seeing... *lest we forget*.

As a Composer and not a filmmaker, I had always believed that concert Music should be played without pictures. Perhaps there would be theatrical elements, a singer, an actor... but projected imagery? No. This would make the experience of the Music secondary as it is when watching a motion picture.

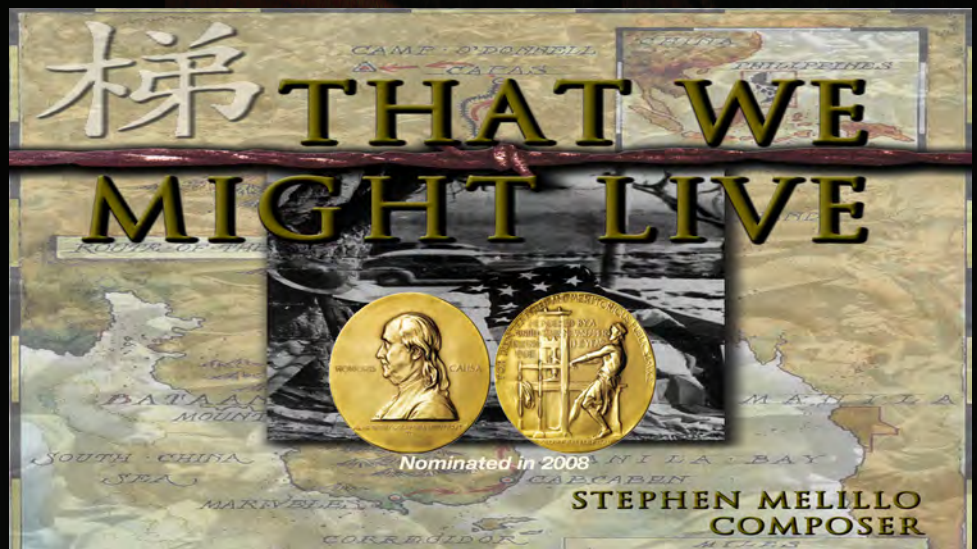
The *sequel* to this work, **LAST WORLD STANDING** was premiered in Linz, Austria’s Brucknerhaus. In this concert work, thousands of National Archive photos were projected with the Music. Because of the way in which the Music and picture had been composed at inception and summarily synchronized, the pictures took on the role of enhancing and supporting the Musical sentiment, as opposed to the otherwise reversed and more typical prioritizing of the senses. I dubbed this successful experiment and new union of pictures to Music, **Photorhythm™**.

With that experience, began the next level of evolution for **BEYOND COURAGE, Kakehashi: THAT WE MIGHT LIVE**. Rather than “narrative”, the form and purpose of this now “*visually scored*” concert Music is to reveal the psychological/emotional story of Bataan and Corregidor... our reaction to it as a Nation in the 1940s, and to offer thanks, legacy, and tribute to Heroes who suffered and survived much more than Music or picture can reveal... *that we might live. Therein resides the reason for this work.*

When I turned 18, I once again pictured boys my age being killed on foreign soil. Hollywood depictions of soldiers storming the beaches of Normandy showed living Souls drop, while the “stars” went forward. What was it like to have been one of the *unnamed*? Everything their lives might have been was stolen in a brief moment. Perhaps that single, unshakable image is what has given me the drive to write this Music and pursue this “*visual scoring*”. It seems insignificant when compared to their Sacrifice... but it is the least and the most that I can do.

Here now, are the texts that appear in this work. On behalf of Veterans and their families, thank you for your Time. We will always have them to thank for our Freedom.

Godspeed. 



THAT WE MIGHT LIVE

Nominated for a Pulitzer Prize in Music. Winner of 3 Telly Awards for History/Biography & Music Concert. Winner of The AVA Award for Music Documentary.

& its sequel,
LAST WORLD STANDING

“Gala concert of the Symphonic Wind Orchestra Ried in the Brucknerhaus of Linz. In the program, just pieces of **Stephen Melillo**, an internationally accredited icon in Music for band, who proves his identity as a musician with enormous emotions and a large array of tone colors with brilliant craftsmanship. We heard “**Godspeed!**”, “**Jidai**”, “**Cuba**”, “**Romance**” with the Violin virtuoso Johannes Meissl and the monumental plea for peace “**Last World Standing**”, from his catalog of about 950 pieces. Frenetic applause for the composer and the sweeping music-making of the orchestra with Karl Geroldinger followed.”

Dr. Balduin Sulzer,
Composer & Teacher. 2006

CAMP · O'DONNELL ← CAPAS

There are 4 versions of this work. For purposes of record-keeping and history, this document will mostly address the DVD, visually scored version and audio recorded version as appears on the STORMWORKS Chapters 5:8 Album: Writings on the Wall.

But, distinctions between the versions will also be highlighted.

MOUNT · PINATUBO

BEYOND COURAGE

Then. Now. Always. A Documentary in Music
for live rendering with actors, singers, dancers and theatrical
elements.

as composed on 11 September 2003

ROUTE · OF · THE · DEATH · MARCH

Kakehashi: THAT WE MIGHT LIVE

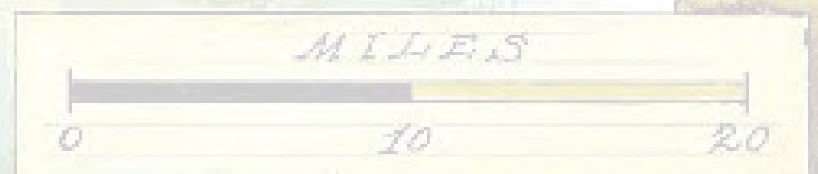
Then. Now. Always. A Documentary in Music
as recorded in Japan ny 143 world class Japanese Military Musicians
and 300 Choristers from Old Dominion & Shenandoah Universities
in May of 2005

THAT WE MIGHT LIVE (DVD)

Then. Now. Always. A Documentary in Music
The visually scored DVD went to Congress and garnered the ex-POWs
long-overdue recognition resulting in several
Purple Hearts and Bronze Stars.
April of 2007

BEYOND COURAGE, Kakehashi: THAT WE MIGHT LIVE

Then. Now. Always. A Documentary in Music
The live concert rendering is enhanced
with re-purposed, selected video and audio clips taken from the DVD
April 2023



Map Illustration by Mike Reagan

<http://www.new-work.com>

**Opening Scroll
for the DVD
and/or Projected Version**

What you are about to
experience was once
a live concert event.

Now, “visually scored”,
the continued purpose
is to make visceral
the sacrifices of 1941-1945
summed in the phrase,

Bataan Death March...

... and to bring
to the listener a tangible
appreciation of that
which was survived...
and not survived...
in the not-too-distant past.

To this piece,
originally conceived
as a purely musical work,
photographs, sketches, maps,
and films have been added to an
historically accurate timeline.

