

A SOLDIER'S STORY
WORLD WAR II LETTERS

This script is based on actual WWII letters researched by students in Wasatch Elementary's 6th grade class.

SCENE 1:

IN THE MOOD

Show opens with everyone off stage. Music begins and the cast begins to filter in and start the dance number.

SCENE 2:

BETHANIE:

Jan. 26, 1941

SYDNEY:

Dearest Folks, We are taking off tomorrow morning on a secret mission. I hope to be able to bring my ship through so that I can be of some help in saving the lives of my friends.

AUDREY:

If I get through you won't get this, for this will be mailed after I've gone. Please don't let my going change your life too much. I know that I'm the only son. Remember that I did try to make a success of myself and make you two feel proud of me.

JAMIE:

About my ship - It's really beautiful. My name is painted on the left hand side of

the cowlings. My chief has taught me plenty on how to take care of it. I thought I knew something about air planes before I came here, but I really found out how dumb I was.

JORDAN:

My foot locker will be home before this will, so if you haven't opened it before this gets there go ahead and dispose of the clothing in any way you see fit. Only one thing- I want Dad to have my camera.

RACHEL:

Mother, please take it easy. You and Dad deserve so much. You two really made me appreciate a good home- If everyone had the swell parents and good home that I have had there would be nothing like this happening. Pray for me and God bless you. Your loving son, George Jr.

SCENE 3:

BOOGIE WOOGIE BUGLE BOY

SAGE, BEA, AND MADISON:

He was a famous trumpet man from out Chicago way.
He had a boogie style that no one else could play.
He was the top man at his craft,
but then his number came up and he was gone with the draft.
He's in the army now. He's blowin' reveille.
He's the boogie woogie bugle boy of company B.

They made him blow a bugle for his Uncle Sam.
It really brought him down because he could not jam.
The captain seemed to understand,

because the next day the cap' went out and drafted the band.
And now the company jumps when he plays reveille.
He's the boogie woogie bugle boy of company B.

A root, a toot, a toodlie-a-da-toot.
He blows it eight to the bar in boogie rhythm.
He can't blow a note unless a bass and guitar is playin' with him.
And the company jumps when he plays reveille.
He's the boogie woogie bugle boy of company B.

SCENE 4:

BETHANIE:

Sunday, August 27

KALEB:

Dear Jenny, Today is the first time I have had to sit down and write some letters.
I know how anxious everyone at home must be about me since I am now in
combat.

MALAVIKA:

I am allowed to write of my own personal combat experiences and I can say that
I have been fortunate so far. War is like something you cannot imagine. I had no
idea what it was about and still don't.

REILLY:

The day I landed on the beach a few German shells came screaming in and one
hit about 20 ft away from me. I was well protected because I still was on the
boat but it sure scared the hell out of me and I never sweated so much in my

life. I hope I never get that close to one again.

CHEYANNE:

As you know I am with the Service Company of our battalion and my job is to find out where the supplies are located and get them for the battalion. It's kind of risky when you go through an area where German shells are falling. While driving in a vehicle -the only thing to do is keep moving.

PETER:

There are things I have seen here that I will never forget as long as I live. They are the things I finally feel we are fighting for. The French are wonderful people. I admire them a great deal. When you see the cheering throngs lining the streets of every village, town, and city you realize that the faces of these people tell you what this war is all about.

TATYANA:

For four years they have waited patiently and with hope for liberation. They haven't smiled and keep their eyes on the ground where they walked. When we enter their towns they smile for the first time and they now walk with their heads up. They shower us with flowers, fruits and tomatoes. They yell Viva La American.

ALEX:

Don't show this letter to Shirley or Mom because I don't want them to know about my combat experiences. I hope that this letter finds you all well and fine at home. Take care of yourself and write me a letter. Your brother, Eric

SCENE 5:

DON'T SIT UNDER THE APPLE TREE

DANCERS:

ETHAN AND RACHEL,

JOHNNY AND MEG,

PATRICK AND ERIN,

KALEB AND BETHANIE

Don't sit under the apple tree with anyone else but me,
Anyone else but me, anyone else but me. No, no, no!
Don't sit under the apple tree with anyone else but me,
'Till I come marching home.

