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HISTORY

OF THE

ARMY AIR CORPS SONG

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AAF Historical Office  
Headquarters, Army Air Forces  
May 1946

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AF Historical Office  
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## FOREWORD

In any military organization, morale is of primary significance. To help maintain the morale of a fighting force, the development of slogans and traditions which may be expressed enthusiastically in song and story is and should be encouraged. As a young organization, the Army Air Corps had few traditions, and the songs its flyers could call their own were not such as to attract public attention. Traditions can scarcely be manufactured, but the search for a song which would embody the spirit of the Army flyers in memorable form became the goal of a small group of farsighted and energetic people in the 1930's. Haphazard efforts gave way in 1938 to an organized campaign, first, to find an appropriate song, and, second, to popularize that song.

The present study, based largely on an informal "History of the Official Army Air Corps Song" by Mildred A. Yount, deals with the various attempts to find an Air Corps song and also with the campaign to win public recognition of the song which was finally adopted, Robert Crawford's "The Army Air Corps."

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The present study, based largely on an informal "History of the Official Army Air Corps Song" by Mildred A. Young, deals with the various attempts to find an Air Corps song and also with the campaign to win public recognition of the song which was finally adopted, Robert Crawford's "The Army Air Corps."

History of the Army Air Corps Song

History of the Army Air Corps

## HISTORY OF THE ARMY AIR CORPS SONG

The air arm of the Army had been in existence for 32 years when it adopted an official song in the autumn of 1939. Not that it had been unconcerned about finding a song long before that date. But the Artillery had its ringing "Caissons Go Rolling Along"; the Navy its "Anchors Aweigh"; the Marine Corps its moving hymn, "From the Halls of Montezuma"—all of them stirring songs that had caught on with the public and which the public had come to identify with the several services. And the Air Corps was seeking a song the music and lyric of which would bid fair to rank with other service songs.

The years of waiting and searching were well spent. On 19 August 1939, "The Army Air Corps," popularly known as "The Air Corps Song," was officially adopted.<sup>1</sup> An index to the growth of the popularity of the song may be found in the fact that three years later, in August 1942, it ranked eighth in popularity of all songs according to Variety, the New York journal of show business.<sup>2</sup> It was, moreover, one of the 15 national best sheet-music sellers, and it was known and sung throughout the world.

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1. The announcement of the decision was made on 2 September 1939, but the approval of General Arnold had been given on 19 August. Memo for Chief, Information Div. by Col. Ira Eaker, 9 Aug. 1939; Gen. H. H. Arnold to Bernarr Macfadden, 28 Aug. 1939. Appendix I, this study, includes words and score of "The Army Air Corps."
  2. At this time there was a move to change the title of the song to "The Army Air Corps March." The official title since publication, however, has been "The Army Air Corps."

# HISTORY OF THE ARMY AIR CORPS SONG

The air arm of the Army had been in existence for 32 years when it adopted an official song in the autumn of 1939. Not that it had been unconcerned about finding a song long before that date. But the artillery had its ringing "Garrison's Go Fighting Along"; the Navy its "Anchors Aweigh"; the Marine Corps its marine hymn, "From the Halls of Montezuma";--all of them stirring songs that had caught on with the public and which the public had come to identify with the several services. And the Air Corps was seeking a song, the words and lyrics of which would bid fair to rank with other service songs.

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The first efforts to find a suitable song for the Army's infant air arm were made in 1918 by two persons, each acting on his own initiative. One was a Lt. Earl Carroll--probably the same Earl Carroll who later achieved prominence as producer of the "Vanities." Lieutenant Carroll promised Col. E. M. Watson that he would undertake the composition of such a song; but there is no record of result of any attempts at song writing on Lieutenant Carroll's part.<sup>3</sup> At about the same time, a certain William L. Kenley declared that the air arm "needed high-class music with words somewhat along the lines of the Marseillaise."<sup>4</sup> Apparently no official notice was taken of this suggestion.

The songs which had grown spontaneously out of World War I, as one Air Corps veteran described them, possessed a kind of "whistling in the dark" quality and were "pretty dismal."<sup>5</sup> For example, "The Song of Issoudun," based on the "Dead March from Saul," was sung at the mess hall of the AEF Air Service training center at Issoudun, France, when funeral processions passed by. In one verse, the dead pilot is described as having "spun old Jenny one turn too many." The chorus continued lugubriously:<sup>6</sup>

Ten thousand dollars going to the folks,  
Won't they be delighted, won't they be excited  
Ten thousand dollars going to the folks.