*(Of course, time has been highly
compressed, and there are moments
of flashback to correspond with
specific audio and with reactions
around the world.)*

When canisters of food were
finally dropped to starving POWs
after 3 and 1/2 years,
men who had known only
suffering gave their food
to starving Japanese children.

With that spirit and in
that debt, this work is
offered...

**In addition to the personal memoirs of
Survivors and their families,
courtesy and great thanks,
for the visuals in this
Documentary in Music
are made possible by the generosity of:**

National Archives
Douglas MacArthur Archives
Library of Congress
Roger Mansell Archives
MotionStill
Fritzing Photos
Buyout Films
Dreamstime
Library of American Broadcasting
Hope Enterprises, Inc.
Irving Berlin Family &
Trustees of the God Bless America Fund
Jerry Lee On-line Photo Archive
US Army Signal Corps
Mr. Zhang Bing
& China Central Television

with special thanks to

Michael Reagan
Michèle Manasse
Elizabeth Sokolowski
Michelle Gabriele-Harrell
Mrs. Niña Bañegas
Mr. Gerry Schurtz,
Charles Dowdy
Stanley Woody
David Topping
Norman Matthews
Turk Turner
Dame Mary Sigillo Barraco
Uncle Sam Ring

and the voices of

Lorenzo Bañegas
Mike Lee
Ichiro Asuke
Harold Feiner
Jim Downey
Eugene Rogers
Bill Wells
Norman Matthews

Research also includes the following websites:

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<http://reta.nmsu.edu:16080/bataan/>
http://www.hispaniconline.com/hh02/history_heritage_sidebar_wartime_corridos.html
<http://www.mhric.org/fdr/chat20.html>
<http://www.mhric.org/fdr/chat21.html>
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<http://www.traditionalmusic.co.uk/bawdy-songs/000852.HTM>
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<http://dmoz.org/Recreation/Radio/Amateur/Boatanchors/Broadcast/>
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<http://www.mansell.com/pow-index.html>
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<http://ghostofbataan.com/bataan/page3.html>
http://home.pacbell.net/fbaldie/In_Retrospect.html
<http://www.bataan.navy.mil/March.htm>
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<http://www.neta.com/~1stbooks/bataan.htm>
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<http://www.amazon.com/Death-March-Survivors-Donald-Knox/dp/0156252244>
<http://www.amazon.com/My-Hitch-Hell-Bataan-Death/dp/1574882988>
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<http://ww2panorama.org/panoramas/corregidor>
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<http://www.britishpathe.com/>
<http://www.history.navy.mil/photos/sh-fornv/japan/japsh-i/i58.htm>
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<http://commons.wikimedia.org/wiki/Image:MarleneDietrich.jpg> VJ Day
<http://www.skylighters.org/vjday/>
<http://www.dailytakes.com/?cat=23>
<http://www.robertedselblog.com/index.php/2006/08/page/2/>
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<http://www.gutenberg.org/files/20587/20587-h/20587-h.htm>
<http://www.historycooperative.org/journals/ohq/107.3/yates.html>
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<http://www.us-japandialogueonpows.org/Olson.htm>
http://www.iptv.org/iowapathways/artifact_detail.cfm?aid=a_000542
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<http://www.grafixnpix.com/wwii/5thaafp3.htm>
<http://www.coutant.org/celeb.html>
<http://www.coutant.org/celebs/index.html>
http://en.wikipedia.org/wiki/Battle_of_Okinawa
<http://home.pacbell.net/fbaldie/leted.html>
<http://www.lionelhampton.nl/war2.html>
<http://www.archives.gov/research/african-americans/ww2-pictures/>

**Music on the visually-scored DVD version of
Kakehashi: THAT WE MIGHT LIVE
is rendered by**

The STORMWORKS® International Studio Orchestra
Stephen Melillo, Conductor

Sinfonisches Blas Orchester, SBO-Reid,
Karl Geroldinger, Conductor

**The Koninklijke Militaire Kapel
(Dutch Royal Military Band)**
Stephen Melillo, Conductor

Troy University Symphony Band
Ralph Ford, Conductor

Shenandoah University Chorus
Dr. Karen Keating, Director

Old Dominion University Chorus
Dr. Nancy Klein, Director

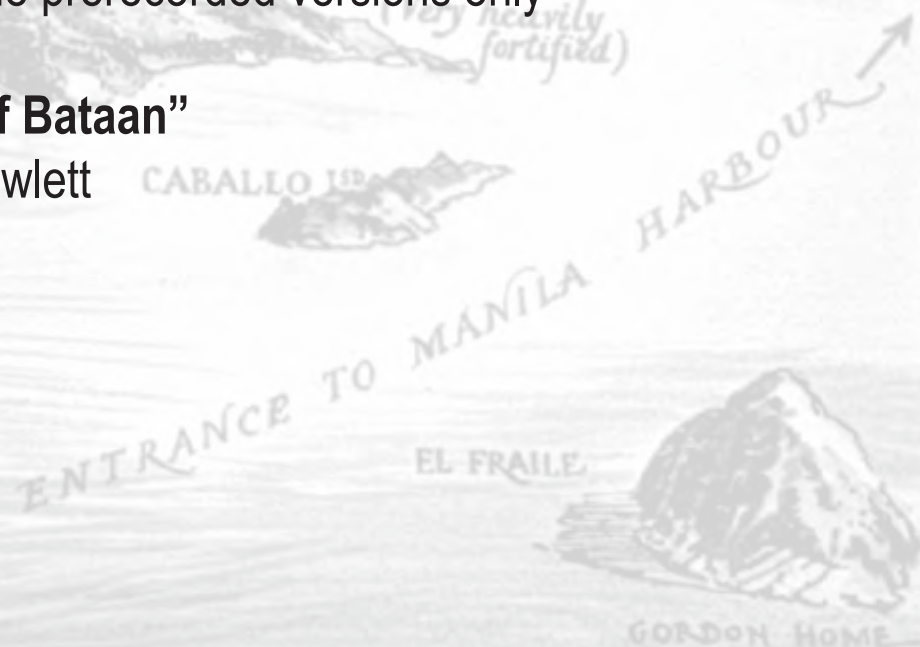
Michael Lee
vocalist, El Rancho Grande

Karen Johns
vocalist, “In the Stars” in the prerecorded versions only

Stephen Stewart
vocalist, “God Bless America” in the prerecorded versions only

Martin Kiener
vocalist, “The Day That Music Died” in the prerecorded versions only

“Battling Bastards of Bataan”
Text by Frank Hewlett



**This work
is inspired by and
humbly dedicated to**

**The Defenders of
Bataan & Corregidor,**

and to their families,

**and to the preservation
of their history,
and ours,
*lest we forget...***

**Their Heroism
altered the course of History.**

**It is also dedicated to all
Veterans & active duty,
Then. Now. Always.**

G-3 WAFFLE

There are many Souls who inspired this work. To these, my friends and consultants, and to the many left unnamed, I offer a special thank you to:

Jack Aldrich, who lived it. This Music is for you. It is for your Friends now and for your Friends then... now sacrificed. You are a Hero. This Music is not a “photograph” of what you have lived. Rather, it is a portrait of what was suffered... that we might live. This Music in its eventual outcome, is Heroic. You will say, ***“But I never stormed a beach, or held a hill. I never jumped from a plane or liberated a town. All I did was survive.”*** Jack... you are a Hero, and that can be said as Music. I Love you, admire and respect you.