Don't go walking down lovers' lane with anyone else but me,
Anyone else but me, anyone else but me. No, no, no!
Don't go walking down lovers' lane with anyone else but me,
'Till I come marching home.

I just got word from a guy who heard
From the guy next door to me,
The girl he met just loves to pet and it fits you to a "T".
So, don't sit under the apple tree with anyone else but me,
'Till I come marching home.

SCENE 6:

BETHANIE:

May 2, 1945

ERIN:

Dearest Mom and Lou, A year ago today I was sweating out shells on Anzio

Beachhead ; today I am sitting in Hitler's luxuriously furnished apartment in Munich writing a few lines home. What a contrast. A still greater contrast is that between his quarters here and the living hell of DACHAU Concentration Camp only 10 miles from here. I had the misfortune of seeing the camp yesterday and I still find it hard to believe what my eyes told me.

JOHNNY:

A railroad runs alongside the camp and as we walked toward the box cars on the track I thought of some of the stories I previously had read about DACHAU and was glad of the chance to see for myself just to prove once and for all that what I had heard was true. Nothing has ever stirred me as much as this.

EMMA:

The first box car I came to had about 30 what were once humans in it. All were just bone with a layer of skin over them. Most of the eyes were open and had an undescrivable look about them. Twenty to thirty other box cars were the same. Bodies on top of each other no telling how many. No identification as far as I could see.

HARTMAN:

Filthy barracks suitable for about 200 persons held 1500. 160,000 persons were originally in the camp and 32,000 were alive (or almost alive) when we arrived.

MEG:

There is a gas chamber and furnace room in one barrack.; Two rooms were full of bodies waiting to be cremated. In one room they were all nude -in the other they had prison clothes on. As filthy as dirt itself.

PATRICK:

How can people do things like that? I never believed they could until now. Well
enough for now- Miss you all very much. Your son, Horace

SCENE 7:

SWINGING ON A STAR

SINGERS: PATRICK, JORDAN, HARTMAN, MADDIE, SAIGE, and BEA

Would you like to swing on a star
Carry moonbeams home in a jar
And be better off than you are
Or would you rather be a mule?

HARTMAN:

A mule is an animal with long funny ears
Kicks up at anything he hears
His back is brawny and his brain is weak
He's just plain stupid with a stubborn streak
And by the way, if you hate to go to school
You may grow up to be a mule

ALL:

Or would you like to swing on a star
Carry moonbeams home in a jar
And be better off than you are
Or would you rather be a pig?

JORDAN:

A pig is an animal with dirt on his face
His shoes are a terrible disgrace
He ain't got no manners when he eats his food
He's fat and lazy and extremely rude

But if you don't care a feather or a fig
You may grow up to be a pig

ALL:

Or would you like to swing on a star
Carry moonbeams home in a jar
And be better off than you are
Or would you rather be a fish?

PATRICK:

A fish won't do anything, but swim in a brook
He can't write his name or read a book
And to fool the people is his only thought
And though he's slippery, he still gets caught
But then if that sort of life is what you wish
You may grow up to be a fish

ALL:

And all the monkeys aren't in the zoo
Every day you meet quite a few
So you see it's all up to you
You can be better than you are
You could be swingin' on a star

SCENE 8:

BETHANIE:

May 15, 1945

AVVY:

My Darling, I hope, and feel almost sure, that I shall get home before this letter

does, but thought I'd better write anyway in case of any delay. I don't know if any of my letters from prison reached you.

ETHAN:

After I was wounded the Germans amputated my right foot. It was practically off anyway. After you get over the initial shock you will come to realize that it is of very little importance with the artificial limbs they give you now. My morale is very very high, I assure you.

ADALINA:

I read, here, of a pilot now playing major league baseball with a wooden leg, so judge for yourself. I shall have to have another operation on the leg when I get home, but that is normal. So cheer up and don't worry about me. I'm alive and very much kicking.

Love, Bill

SCENE 9:

I'LL BE SEEING YOU

Ill be seeing you;
In all the old, familiar places;
That this heart of mine embraces;
All day through.

In that small cafe;
The park across the way;
The childrens carousel;
The chestnut tree;
The wishing well.

Ill be seeing you;

In every lovely, summers day;
And everything thats bright and gay;
Ill always think of you that way;
Ill find you in the morning sun;
And when the night is new;
Ill be looking at the moon;
But Ill be seeing you.