Another song was equally doleful:

Oh Mother hang out your golden star,  
Your son is going up in a Sop  
The winds are weak, the ship's a freak,  
It has a rickety prop.

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3. Memo for Maj. Gen. Oscar Westover by Col. H. H. C. Richards, 7 Dec. 1937, in AAG 007A, Air Corps Song.

4. Ibid.

5. New York Times, 16 April 1939.

6. Ibid. The "Jenny" was the famous JN-4, American trainer. The Sop-with Camel was an English aircraft used by American flyers.

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initiative. One was a Mr. and Mrs. Carroll--probably the same Mrs. Carroll

who later achieved prominence as producer of the "Vandenberg" film.

Carroll produced the film, and it is known that he would undertake the composi-

tion of such a song; but there is no record of result of any attempt

at song writing on Lieutenant Carroll's part. At about the same time,

a certain William L. Kautz decided that the air was "needed high-

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one Mr. Corps veteran described them, possessed a kind of "whistling

in the dark" quality and were "pretty dismal." For example, "The Song

of Isolation," based on the "Dead March from Saul," was sung at the cen-

tial of the 47th Air Service Training Center at Leavenworth, Kansas, when

funeral processions passed by. In one verse, the dead pilot is described

as having "spun off his Jenny and turn too many." The chorus continued

in this way:

Ten thousand dollars going to the police,  
Ten thousand dollars going to the police,  
Ten thousand dollars going to the police,  
Ten thousand dollars going to the police.

Another song was equally dismal:

On Mother Mary, our young soldier star,  
Your son is going up in a hop,  
The winds are weak, the ship's a wreck,  
It has a rocky prop.

3. Memo for Mr. Gen. Gorden Westover by Col. H. H. O. Edwards, V. Sec.

1937, in 1937, Mr. Gorden Westover.

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4. New York Times, 10 April 1937.

5. Ibid. "The Army" was the famous 1937 American film. The top-

6. Ibid. "The Army" was an English aircraft used by American forces.

Songs of this type obviously would not build Air Corps morale. Nor did the half-hearted efforts of those days to compose a new song answer the Air Corps need. An article dealing with this subject in the December 1924 Air Corps News Letter unexpectedly stirred up new interest by the casual observation that a new song would be welcome.<sup>7</sup> A number of newspapers reprinted the item, and responses poured in from all parts of the country.<sup>8</sup> Many of the composers submitting songs evidently expected remuneration for their efforts. In acknowledging receipt of their compositions, the Air Corps was forced to explain the circumstances leading to the newspaper stories. Typical of the replies, which were sent in sufficient number to necessitate a form letter, was that to Miss Jessie Cornwall of Gregory, S. Dak.<sup>9</sup>

The News Letter is a semi-official publication distributed to civilians who care to read it. . . . The purpose of this article was to encourage the Air Corps personnel not only to record for future reference numerous songs and ballads existing overseas during the war, but also to try their hand in composition of new and original ones. It was not intended that there should be anything in the nature of a competition or that any one song should be selected and adopted at this time as the Air Corps Song. The proposition was entirely informal, and there is no possibility of any remuneration to those who submit contributions for consideration.

A move was made to appoint a committee to consider the merits of the songs, but there is no record that such a group was actually established.<sup>10</sup> This widespread interest, although it produced no tangible results, may have influenced the later decision to hold a competition.

Apparently the first composition to be given serious consideration as an official song was "U. S. Air Corps March," composed by Sgt. O. M.

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7. Numerous references to this article are made throughout the correspondence in AAG 007A, Air Corps Song. See, especially, memo for Gen. Westover by Col. Richards, 7 Dec. 1937.
  8. See AAG 007A, Air Corps Song, passim.
  9. Maj. H. R. Harmon to Miss Jessie Cornwall, 29 July 1926, in ibid.
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8. See AAO OOW, Air Corps Song, passim.  
9. Maj. R. E. Hanson to Miss Jessie Cornwall, 29 July 1934, in ibid.  
10. See AAO OOW, Air Corps Song, passim.