Mrs. Niña Bañegas, who allowed the *Corrido* of her husband, Lorenzo to be an historic part of this document. Thank you. This Music is for you.

Mr. Gerald P. Schurtz, who lost his Dad on the *Oryoku Maru* after surviving for 3 and one-half years as a prisoner. Thank you for your help and support. I grieve with you and honour the memory of your Father with this tribute.

Aldo Forte, friend and colleague, for his translation of the *Corrido* by Lorenzo Bañegas.

Mr. Yang Jing, Mr. Zhang Bing of Chinese Central Television, and Mr. Roger Mansell, a Veteran and head of the Allied Center for POW Research in California. Thank you for your tremendous support and access. I believe your email speaks volumes about who you are. ***“Steve-The world of POW researchers knows the value of cooperation. It’s the standard we set when we started. We’re not some college professor types who hoard information. What you are doing makes it a better world and we’re all proud to help.”*** Thank you, Roger.

Mr. Michael F. Reagan, who created the Map which appears as part of the front cover artwork for **Kakehashi: THAT WE MIGHT LIVE**.

Mike Lee, Kent Jordan & the Musicians of Goddard and Roswell High Schools, for taking on the challenge and *responsibility* of rendering this Music for the first Time. With **Continental Harmony** and the **N.O.T.E. Council**, you have created the necessary circumstances by which this work will continue to serve the cause and purpose for which it was written.

To **Survivors** and great people I am fortunate to know as Friends: **Charlie Dowdy, Louis Sachwald, David Topping, Norman Matthews, Stanley Woody, M. Turk Turner** and my **“Uncle” Sam Ring, 6th Army Ranger**, who rescued his own Father during the *Great Raid on Cabanatuan*.

To **Dame Mary Sigillo Barraco**, knighted for her service as a resistance fighter during WWII in Belgium.

To **Grace C. Nash**, a violinist who gave birth to her 3rd son while interned at *Los Baños* during WWII.

Love and thanks always to family members, **Uncle Charles Melillo**, an ex-POW of the North Koreans, and since passed on. **Dennis Chiarella**, an ex-POW of the North Vietnamese. **Uncle Pat Viscusi** who served in World War II, Korea and Viet Nam. **Dominic Melillo, Rudy Antonucci, Bruce DeFilippo** and **Dominic Vallette**, first generation Americans who fought Italians during World War II. Ray **Primm**, who served in Korea at Chosin. **Don Marturano** who served aboard the *USS Intrepid* during the Vietnam War.

BEYOND COURAGE

aka Kakehashi: THAT WE MIGHT LIVE

THE PRERECORDED MATERIALS & TEXTS, AND WHY THEY APPEAR IN THIS PIECE.

PLEASE READ **BEYOND COURAGE** BY DOROTHY CAVE TO MORE FULLY APPRECIATE THE HISTORICAL ACCURACY AND SIGNIFICANCE OF THIS “DOCUMENTARY IN MUSIC” ALSO WRITTEN WITH “THEIR BLOOD”.

Following are all of the lyrics & texts either composed or chosen for inclusion in the **Documentary in Music: BEYOND COURAGE, aka Kakehashi: THAT WE MIGHT LIVE**. The archived recordings come from original *1940s Radio Broadcasts & Texts* as listed earlier.

One must be patient while reading these carefully selected audio clips from the early 1940s. They follow a purposeful path from history and propaganda, to harsh and factual reality, from events past to times present and beyond.

Comments in addition to the actual lyrics and text appear throughout this document to illustrate the reasoning process. They are in **BOLD**.

TRACK 1: The Flag & Freedom

A rare cassette recording of Lorenzo Bañegas, the only songwriter of the Bataan Death March, was given to me by his widow, the woman whose character, representing all of the wives, later delivers the original song, *In the Stars*, written from the perspective of those waiting at home.

Lorenzo tells us, “People, like I tell the kids in school, I tell them, I say, A lot of us here, I said, we abuse (a) that (um) Freedom that it cost us so much for us to go and fight for and defend you know? The Freedom that we have... and now, I said, now yelling at each other and killing each other and gruff-hitting somebody as he plays and this and that, I say... That’s NOT the kind of Freedom that we went to fight for. The same way with our flag, you know? Some fellows will burn the flag. Some will wear their (um) flag on their rear end. I say, you don’t KNOW the value of that (a) flag! Respect that flag... ‘cause to me, next to God and religion, and that’s when you see the flag of the United States of America. And I still have a lot of respect for that flag and always will until the day I die.”

(Lorenzo Bañegas died shortly after this tape was made...)

Pre-recorded MUSIC Track: El Rancho Grande (The Big Ranch). Sung in Spanish.

“I have a large ranch, that is where I live.
A little ranch girl lives there, how happy I have decided...
I’m going to make her some cowboy pants
I will line them with wool and finish them in leather.”

We now hear *every* military bugle call played by 8 antiphonal buglers... but two bugle calls are missing. They are, “Mess” and “Quarters”. This was done to illustrate what would soon be missed most of all by the Defenders of Bataan & Corregidor.

TRACK 2: FDR RADIO BROADCASTS.

This illustrates how Franklin Delano Roosevelt spoke to the nation, while at the same time, setting up for an attack that he most likely knew about in advance.

“This nation will remain a Neutral Nation... but I can not ask that every American will remain neutral in thought as well. Even a neutral nation...”

(overlaps)

“Never before since Jamestown and Plymouth Rock has our American civilization been in such danger as now. WE must be the great arsenal of democracy. For us, this is an emergency as serious as war itself...”

(overlaps)

“... And that I HATE war! I say that again and again. I hope the United States will stay out of this war!”

(overlaps)

“I REPEAT AGAIN that I stand on the platform of our party! We will NOT participate in foreign wars, and we will NOT send our Army, Naval or Air Forces to fight in foreign lands outside of the Americas... except in case of attack.”

TRACK 3: RADIO BROADCAST

“We interrupt this program to bring you a special news bulletin. The Japanese have attacked Pearl Harbor, Hawaii by air... President Roosevelt has just announced. The attack was also made on all naval and military activities on the principle island of Oahu.”

TRACK 4: FDR RADIO BROADCAST

(plays over a special arrangement of Taps, also with new lyrics)

“Yesterday, December 7th, 1941, a date which will live in Infamy. The United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan. The United States was at peace with that nation, and at the solicitation of Japan, was still in conversation with its government and its Emperor, looking toward the maintenance of peace in the Pacific...”

