

## Kakehashi: That We Might Live: Then. Now. Always. A Documentary in Music

Dear Listener, there is no way around it. There is **much** to this. The story of the POWs is a library unto itself, and the making of this work is an extended part of that history. Please remember to go to **stormworld.com**. Under "Resources," you will find "**Digital Libretti**". Here you can download your important companion Libretto and other materials in PDF.

**Kakehashi: That We Might Live** is a Documentary in Music honoring the POWs of WWII in the Pacific. Though this work is specific to and inspired by the **Valiant Souls of Bataan and Corregidor**, it also honors **ALL** Veterans and Active Duty who served and continue to serve in the cause of Freedom. This historically accurate Musical work is made complete by incorporating authentic radio and musical clips from WWII; excerpts and lyrics chosen by the ex-POWs and pertinent to the events of Bataan and Corregidor during the **3 years, 8 months and 25 days** where **31,095** Souls were sacrificed.

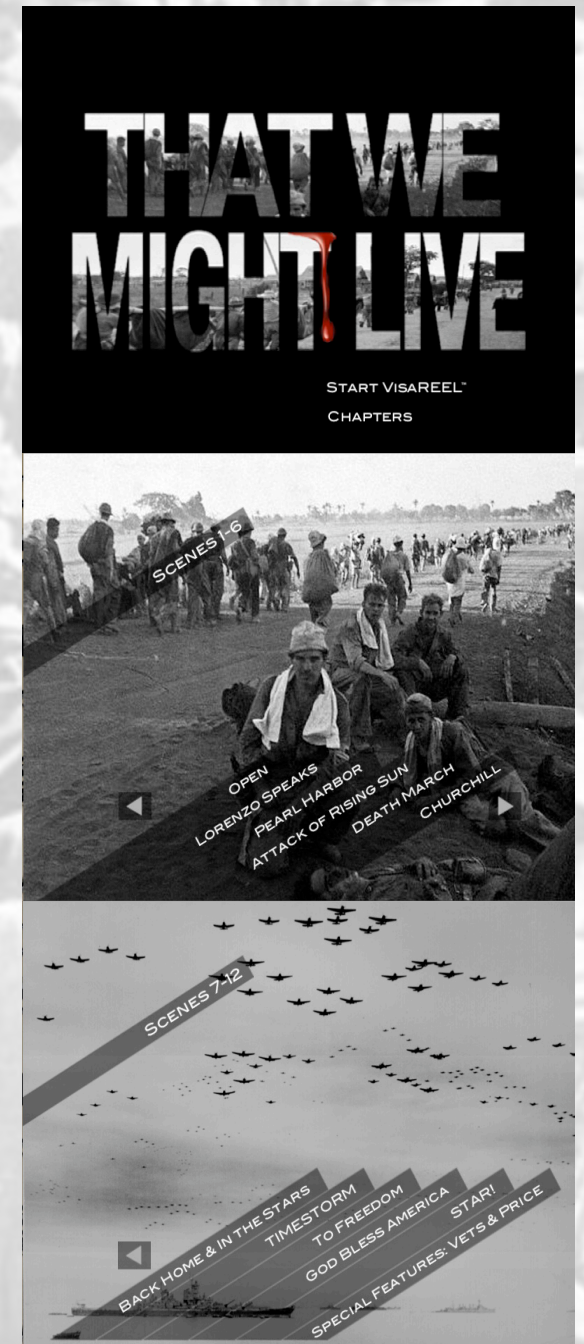
The Struggle and Sacrifice, surrendered, survived, and not-survived by the Souls of Bataan and Corregidor inspired this Music. The Music was composed for an ensemble of 143 world-class *Japanese* military instrumentalists and 300 Chorus from *Shenandoah* and *Old Dominion* Universities, Virginia. It was recorded first by *The Central Band of Japan Air Self Defense Force* for the **STORMWORKS Chapters 5:8 CD Set: WRITINGS on the WALL**, and then later by multi-national ensembles around the world committed to the same purpose of tribute.

In 2007-2008, **Kakehashi: That We Might Live** evolved into its current "**visually scored**" form. When a traditional documentary is created, film and pictures are compiled, edited, and produced to tell a story. Narration is written, recorded, and placed into the film. Music is scored to accompany the film.

**Kakehashi: That We Might Live** embarks on a new artistic approach called **VisaREEL™**. In this process, films and pictures are researched, compiled, and then scored to the **Music**, conveying **visually** the context and significance of what the listener experiences Musically.