Nord of the Army Band. This work was broadcast over radio station WRC of Washington, D. C., in 1926. Representatives of the Office of the Chief of Air Corps were invited to listen and submit comments,<sup>11</sup> but no record of their opinions exists. In November 1927 an Air Corps song was published by Harry J. Jenkins of Holyoke, Mass., and sold by the post exchange of Mitchel Field, N. Y., but it likewise attracted little attention.<sup>12</sup>

By 1930 the need for a stirring popular song comparable to those of the Navy, Artillery, and Marine Corps had become more keenly felt. Having failed to obtain an acceptable song from amateurs, Air Corps officials now turned to professional musicians. Col. W. H. Frank, Assistant Commandant of the Air Corps Tactical School, recommended to Maj. Gen. James E. Fechet, Chief of the Air Corps, that a letter be written to John Philip Sousa requesting him to write a song for the Air Corps.<sup>13</sup>

Now that the bands are being authorized for the Air Corps, do you not think that it would be a good idea if we could get some noted musician to write an Army Air Corps March? I think it would be fine to do this if we can while such men as Sousa and Damrosch are still alive. After a march once had been written by one of them and dedicated to the Air Corps, it would then be possible for us to take the melody and put words to it for singing; all of which would tend to help boost morale in accordance with well known mass psychology.

A suggested letter to Sousa was enclosed. This proposal was submitted by General Fechet to F. Trubee Davison, Assistant Secretary of War.<sup>14</sup>

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11. Memo for Exec. by Maj. H. R. Harmon, 18 Aug. 1926, in ibid.

12. Harry J. Jenkins to Sen. David I. Walsh, 4 Sep. 1926; Lt. Corley P. McDarment to Jenkins, n. d.; Sen. Walsh to Maj. Gen. Lettz Wahl, 18 Nov. 1927; and 1st ind. by Maj. Delos C. Emmons on Walsh letter. All in ibid.

13. Maj. W. H. Frank to Gen. James E. Fechet, 18 Jan. 1930, in ibid.

14. Memo for F. Trubee Davison by Gen. Fechet, 15 Jan. 1930, in ibid.



Although Davison promised to do what he could "to interest a composer,"<sup>15</sup> nothing happened.

Three years later, in August 1933, a march written by M. H. Stevens of Washington, D. C., and dedicated to the Air Corps was broadcast over radio station WMAL of Washington. Air Corps officers throughout the country were urged to listen to the broadcast and to comment on the song, but the reaction was predominantly unfavorable.<sup>16</sup>

At about the same time the efforts to procure the services of a professional musician were renewed. Lawrence Tibbett was asked to broadcast a song dedicated to the Air Corps. As Maj. Gen. B. D. Foulois, by then Chief of the Air Corps, explained to Mr. Tibbett:<sup>17</sup>

It has occurred to our Corps, which is naturally desirous of creating a strong, healthy public sentiment for an Air Defense, commensurate with the nation's resources and conditions, that a song or march dedicated to the Army Air Corps would be helpful as a stimulus to the corps in particular and the public in general; and, with that object in view, the thought has naturally come to us that your exceptional attainments qualify you more than any one else to assist us in the accomplishment of our objective.

General Foulois did not suggest any particular song or songs. Apparently he expected that Mr. Tibbett would be able to produce an appropriate composition. Mr. Tibbett agreed that an Air Corps song could assist to create a strong public sentiment for air defense. Such a piece, he thought, should preferably be a march, although, he added whimsically, a march might be a bit inconsistent with Air Corps service. But he could not undertake the suggested task. As he explained, he was not

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15. 1st ind. to memo, n. 14, in ibid.

16. Capt. Kendall J. Fielder to Gen. B. D. Foulois, 24 Aug. 1933; and Gen. Foulois to Capt. Fielder, 28 Aug. 1933, both in ibid.

17. Gen. Foulois to Lawrence Tibbett, 28 July 1933, in ibid.

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Three years later, in August 1933, a march written by J. H. Stevens of Washington, D. C., and dedicated to the Air Corps was broadcast over radio station WAFB of Washington. Air Corps officers throughout the country were urged to listen to the broadcast and to comment on the song, but the reaction was predictably unfavorable.

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General Foulke did not suggest any particular song or songs. Apparently he expected that Mr. Tibbett would be able to produce an appropriate composition. Mr. Tibbett agreed that an Air Corps song could easily create a strong public sentiment for Air defense. Such a place, he thought, should preferably be a march. Although, he added whimsically, a march might be a bit inconsistent with Air Corps service. But he could not undertake the suggested task. As he explained, he was not

12. See also the memo, n. 12, in ibid.  
13. Capt. Donald G. Fisher to Maj. H. H. Foulke, 24 Aug. 1933; and Gen. Foulke to Capt. Fisher, 28 Aug. 1933, both in ibid.  
14. Gen. Foulke to Lawrence Tibbett, 28 Jul. 1933, in ibid.