(overlaps)

“I ask that the congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December 7th 1941, a State of War has existed between the United States and the Japanese Empire.”

(Taps) Lyrics by Stephen Melillo

Oh dear God, Hear this Prayer
Hear Our Prayer
Let them be, finally free, let them see
What they gave their lives to
Let them be... Finally Free...

TRACK 5: Japan Declares War on U.S.

Said in Japanese, it overlaps a series of 1941 Radio Broadcasts. These songs illustrate the use of 1940s Media (*propaganda*) to influence the country by means of popular music. Some of it was successful, and some of it was rejected. More on this later. The choices for songs and lyrics also create an authentic stream of events and sentiments as they unfold in the historically correct timeline.

Song 1: Remember Pearl Harbor:

History in every century records an act that lives forever more...
We'll recall, as into line we fall, the thing that happened on Hawaii's shore...
Let's remember Pearl Harbor as we go to meet the foe...

Let's remember Pearl Harbor as we did the Alamo.
We will always remember how they died for liberty...
Let's remember Pearl Harbor and go on to victory...

(overlaps)

Song 2: Say Goodbye to Mamma:

Illustrates how Americans were led to believe that the war would last only 4 months! Also, you can see all the connections to previous clips and other clips that will appear later, namely FDR's Christmas Eve speech and the 2 versions of *Auld lang Syne*, a traditional New Year's Eve song. The significance of "April" is both ironic and sad. It was this very April... 9 April 1942... that American forces in Bataan and Corregidor would be surrendered to the Japanese, thus beginning a 3.5 year ordeal.

Say goodbye to Mamma, you're off to Yokohama
So be brave and be strong, you won't be gone long...
Say bye-bye Mamma, the Land of Yama Yama,
Until April I guess will be our address...
On Christmas Eve when Dad and I are trimming the tree,
You'll do your share of trimming out on land and on sea...
Say goodbye to Mamma, you're off to Yokohama
For your country, your flag and me...

(overlaps)

Song 3: We're Gonna Have To Slap The Dirty Little Jap

The title alone speaks volumes as to the immediate sentiments of Americans right after Pearl Harbor, though these songs would not last long. Of course, Americans at large, were not yet thinking about the almost simultaneous attack happening in the Philippines. Part patriot, part comedic kamikaze, Carson Robison wrote songs aimed at every imaginable enemy. From Hitler to Mussolini to Hirohito, the outspoken musician recorded selections as scathing as this one and as crazy as "Mussolini's Letter to Hitler" (and its flip-side "*Hitler's Reply To Mussolini*"). In another song, Robison twists an old folk theme into a topical romp entitled "*Here I Go To Tokio, Said Barnacle Bill, The Sailor.*"

We're gonna have to slap the dirty little jap
and Uncle Sam's the guy who can do it.
I wouldn't fool you mister,
he can raise an awful blister (think about that line!)
and somebody's pants will burn before we're through it.
We'll reach across the ocean and grab that yellow jap
and turn him upside down right on democracy's lap
We'll blister his axis and do it with a snap
We're gotta slap the dirty little jap..."

(overlaps)

Song 4: Remember Pearl Harbor

Another version of Remember Pearl Harbor talking about Rationing and buying War bonds. The introduction is spoken.

They talked of peace and of friendship.
We found out just what all that talk was worth.
All right! They've asked for it, and now they're gonna get it.
We'll blow every one of 'em off the face of the earth

Remember Pearl Harbor on the land, in the air, on the sea...
Remember Pearl Harbor, here's a job we can do, you and me!
Keep them flying high, clear across the pond... (the Pacific)
Make our dollars fight... buy another Bond!
Remember Pearl Harbor... day and night...



(overlaps)

Song 5: You’re a sap Mr. jap

Copyrighted just hours before Congress declared war, “*You’re A Sap, Mr. Jap*” ascended from the ashes of Pearl Harbor and typified music immediately following the attack. An example of period propaganda, the music industry hastily churned out songs like this, but only to have it forgotten just as quickly by American audiences. Musical strikes were hasty and short-lived. And this is one of the reasons I included it. Can you imagine in our time for instance, 3 girls singing pure bubble-gum music about terrorists? Yet... this

is exactly what was happening shortly after Pearl Harbor. And more importantly, these were the very songs that th Defenders of Bataan & Corregidor were hearing during their 4 months of resistance against forces of the Japanese Empire.

*This song and SONG 3 were the only prerecorded tracks removed for the **STORMWORKS Chapters 5:8 Album: Writings on the Wall** recording. This very small concession occurred only because I could not fully explain in our more than 200 pages of translated email with the Japanese Ministry of Defense, how these songs were not so much a slur toward the Japanese, but rather, illustrations of the propaganda deployed in 1940s America.*

You're a sap, sap, sap, Mr. jap...
You're a sap Mr. jap, you make the Yankee cranky
You're a sap Mr. jap, Sammie's gonna spank 'ee!
Wait and see before we're done
the AC, C & D will sink your rising sun...
You're a sap Mr. jap, oh what a load to carry
Don't you know, don't you know, you're committing hari kari
For we'll wipe the axis right off the map...

(overlaps)

Song 6: Praise the Lord and pass the ammunition...

Praise the Lord and pass the ammunition...
Praise the Lord and pass the ammunition...
Praise the Lord and pass the ammunition...
And we'll all stay free...

(overlaps)

Song 7: We'll do it Again

December 7th, Nineteen Hundred and Forty-One, our land of freedom was defied...
December 8th, Nineteen Hundred and Forty-One, Uncle Sam replied...
We did it before and we can do it again and we will do it again...
We've got a heck of a job to do, but you can bet that we'll see it through...
We did it before and we can do it again and we will do it again...

(overlaps)

Song 8: Fools Rush In

New soldiers are “rushed in”. Note the double meaning of the lyrics. “Angels” was selected within lyrics multiple times during the entire Documentary in Music because Jack Aldrich mentioned “Angels” when describing the sounds made by hissing pipes at the smelter plant during his final months as a slave-laborer in Japan before the war finally ended. All of these words are rather chilling and indeed launch the Darker portions of this piece.

Fools rush in... where Angels shouldn't tread...
 And so I come to you my Love, my heart above my head...
 Though I see the danger there...
 Is there a chance for me?"

TRACK 6: Morse Code from Americans at Corregidor 1

Plays over an actual Morse Code message sent by Lt. Irving Stroebling: (55 minutes from this statement, we will be at the end of this piece, within the Special Feature Section, "Here We Mark the Price for Freedom.

"We've got about 55 minutes and I feel sick at my stomach. I am really low down. They are around now, smashing rifles. They bring in the wounded every minute. It is a horrible sight. We will be waiting for you guys to help! This is the only thing I guess that can be done... General Wainwright is a right guy. And we are willing to go on for him. But shells were dropping all night... faster than hell. Damage terrific. Too much for guys to take. Enemy heavy cross shelling and bombing. They have got us all around and from skies..."