When viewing this Documentary IN Music, there is no narration or sound emanating from the film clips. **All** film and picture has been placed to the Music, serving the purpose of transporting the listener/viewer back to a place and Time, that as a Nation, we must never forget. As a small example, when you watch the Temple Bell being struck from the WWII film clip, what we "**hear**" is the striking of a piece of **I-beam** from the Trade Center of 11 September 2001.

Enjoy. **Remember.** Thank You and Godspeed! Stephen Melillo





Months before my 18th birthday, with the Vietnam War coming to a close, I often envisioned boys my age wounded and killed on foreign soil. These sorrows and introspections resurfaced when I met Survivors of Bataan and Corregidor in 1998 and then every year after, and

eventually *every 1st Wednesday since then*. The desire to create something *meaningful* in their behalf emerged as a large scale dramatic/Musical composition in 2002-2003. It was later recorded in Japan in 2005, and then again across the world by some of its finest ensembles during 2006 and 2007 in a multinational effort to honour those who served.

After a life-changing premiere, there was still some “*stone left unturned*.” The challenge was to take a *pre-existing* concert-work, *pre-existing* 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 and the Legacy of Heroes.

Investing in the needed software, 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* of what I was seeing... ***lest we forget***. I later learned that I had found images heretofore ***never*** found by POW Research Experts. ***Special people, like Roger Mansell, were endlessly gracious with their resources and support. Indeed... we all wanted the same thing!... to HONOUR The Souls of Bataan & Corregidor.***

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 seeing a motion picture.

***However:*** The sequel, **LAST WORLD STANDING** was premiered in Linz, Austria's Brucknerhaus in 2006. In this concert work, thousands of National Archive

photos were projected with the Music. Because of the innovative way in which the Music and picture had been composed at inception and summarily synchronized, the pictures took on the “***new-to-media***” 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™***. The overall concept I have called ***VisaREEL™***. With that experience began the evolution of ***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 then 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 these new forms and resultant work.

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

On behalf of Veterans and their families, thank you for your Time. We will always have ***them*** to thank for our Freedom. They gave SO much... ***that we might live***.

Godspeed! Stephen Melillo

**The Duration of this work is 1:33:13, including the Special Features Section: “Veterans Speak”, and “Here We Mark the Price for Freedom”**

**Please download the Libretto at [stormworld.com](http://stormworld.com).**



I mentioned making this DVD in 2007. Here are some things to know.

**1. This work won several awards:**

- Three Telly Awards in Biography, History & Music in 2009.
- Gold AVA Award in 2009.
- Pulitzer Prize in Music Nomination 2009.

**But** far more importantly, after it's premiere at the *American Defenders of Bataan & Corregidor* Reunion in Kentucky, 2007, a Son of a deceased ex-POW asked for 17 copies of the DVD. They were sent to Congress. After 62 years of having been forgotten, ex-POWS were awarded **Bronze Stars** and **Purple Hearts**, some posthumously. I can think of no greater Purpose for Music.

**2. When I made this DVD:**

I had purchased software that no longer functions on any modern computer. Worse, the ORIGINAL Hard Drive with all of the "Assets", the 170 minutes of copyright-purchased Audio, the 40 hours of Video and Photos, crashed. **All of it was gone.**

On 21 APR 2023, we rendered a Live Concert Version on the Navy Base at Little Creek.

I needed footage from the DVD. I never discarded that old hard drive. After a quick Prayer, I tried to open the previously crashed drive. Hope. Prayer. For **just** long enough to copy the contents of the crashed HARD Drive, it opened! **After the copy... it was gone again.**

With the 2007 assets retrieved, I will one day make a NEW version of this DVD. Here is why. When I made the DVD in your possession, I had no idea of how to create "Broadcast Quality" Video, which is why, in spite of having won all those awards, this important, always Timely work was never broadcast on stations like PBS or the History Channel.

**IF** I resurrect this work, and **IF** I make a new DVD, I will offer the NEW version of **Kakehashi: THAT WE MIGHT LIVE** on the **STORMSite** (stormworld.com). If you would like to receive this new copy, just let me know. I will only ask you to pay for the shipping. Of course, this project is still a long way off. I am constantly creating New Music, which hopefully you'll want to discover. Much can be explored at **stormworld.com/tracks**.

Thank you so much for helping everyone to **REMEMBER** these Special Souls who gave SO much that we might live.