"practiced in musical composition," and he knew of no song already in existence which would suit the needs of the occasion. If a suitable song were found he would be glad to give his opinion as to whether it would "take" with the public. If it were as good as the Marine Corps hymn, he would, with the consent of his sponsor, be "most happy to present such a song over the radio."<sup>18</sup> Mr. Tibbett agreed to suggest composers who might be willing to undertake the commission without remuneration,<sup>19</sup> but beyond a letter of thanks written by General Foullois to Mr. Tibbett, no further action was taken to procure the services of professional musicians.<sup>20</sup>

During the next two years many compositions were spontaneously submitted by civilians and military personnel. Among these were songs by W. P. Wooten, Flying Cadet Paul B. Wilson of Randolph Field, and Francesco Piccione, an Italian musician living in Chile. Piccione's song was submitted by Maj. John A. Weeks, military attaché at Santiago. Maj. Alexander P. de Seversky of the Seversky Aircraft Corporation, together, with Mrs. Seversky, also composed a song, which was submitted in June 1937 by Edward M. Marks, a music publisher, in the hope that a song written by a famous airman might prove to be the song that the Air Corps had been seeking. The several offerings just listed were circulated among representative groups of the Air Corps, but none evoked any marked enthusiasm.<sup>21</sup>

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18. Tibbett to Gen. Foullois, 7 Sep. 1933, in ibid.

19. Tibbett to Gen. Foullois, 9 Oct. 1933, in ibid.

20. Gen. Foullois to Tibbett, 19 Oct. 1933, in ibid.

21. Ibid., passim. See, especially, Maj. John A. Weeks to Chief, M.F.D., War Dept., 9 May 1934; and Maj. H. M. Jones to CO, Langley Fld., 26 Oct. 1934.

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18. Tibbett to Gen. Folio, 7 Feb. 1937, in ibid.
19. Tibbett to Gen. Folio, 7 Oct. 1937, in ibid.
20. Gen. Folio to Tibbett, 19 Oct. 1937, in ibid.
21. ibid., passing, see, especially, John A. Nease to Chief, M. A. C., War Dept., 7 May 1934; and Maj. H. A. Jones to CC, Langley, 21 May 1934.

Late in 1937, Maj. Gen. Oscar Westover, Chief of the Air Corps since 1935, came to the conclusion that sufficient interest in an Air Corps song could be aroused only through a definite and well-planned publicity program. Recalling the interest in aviation always expressed by Bernarr Macfadden, publisher of Liberty Magazine, Maj. Harold L. George, then stationed at Langley Field, Va., proposed that the publisher be approached with the suggestion that the columns of his magazine be used for the purpose.<sup>22</sup> Accordingly in January 1938 General Westover wrote Macfadden as follows:<sup>23</sup>

It has occurred to me that perhaps LIBERTY Magazine would be in a position to help us secure such a song and perhaps, at the same time, obtain some new interest or contest angle for the magazine. It has been suggested that if some national publication would hold a contest and offer a prize for a song a considerable and universal interest might be stimulated.

Macfadden promptly expressed interest in the project. Although General Westover's letter had not been intended for publication, it appeared in the April issue of Liberty.<sup>24</sup>

Meanwhile, the Air Corps solicited the cooperation of other individuals and organizations. General Westover wrote Loew's Incorporated, motion picture theater operators, inquiring if they would be interested in supporting a song contest. Kate Smith, the singer, added her voice to the search on her radio program.<sup>25</sup> The campaign produced very prompt results, for by 21 April more than a hundred entries had been received and more flowed in during the following weeks.<sup>26</sup>

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22. Lt. Col. Ira C. Eaker to Maj. Harold L. George, 15 Dec. 1937, in ibid.

23. Gen. Westover to Bernarr Macfadden, 27 Jan. 1938, in ibid.

24. Liberty Magazine, 8 April 1938; Helen Herman to Gen. Westover, 24 March 1938, in AAG 007A, Air Corps Song.

25. Grace Murray to Col. H. H. C. Richards, in AAG 007B, Air Corps Song.

26. Gen. Westover to Col. Lloyd Horsfall, 21 April 1938, in AAG 007A, Air Corps Song.

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22. Lt. Col. L. G. Baker to Maj. Harold I. George, 12 Dec. 1937, in

file.

23. Gen. Westover to Bennett MacIsaac, 27 Jan. 1938, in file.

24. Liberty Magazine, 8 April 1938; Helen Bennett to Gen. Westover,

24 March 1938, in AAC 0074, Air Corps Song.

25. Grace Murray to Col. L. G. Baker, in AAC 007, Air Corps Song.

26. Gen. Westover to Col. Lloyd Hottel, 21 April 1938, in AAC 007,

Air Corps Song.