TRACK 7: Morse Code from Americans at Corregidor 2:

'White flag is up' is inspired by Manuel Armijos' continued practice every 9 April in Santa Fe, NM. Manuel passed away shortly after this piece was written. Plays over an actual Morse Code message:

"The white flag is up. Everyone is balling like a baby... They're piling dead, wounded soldiers in our tunnels. I'm vomiting. Arms weak from pounding keys long hours. No rest. Short rations. Tired. I know now how a mouse feels. Caught in a trap, waiting for guys to come along... finish it up... "

Optional TRACK 7 for Kakehashi Version: A Japanese Soldier writes home to his wife and son.

To depict the struggle also experienced in a few of the prison camp guards, a Japanese soldier writes home to his wife and son. The letter is simultaneously read in Japanese and in English. The soldier is played by Ichiro Asuke who was also the translator during the week of recordings made in Tokyo, Japan.

TRACK 8: Japanese Empire Theme 1940s (*also song of the Kamikaze*)

(In Japanese) By means of cigarette burning, the theme of the Japanese Empire was "taught" to saxophonist, Pepe Baldonando who was captured with the 200th Coastal Artillery Band.

TRACK 9: That Old Gray Mare

Popular song played by military bands during the war. Like most of the songs represented in this Documentary in Music, it was specifically requested by the Survivors themselves.

Oh that old gray mare she ain't what she used to us,
 she ain't what she used to us,
 she ain't what she used to us.
 That old gray mare she ain't what she used to us,
 many long years ago...

(overlaps the actual chant made up by the POWs.)

We're the Battling Bastards of Bataan
 No mama, no papa, no Uncle Sam
 No aunts, no uncles, no cousins, no nieces
 No pills, no planes, no artillery pieces
 And nobody gives a damn...
 Nobody gives a damn...
(Damned!)

TRACK 10: WINSTON CHURCHILL’S “HITLER FIRST” SPEECH

FDR and Churchill decided to fight Germany first. This decision made the Souls of Bataan & Corregidor secondary (*expendable*) to what the War Department deemed the more immediate threat, Nazi Germany.

The Churchill speech also serves the more global idea of this *Documentary in Music*. The full title includes **THEN. NOW. ALWAYS.** Churchill’s speech, punctuated with a “chime”, a chime which is actually a piece of I-Beam from the 11 September 2001-destroyed World Trade Center, becomes part of the Timeless message.

Some additional background. In Roswell, New Mexico, where the premiere was made, a local museum had an actual piece of an I-beam from the Trade Center. This twisted steel, when struck produced a pitch (D), which later became the central tone and seed for the entire composition. Remembering its pitch, words and Music were set into keys whereby the Trade-Center chime would sound and serve as a haunting reminder that the battle for Freedom in the Past is Now and Always.

At the 2004 premiere of this work in Roswell, a young lady played this Trade Center Chime. It was an integral part of the composition. She had moved to Roswell, New Mexico, because that is where her only remaining family lived. You see, this young high-school student had lost both of her parents in the Trade Center on 11 September 2001.

(For even more spine-chilling stories concerning this I-beam and much more, please consult the *STORMWORKS Chapters 5:8 Album: Writings on the Wall* liner notes.)

WINSTON CHURCHILL: “Many people think that the best way to escape war is to dwell upon its horrors and to imprint them vividly upon the minds of the younger generation. They flaunt the grizzly photographs before their eyes. They fill their ears with tales of carnage. They dilate the belie ineptitudes of generals and admirals.

Now all this teaching ought to be very useful in preventing us from attacking or invading any other country. But how would it help us if we were attacked or invaded ourselves?

Would the invaders consent to visit Lord Beaverbrook’s exhibition? Or listen to the impassioned appeals of Mr. Lloyd George?... who are being taught from childhood to think of war as a glorious exercise and death in battle as the noblest fate of a man?

There is a nation (Germany) in the grip of a group of ruthless men... preaching a gospel of intolerance and racial pride.

In that country, all pacifist speeches, all morbid war books are forbidden, or suppressed, and their authors rigorously imprisoned. From their new table of commandments, they have omitted...

Thou Shalt Not Kill.

Women and children, the weak and frail, the pacifist and the jingo, the warrior and the civilian, the front-line trenches and the cottage home... ALL lie in equal and impartial peril.

Orada has come back, the most brutish methods of ancient Barbarism... namely, the possibility of compelling the submission of races by terrorizing and torturing their civil population.

And, worst of all... the more civilized a country is, the larger and splendid its cities, the more intricate the structure of its social and economic life, the more it is vulnerable... the more it is at the mercy of those who may make it their prey...”

TRACK 11 (12 -13) is IN THE STARS

This is an original work, composed as if it were written and sung from from the perspective of a Military Wife. It is sung in the character of Mrs. Nina Bañegas. Since Lorenzo Bañegas was the only one to compose a *Corrido* about Bataan, I thought it would be interesting to hear the story from the Wife’s point-of-view, broadcast from the Rainbow Room in the 1940s.

(Announcer) Live from the Rainbow Room at Rockefeller Center!”
Swing Band to... Piano run intro, to...
Announcer with “Applause” sign (as if in a studio)
Announcer Introduces the character of Mrs. Nina Bañegas who sings:

(Song) Then comes the night
The stars shed their Light
The sun is done...
I wait for you, my only Love, my Heart and Soul...
I need to know if you're still here
And looking up
Into the Stars that light the darkness

Stay alive and remember
You are not alone

Another day
You've made it through
When comes the night
And the sight of Love
Fills the sky with something just for us to share
Though worlds apart and days away
Know that I Love you...
Yes, I Love you...

TRACK 14: TIMESTORM 1:

(Music only) Some of the photos in this sequence are from a POW-made pin-hole camera... so that “this would never be forgotten.” The Man in the center was an Indian soldier in the British Army. He died within 24 hours of this photo.



TRACK 15: PRE-RECORDED Speeches, Radio Broadcasts

Illustrating the great divergence of perspective... and the long lapses of Time.

FDR: “Sincere and faithful men and women who are asking themselves this Christmas, How CAN we light our trees? How CAN we give our gifts? How can we meet and worship with love, with uplifted spirits and hearts... in a world at war, a world of suffering and fighting and death?”

(overlaps)

Bell Bottom Trousers

(Traditional - As sung by Oscar Brand. This song was mentioned by several Bataan Veterans.)

It’s a chicken. It’s a crow. It’s a buzzard. Run for your lives, it’s a Lola!

Oh... Once there was a little girl who lived next to me
And she loved a sailor boy, I was only three
Now I’m on the battleship in my sailor suit
Just a great big sailor man, but I’m just as cute

Bell bottom trousers, coat of navy blue
She loves her sailor and he loves her too
I’m her patsy of the poop-deck, coat of navy blue
She’s my little anchor, I’m her tanker too...