For a time "Men With Wings," one of the songs received through Loew's theaters, was given serious consideration. Indeed, a rumor became widespread that "Men With Wings" had been officially accepted, and the volume of submissions decreased abruptly. This song fell short of the standards which Air Corps leaders had subconsciously set, however.<sup>27</sup> Following his personal consideration of this composition, Col. W.R. Weaver wrote that "Men With Wings"<sup>28</sup>

. . . is a stirring melody. The reason that it did not fit our purpose was primarily because it contained nothing distinctly peculiar to the Corps and made no mention of it. I think the song is excellent from the standpoint of flying generally. What we are looking for, of course, is something peculiar to our branch of the service which lauds its work and particular type of flying. Perhaps our sights are set too high, but our feeling is that we should not be hasty and adopt a song until one is received which exactly fits our purpose and is of such a character that it will be accepted spontaneously by all the personnel of the Corps--sung, whistled and hummed, be on every lip just as were those two great songs I mentioned in my earlier letter, the Marine and the Artillery songs.

This letter expressed well the criteria established for the official Air Corps song--it should be one likely to be accepted spontaneously by all personnel of the Corps, it should be for and about the Corps, and it should be capable of being sung, whistled, and hummed.

Meanwhile, the discussions with Macfadden were continuing. Early in August 1938, the publisher made a definite proposal:<sup>29</sup>

Continuing our discussion of ways and means of securing a song for the Army Air Corps, I wish to offer herewith one thousand dollars to be used in payment for a song if and when it is secured to the entire satisfaction of all concerned, and five hundred dollars for incidental and promotion expenses.

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27. Gen. Westover to Boris Morros, 15 June 1938, in *ibid*; Gen. Westover to Howard Dietz, 8 April 1938, in AAG 007B, Air Corps Song.

28. Gen. Westover to Boris Morros, 11 July 1938, in *ibid*.

29. Macfadden to Gen. Westover, 4 Aug. 1938, in *ibid*.

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27. Gen. Weaver to Boris Morris, 1 June 1934, in ibid.; Gen. Weaver  
 to Howard Hays, 3 April 1934, in ibid.; Air Corps song.  
 28. Gen. Weaver to Boris Morris, 11 July 1934, in ibid.  
 29. Macfadden to Gen. Weaver, 1 Aug. 1934, in ibid.

A committee of outstanding musicians and members of the Air Corps were to decide upon the song which most satisfactorily met the needs of the Air Corps. If a selection were made, it would be given a send-off by a formal presentation of the award at the Cleveland Air Races in September 1939.<sup>30</sup>

Macfadden's proposal was accepted, although modifications were made in the selection committee. In August 1938, responsibility for choosing the winning entry was placed in the hands of the Advisory Song Committee (or Ladies' Song Committee) composed of wives of Air Corps officers, all of whom had had training in music. Originally, this group included Mrs. Leslie MacDill as chairman, and Mrs. Clarence Tinker and Mrs. Max Schneider as assistants. Because of the death of Colonel MacDill, however, Mrs. MacDill was unable to serve as chairman although she continued as a member of the committee. By March 1939 over 300 manuscripts had been sent in, and it became obvious that a larger and more active committee would be needed if all the compositions were to be properly considered. At that time, therefore, Mrs. Barton K. Yount, wife of General Yount, ~~an Assistant~~ Chief of the Air Corps, was asked by General Arnold to head the committee which was charged with choosing four or five songs from the large number of submissions. From these few, the best would then be selected.<sup>31</sup> In addition to the three original committee members, Mrs. James B. Jordan, Mrs. Dorothy P. Benedict,

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30. Liberty Magazine, 10 Sep. 1938.

31. Mildred A. Yount, compiler, "History of the Official Army Air Corps Song"; Col. H. H. C. Richards to Mrs. Leslie MacDill, et al., 15 March 1939, in AAG 007D, Air Corps Song.