(overlaps)

Angels... come to paint the desert nightly...
When the moon is beaming brightly...
Along the Santa Fe Trail...

(overlaps)

Getting Sentimental Over You

by Tommy Dorsey (*Music Only*)

(overlaps)

Zero Hour Broadcast: “Strike up the Band!”

Tokyo Rose: “Hello you fighting orphans of the Pacific. Hi, Stix. This is after-her-weekend Annie back on the air strictly under your own hour ... Reception okay? Well, it better be because this is all request night. And I’ve got a pretty nice segment for my favorite little family...”

(overlaps)

You’ve got to accentuate the positive
Eliminate the negative
Latch on to the affirmative, and
Don’t mess with Mr. “In-between”...

(overlaps)

Oh there may be a shortage of sugar...
of aluminum pots and cups
But there won’t be a shortage of Love
When we love each other so much...

But if they have to ration out rubber
We will get it from the Dutch
When we love each other so much...

(overlaps)

Zero Hour Broadcast: To the Men in the Pacific.

Tokyo Rose: “Greetings everybody. This is your number one enemy, and your favorite playmate, Orphan Anne of Radio Tokyo. A little sunbeam... We’re ready again for “this is a song (**assault**) on your morale.” Seventy-five minutes of music and news for our friends... I mean our enemies in the South Pacific...”

Announcer: “And then we’ll get onto the Music. **(1940 and 1941 are now spoken of in the past-tense...)** “These are the familiar times that were part of your landscape back in those years of 1940 and 1941 and when you hear them again, perhaps you can remember one or two of the little things that used to make Life worth living back in those days...”

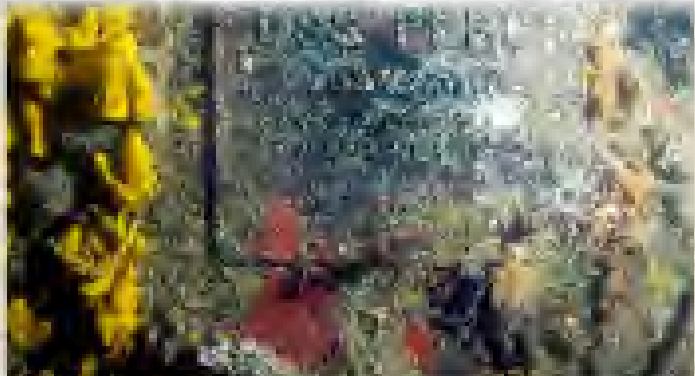
I am an American 17 May 1942: “Attention Mr. and Mrs. United States. All over the nation today, Americans celebrated I AM AN AMERICAN Day. Lest their children forget... American parents today are reminding them of their heritage. Corregidor has fallen, but so did the Alamo. MacArthur retreated, but so did General George Washington. And north of Bataan some day, an American Flag will again be raised on the very spot where Colin Kelly died.” **(This foretells the outcome of this musical work.)**

(overlaps)

MY FILIPINO BABY (Billy Cox and Clarke Van Ness):

In addition to its meaning to all Survivors, it also serves to commemorate Turk Turner who sailed on the USS Perch. His submarine out of Manila was depth charged for days, and then scuttled before its crew was captured in 1942.

When the warships left Manila
Sailing proudly o’er the sea,
All the sailor’s hearts were
filled with fond regret
Looking backward to this island
Where they spent such
happy hours, happy hours
Making love to every
pretty girl they met.



COURTESY OF KEVIN DENLAY
Divers came across what they believe is the USS Perch, scuttled in 1942 in the Java Sea, under a layer of more than a half-century of marine growth. Shown is the submarine's plaque, which reads "USS PERCH SUBMARINE." [CLICK FOR LARGER](#)



Sunken WWII sub
found by
accident near
Java

The USS Perch was scuttled in 1942
after being attacked

BOB HOPE SHOW: “Somewhere in the South Pacific”

Announcer: “From somewhere in the South Pacific we present the Bob Hope Show!”

Bob Hope passed away while this very section was being written into BEYOND COURAGE. Many such stories of “SYNC” surround the creation of, and the recording of this work. The Bob Hope Show is here for two reasons. It may have been heard on a makeshift prison radio, but in any event... it was most definitely missed by the POWs.

BOB HOPE: “How do you do ladies and gentlemen? This is Bob mosquito network Hope, backing you boys from Guam, Tinian and Spam for making the japs take it on the lamb. Yes, sir, isn’t it wonderful what you can do on Spam? Huh? Well, here we are on this beautiful, romantic, South Pacific Island. Boy, aren’t these islands pretty? Wait till I see that Dorothy Lamour. What a lie! ...”

(overlaps)

Auld Lang Syne: version 1: OLDER Version.

(overlaps)

Iva Toguri signs on as “Orphan Ann” at approx. 18:05 Japan Standard Time, Monday 14 August 1944, during her “Music for You” segment of Radio Tokyo’s “The Zero Hour”, broadcast for consumption by the American & Allied “wandering boneheads of the Pacific islands”. “Boneheads” was Australian slang approximate in meaning to the English and American “dogface”, which is why the show’s Australian forced-labor producer, POW Major Charles Cousens, made this phrase an integral part of the show. It was often mispronounced by Iva under the very ears of the Japanese Army as “BOONheads”. Iva concludes her show with this sign-off and segue to her Closing Theme, “Goodbye Now”, on her August 14, 1944 “Zero Hour” broadcast .

Tokyo Rose: “Thank you, thank you, thank you. That’s all for now, enemies, but there’ll be more of the same tomorrow night. Until then, this is Orphan Anne, your number one enemy reminding you GIs always to be good. Goodbye now...”

Auld Lang Syne: version 2: Three Years later.

The different back-to-back arrangements of *Auld Lang Syne* serve to illustrate the Lapse of Time, specifically, a Time Compression of 3 and 1/2 years.)

(overlaps)

“Baby... won’t you please come home? I need your loving...”

(overlaps)

INTERMEZZO from Cavalliera Rusticana.

This recording is overlapped with a closing statement from Lorenzo Bañegas. His words, recorded to cassette tape and given to me by his Wife for inclusion in this work, establishes the longing for Home. It portrays the great Faith that is *Beyond Courage*. In her book of the same title, Dorothy Cave talks about how *Intermezzo* was played on the camp-constructed violin. For this reason, I have also composed a *Concerto for Violin* which appears on the *STORMWORKS Chapter 5:8 Album: Writings on the Wall*.

However, there is much more. As if these connections were not enough, I suggest also reading *THAT WE MIGHT LIVE* by Grace C. Nash. I had met Grace AFTER writing *Beyond Courage* and the *Concerto for Violin*. Grace and her family were interned by the Japanese for 3 and 1/2 years. Her 3rd child was born in captivity. Grace was a Violinist and talks about how playing *Intermezzo* saved her life. More? Her Grandson-in-law served as **Captain of the USS BATAAN**.

Lorenzo Banegas: “I don’t know if the Japanese or the Filipinos who gave them the materials, the wood to make that guitar, ‘cause they even make a Violin and that Violin was VERY beautiful, you know? ‘Cause I think they whittled it down. I don’t know how in the heck they did it, the dirty things.... Oh gosh it was like hell, you know when Americans would attack the ships at night. (The Hell Ships). Oh God, it was like hell seeing those explosions and everything... and I myself, gave myself to God, you know? I got a hold of one of those big beams in the hold and I just gave myself to God... I said, God if it’s your will for me to die, I’ll die. If it’s your will for me to live, I’ll live... and I just took a hold of that beam... and I felt so safe you know?”

TRACK 16: From the ANGELS...

This Music is inspired by the story of Jack Aldrich, and his final days as a slave-laborer in Japan. These are the last sounds we will hear before the full chorus joins and takes us to the conclusion of the piece... a place Beyond Courage, Beyond History... and into Freedom.

BEYOND COURAGE

Lyrics by © Stephen Melillo IGNA 11 September 2003

There's a price for Freedom
Always was and will be so. (Always will be so...)

First in the Fight and Last to return to Home, (Home, Sweet Home...)
We marched for Souls not yet born...

We have paid for Freedom
With the Blood of Friends now gone.

Beyond Courage we've marched,
Living and Trying, Giving and Dying

Beyond Courage we've lived (God Bless America...)
Agony became the Stars...

This, the price of Freedom
We'd pay again,
Just remember the cost and
Live with a grateful Heart... Heart!

Beyond Courage we've marched!
Heroes no, just simple Men

Beyond Courage we've marched!
Beating for Heaven
The Hell Heaven Sent us,
Gave us the Chance to Beat.

Beyond Courage!
Beyond Courage!
Beyond Courage!

We have Given
Paid for
(measure 911) With our blood, our battered Souls
Our Pain, Our Hope
Our Dream, Our Prayer for
Freedom!

(US Flag is hoisted, replacing White Flag...)

Freedom! Freedom!
Freedom!
For Our Freedom!
Freedom!

After THAT WE MIGHT LIVE:

**...at this moment
in the live concert version,
our Veterans are asked to
“stand for a special encore,
and if so moved, join in
the singing when the
full chorus comes in.”**

**The “Surprise” in a live concert version is the
unannounced playing of the newly arranged,
GOD BLESS AMERICA.**

**This song was and is very important to the Defenders of Bataan & Corregidor
for reasons best left to your personal study and investigations
via websites and numerous books on the subject.**

After GOD BLESS AMERICA, and before STAR!:

**...at this point in the live concert
version, our Veterans are asked
to come forward, and allow the
audience to show their
appreciation.**

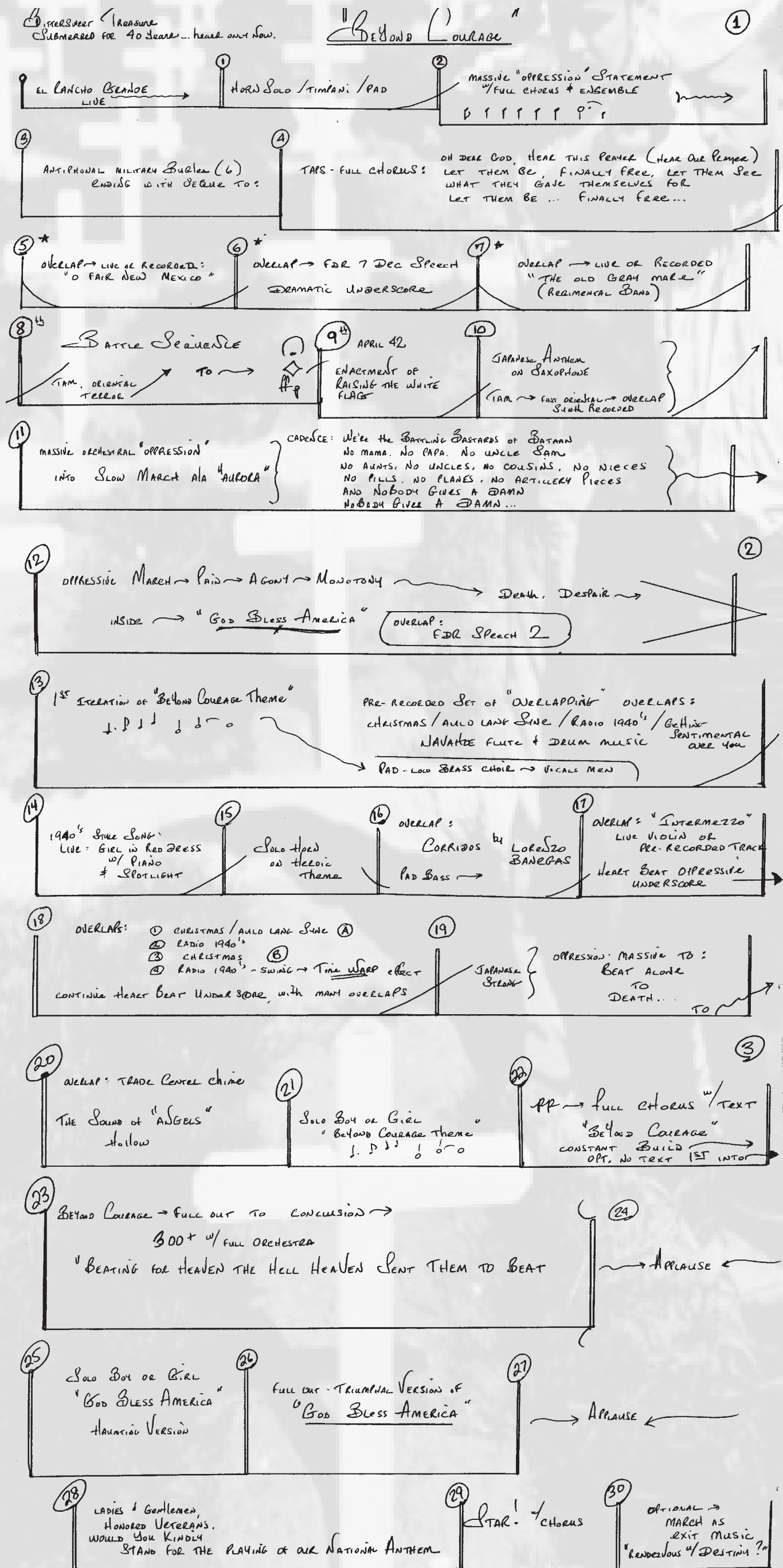
There is no time limit.