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30. Liberty Magazine, 10 Sep. 1938.  
31. William A. Young, compiler, "History of the Official Army Air Corps Song; Col. W. A. Young to Mrs. Leslie MacArthur, et al., 15 March 1939, in HQ 007, Air Corps Song.

and Mrs. D. H. Baker became members. Mrs. Carl A. Spaatz worked faithfully with the committee although she was not an official member, and others served for varying periods of time.<sup>32</sup>

After each meeting, every committeewoman took home about 15 songs, studied them, and at the next meeting played those which she considered best. To prevent unfairness, however, every song was played before the entire group at least once so that no song would be discarded without unanimous consent.<sup>33</sup>

In general, the entries were poor.<sup>34</sup> For a time, indeed, it appeared that this contest would meet with no better success than had the earlier efforts. In desperation, the committee made a direct appeal for more entries to the American Society of Authors and Composers (ASCAP), the organization of professional composers. ASCAP replied that first-class composers were willing to write a song for the Air Corps, but that they were unwilling to enter a competition.<sup>35</sup>

By May 1939 the committee had become somewhat discouraged over the lack of merit in the more than 700 manuscripts which had accumulated.<sup>36</sup> A possible explanation for the failure to find a song was offered by Col. Edmund L. Gruber, composer of "The Caissons Go Rolling Along": "You can't force Army songs. When you find a song you will like, it

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32. Yount, "History of the Official Army Air Corps Song."

33. Ibid., p. 2.

34. A newspaper release was issued concerning this point in the hope that better songs would be submitted. See, for example, Corsicana (Texas) Daily Sun, 26 April 1939.

35. Yount, "History of the Official Army Air Corps Song," p. 2.

36. Many of the songs were submitted by persons of unquestioned patriotism, but with obvious signs of illiteracy. Others were submitted by persons eager for <sup>the</sup> prize only. One well-meaning citizen inquired whether "a march like the Navy's 'Over the Waves,'" was desired. Kenneth G. McNaughton to Gen. H. H. Arnold, in AAG 007B, Air Corps Song.

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Kenneth C. Hollingsworth to Gen. H. H. Arnold, in SAC 0073, Air Corps  
Song.

will come from a young flyer, who has the feel of flying in his bones and knows the thrill and the glamour of the Air Corps."<sup>37</sup> Whether this was the correct explanation, certainly the songs did not meet the standards that had been set.

The compositions submitted were not wholly without merit, however. "We then had one excellent hymn," according to Mrs. Yount, "two marches that were passable; none had the thrill we were looking for and we didn't feel they would please the men in the Air Corps."<sup>38</sup>

Because of the unpromising outlook, it was decided to close the contest on 30 June 1939.<sup>39</sup> Then, only two days before the closing date, came the song of Robert Crawford.<sup>40</sup> Apparently there was never any doubt, from the moment the committeewomen first heard it, that this was the song. For here was a song that equaled "The Caissons Go Rolling Along," that equaled "From the Halls of Montezuma," that equaled "Anchors Aweigh." Here was a song which would fulfill the hopes of General Westover. It would be on the lips of every soldier.

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37. Yount, "History of the Official Army Air Corps Song," p. 3.

38. Ibid.

39. The closing date was extended to 15 July. Those submitted after that date were returned. Col. H. H. C. Richards to Harry Gray, 15 Aug. 1939, in AAG 007F, Air Corps Song.

40. Crawford was a professional composer, concert singer, and conductor. He was born in Dawson, Canada, and reared in Fairbanks, Alaska. After graduating from Princeton University, he studied music at New England Conservatory, Boston; Princeton; Juilliard; and Conservatoire Américaine de Fontainebleau, France. He was granted his commercial pilot's license in 1927. He flew to his concert engagements and was known as "The Flying Baritone." During World War II Crawford served with the Air Transport Command, with the rank of major. Maj. Robert Crawford to Col. W. J. Paul, Hq. AAF, 17 Feb. 1946, in AFSHO files; memo, n.d., in AAG 007H, Air Corps Song & Others.

will come from a young fiver, who has the feel of flying in his bones and knows the thrill and the glamour of the Air Corps." <sup>37</sup> Whether this was the correct explanation, certainly the songs did not meet the standards that had been set.

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37. Young, "History of the Official Army Air Corps Song," p. 3.  
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The circumstances surrounding its entry into the contest were no less dramatic than the stirring melody and words of the song itself. Mrs. Yount recalls that Col. Harrison H. C. Richards, Chief of the Information Division, Office of the Chief of Air Corps, phoned her, saying: "There is a composer and his wife in my office, and I wish you would see them. He has written a song and he wants to tell you about it. Please see them and take care of this for me."<sup>41</sup>

Mrs. Yount reminded Colonel Richards that the committee had established a rule not to listen to songs sung by their composers; they had to be submitted through the usual channels. Colonel Richards replied that he understood the reason for such a rule, but since the couple had flown from New York he believed that they deserved some special consideration. In outline, the events of the next few hours were something like this: Mr. and Mrs. Crawford arrived. Mrs. Yount explained that she was only one of the committee and that nothing could be decided officially until a manuscript was submitted. The composer did not have a manuscript. When he asked how much time he had for the preparation of a manuscript, Mrs. Yount told him that the deadline was the following night. Crawford explained that he had just heard of the competition through a friend and that "as he flew from New York to his home in Cos Cob, Connecticut, the song took shape and he finished the words the next day, made . . . [a]

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<sup>41</sup>. Yount, "History of the Official Army Air Corps Song," p. 3.