**The applause may continue for as long
as people can physically clap and cheer.**

STAR!, The National Anthem of the United States of America:

**...and this begins a new practice, that of no longer beginning a special event with the
Anthem, but rather ending it that way. When we leave and once again resume our normal
routine, our last thought should be a reminder of what so many had fought and died
for. This is how the piece began, with Lorenzo Bañegas speaking about the Flag and
Freedom.**

This was my first sketch of **BEYOND COURAGE**. Oddly enough, I was in Rye, NY, for a wedding. I was born in Rye. The reception was being held at the "WAINWRIGHT House." I hadn't made the connection, until I found a library replete with books on Bataan & Corregidor. Yes, it was the home of General Wainwright who surrendered American forces to the Japanese on 9 April 1942. As the workings of God and SYNC would have it, I actually played the **THEME from BEYOND COURAGE**... on *his* piano.





TICKET G2



A musical tribute

Closing Thoughts...

Each 1st Wednesday, I have had the immeasurable privilege of enjoying breakfast with those who **define** Heroism and Humility.

From left to right we see: **DAVID TOPPING**, Bataan Survivor, through the march, hell ships and to slave labor in Japan, **JACK MATTHEWS**, Bataan Survivor, and also survivor of the longest “hell ship” ordeal... 69 days in a damaged ship, **DAME MARY SIGILLO BARRACO**, knighted by Belgium for her work smuggling Jews away from the Nazis and herself an ex-POW, **CHARLES DOWDY**, Bataan Survivor, through the march, hell ships and to Japan, **TURK TURNER**, ex-POW, captured from the *USS Perch* after saving his Captain’s life, **STANLEY WOODY**, ex-POW, captured from the *USS Houston* and one of only 249 Americans to work on the Kwai River Rail System, **SAM RING**, 6th Army Ranger, who rescued his own Father along with 500 POWs during the Great Raid at Cabanatuan.

Yes... these are *amazing* Souls, and there are many more such Heroes with whom I have had the great honour of being an adopted Son and devout listener. The greatest blessing of all has been having *my* kids sit on their laps and get to know them.

After the premiere of **BEYOND COURAGE** on 04.04.04, **Jack Aldrich** removed the pin of the regiment from his lapel, and placing it on mine saying, *“From this day forward, you are my Grandson.”*

Much to live up to. Feeling that some stone was still unturned, a great effort, only partially revealed in the form of over **200 pages of translated email** between myself and **Colonel Junichiro Eguchi** of the *Japanese Ministry of Defense*, led to having **THIS** work recorded by 143 Musicians of the Japanese Military. *Yes, you read that correctly.* Albeit only in Music... and given it was only the language of Music that all of us had to work with... this group of Japanese Musicians made an historic and worthy effort to extend the olive branch of contrition and friendship. Their efforts comprise the first Album, **Chapters 5:8**, to be released outside of Japan. This *truly* epic work, recorded by the Japanese Military, was nominated for a *Pulitzer Prize in Music*.

Finally... *Beyond* **BEYOND COURAGE**, also called **Kakehashi: THAT WE MIGHT LIVE** on the Chapter 5:8 album, is a *sequel* entitled, **LAST WORLD STANDING**. This 33-Minute work was premiered in Austria’s *Brucknerhaus* and received an 18-minute standing ovation. **LAST WORLD STANDING** is once again inspired by the Souls of Bataan & Corregidor, and is dedicated to *all* Defenders of Freedom.

To learn more about **BEYOND COURAGE**, read the articles, reviews, see links and more, and to learn more about **LAST WORLD STANDING**, please visit the **STORMSite** at **STORMWORLD.COM**.

Godspeed! Stephen Melillo, Composer

A musical tribute

Closing Texts:**Sam Ring, 6th Army Ranger
WWII, Korea, Vietnam**

“The Raid is one story.
There are many others...
I would fight right now
for this country, and for
freedom... if they’d let me.”

Marion “Turk” Turner, USS Perch

“It’s hard to kill a man
if he don’t want to die.
My life just keeps gettin’
better and better.”

Norman “Jack” Matthews
US Army Air Corps/Infantry
On Hell-Ship for 69 days...
His brother, Edward is “still there”...

“I think I’m the luckiest person alive.
It doesn’t take much to satisfy any of us.”

David “Top” Topping, 27th Bomb Group

“All the ‘good ones’, the real Heroes,
they’re still over there...”

Stanley Woody, USS Houston
Bridge on the Kwai River

“I fought for Freedom,
and I would do it again.”
“After I read the book they did on us,
that’s when I got scared.”

Dame Mary Sigillo Barraco
Knighted by Belgium
Resistance Fighter
and ex-POW Belgium

“It is only when we lose our Freedom
we appreciate its value.
I wrote these words on the wall
of my cell in 1943, while I was held
as a political prisoner, by the Nazis during WWII.
Let us never forget.”

Charles Dowdy, USS Arizona, USS Lion
Navy Diver, Defender of Bataan & Corregidor

Charlie passed away during
the making of this tribute.
He is joined by Veterans of WWII,
leaving us at the rate of 1000 per day.

**Special Features Section:**

Some closing thoughts from our Veterans.

Final Scroll before the list of names:

At the World War II Memorial
in Washington, DC,
4048 Gold Stars,
stare back at us from
a curving gray wall.

These Stars represent the
“too-many-to-be-named”
408,306 Americans who died
or were missing in action
during World War II. There names are however,
printed in a quickly scrolling video
in the DVD version. **“Here now,
so we might never forget,
are the names of the 408,306.”**

To see these names with greater clarity,
please visit *The National Archives* online,
and read the names of the many
who gave so much...

That We Might Live.

Take this number, **408,306**,
and multiply it **147** times.

That is the number of people
across the world, who were killed in
World War II.

Be sure to Listen/See the sequel to BEYOND COURAGE,
Kakehashi: THAT WE MIGHT LIVE...
learn more at stormworld.com

THE DAY THAT MUSIC DIED...
from LAST WORLD STANDING
Musical Haiku #25, Song #49, from Opus #935
Sung in the voice of a Boy Tenor in the character of a Veteran Spirit...
Words & Music by © STEPHEN MELILLO IGNA 11 November 2005, Veteran's Day

In the meadow, always green, I wander
Searching for my Life
It was lost on foreign soil far from home, my child and wife
As I think about the price
And I visit all that pain
I would give my Life and
Pay that price again...
Again
If you see the cost
of the Lives all lost
And we Pray that War is no more...
No more...

Instrumental

No more Pipes to call us
Drums to stir us
Hymns to say Good-bye
No more marches, taps or dirges
On the Day that
Music died...

Hear my Prayer, (this song) oh Lord
Child and Wife
Let my Life not have been
Lost in vain
In vain

No more War... never... never... Again

LAST WORLD STANDING

THE HEROES OF PEACE

STEPHEN MELILLO, COMPOSER

RECORDINGS & BOOKS BY STEPHEN MELILLO / STORMWORKS