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11. Young, "History of the Official Army Air Corps Song," p. 3.

recording and flew to Washington with Mrs. Crawford."<sup>42</sup> Mrs. Crawford then suggested that her husband sing his song to see whether Mrs. Yount considered it worth-while for him to prepare a manuscript. "Before I could protest again," notes Mrs. Yount, "he had seated himself at the piano and was singing."<sup>43</sup>

Mrs. Yount believed it was the impact of the moment and the composer's fine voice, not the song, which made her spine "tingle." But when the Crawfords had gone (after hastily writing out a copy to comply with the rules of the competition), Mrs. Yount listened to the record they had made. "I played the record and listened [and] I suddenly realized that we had something fresh and new as far as composition was concerned. The title and some of the words needed changing."<sup>44</sup>

Before the committee reconvened, Mrs. Yount buried Crawford's record and manuscript in the middle of the pile of songs which had poured in at the last minute:<sup>45</sup>

The top of the pile held nothing of much interest. I sat and waited for their reaction to Mr. Crawford's song. Their reaction was electric. They sat up and just stared at each other.

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42. Ibid. p. 4. Crawford related the story for reporters somewhat differently. He recounted that: "I don't know just where I got the inspiration to write the song. An old school chum of mine at Princeton told me about the contest and suggested that I try submitting a song because I was both a composer and a flyer. I told him I had no ideas for the song, but a few hours later I took off from New York for Washington in my plane and the idea came to me. The song was written on that two-hour flight." Fort Worth Star-Telegram, 16 Oct. 1939. A third variation of this story is offered by Mr. Crawford who, after reading a draft of the "History of the Official Air Corps Song," made penciled notes changing "from New York to his home in Cos Cob, Connecticut" (as quoted) to "from Bridgeport, Conn. to a rehearsal in Trenton, N. J." See letter from Maj. Robert Crawford to Col. W. J. Paul, HQ. AAF, 17 Feb. 1946, in AFSHO files.

43. Yount, "History of the Official Army Air Corps Song," p. 5.

44. Ibid., p. 6.

45. Ibid.

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Before the committee returned, Mrs. Young buried Crawford's record and manuscript in the middle of the pile of songs which had poured in in the last minute.

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43. Young, "History of the Official Army Air Corps Song," p. 5.  
 44. Idio. p. 5.  
 45. Idio.

The song was not as yet polished, but it was impressive in any form.

The committee now had decided upon the five songs which they wished to submit for final consideration.<sup>46</sup> Recordings of each were made by the same voice and the records given a number.<sup>47</sup> Mimeographed voting slips containing the following were prepared:

1. Has the song "oomph"?
2. Does it make you feel like marching?
3. Would you like to sing it?
4. Do you like the words?

Each member of the jury checked a voting slip in accordance with her reaction to each of the songs considered.<sup>48</sup>

Before the vote was taken, however, the five songs were presented to the best musical talent available in Washington. Dr. Hans Kindler, conductor of the National Symphony Orchestra, stated that in his opinion Crawford's song was the best; but he doubted if it was worth \$1,000. Rudolph Ganz, who was appearing as guest conductor with the National Symphony, was enthusiastic. "It's a great song," he declared. "It has music. It has fire and spirit. It will be famous."<sup>49</sup> Dr. Walter Nash, who had been a music reader for the firm of G. Schirmer for eight years, commented favorably on the originality of the composition.

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46. The songs were as follows: (1) Crawford's song; (2) "Give 'er the Gun," by Col. C. B. Lober; (3) "Wings on High," by Meredith Wilson; (4) "Spirit of the Air Corps," by Maj. William J. Clinck; (5) "Wings of the Nation," by Carrell T. Andrews. The last two authors are identified in a list of Air Corps songs submitted by Mrs. Yount to Capt. Alf Herberg, AAF Band Leader, Bolling Field, n.d., in AAG 007M, Songs.

47. The voice was that of Crawford, but this fact was not publicized. Memo for Col. Richards, n. d., in AAG 007G, Air Corps Song.

48. Yount, "History of the Official Army Air Corps Song," p. 7.

49. Ibid., p. 8.

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wished to submit for final consideration.<sup>40</sup> Recordings of each were

made by the same voice and the recorder given a number.<sup>41</sup> Transcribed

nothing about containing the following were prepared:

1. Has the song "come?"

2. Does it make you feel like marching?

3. Would you like to sing it?

4. Do you like the words?

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40. The songs were as follows: (1) "Newford's song"; (2) "Give 'em the gun," by Col. E. B. Roberts; (3) "March on this," by Meredith Willson; (4) "Spirit of the Air Corps," by Maj. William J. Clink; (5) "March of the Nation," by Garretts; (6) "March." The last two authors are identified in a list of Air Corps songs submitted by Mrs. Young to Capt. Alf Herbert, 47th Bomb Squadron, Bolling Field, D.C., in 1940. COA, songs.

41. The voice was that of Grawford, but the last was not published.

42. Memo for Col. Richards, n. d., in AGO COA, Air Corps song.

43. Young, "History of the Official Army Air Corps Song," p. 7.

44. Ibid., p. 8.

Everything was now ready for the final vote. The records and the voting slips were sent to the enlisted men's club at Bolling Field. Officers, too, were asked to meet to hear the songs and to vote for their choice. Mrs. Yount gave parties at which she played the records and asked her guests for their opinions. Of the total votes cast at these informal gatherings, almost 86 per cent were for Crawford's song. "Even those who voted against it admitted it was good," wrote Mrs. Yount, "but they said they didn't like the words."<sup>50</sup> On 18 August 1939 the committee submitted to the Chief of the Air Corps its recommendation that Crawford's song be adopted as the official Air Corps song.<sup>51</sup>

General Arnold approved the choice almost immediately and on 19 August 1939 informed Crawford of the decision. Asking that the selection be kept confidential until the announcement was made on 2 September 1939 at the National Air Races, General Arnold concluded:<sup>52</sup>

Let me congratulate you on the song you presented. I think it has great merit and I hope it meets with ready approval on the part of Air Corps personnel and the public in general.

Ten days later General Arnold wrote to Macfadden of the decision. He invited the publisher to attend the races and to make any remarks on the occasion that he saw fit.<sup>53</sup>

You will remember that a year ago at the National Races at the Macfadden Breakfast there was launched a campaign to obtain a

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50. Ibid., p. 7.

51. Memo for C/AC by Mrs. Mildred A. Yount, Mrs. Madeline Tinker, Mrs. Dorothy P. Benedict, Mrs. Morilla A. MacDill, Mrs. David H. Baker, Mrs. Dorothea Callendar Jordan, and Mrs. Marjory C. Schneider, 18 Aug. 1939, in AAG 007H, Air Corps Song & Others. Two days before this formal memo was written, Colonel Richards, Chief of the Information Bureau, wrote to General Arnold that Mrs. Yount had called that morning to state that the committee had officially decided on the title for the song and asked for General Arnold's approval.

52. Gen. Arnold to Crawford, 19 Aug. 1939, in ibid.

53. Gen. Arnold to Macfadden, 28 Aug. 1939, copy in ibid.

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52. Gen. Arnold to Crawford, 19 Aug. 1939, in *ibid.*  
53. Gen. Arnold to MacLellan, 28 Aug. 1939, copy in *ibid.*

suitable song for the Air Corps. I am delighted more than I can tell you that I believe, thanks to your effort and Liberty's publicity campaign, such a song has been obtained. . . . The whole Air Corps is grateful to you and mindful of the success which your generosity has had in enabling us to accomplish that which means so much to us.

The award was duly made on 2 September 1939. Macfadden was on hand to present the \$1,000 prize money to Crawford. Crawford sang the song over the loudspeaker system and included the toast that he had written as an extra verse to be added on formal occasions.<sup>54</sup>

Finding the song, however, proved to be only the beginning. The selection of a song meant little unless it would "catch on" with the public and became a symbol of the Air Corps, just as "Anchors Aweigh" was a symbol of the Navy. It had yet to be "sold" to the public--"sold" in the sense of awakening the public to its existence; for everyone who had been connected with the selection was convinced that the composition would be popular once it became known.

Consequently Mrs. Yount, who might well have considered her task completed, was asked to continue her efforts in connection with the song. She writes:<sup>55</sup>

I was told my work was not over. I must see that it became popular. No Army song can be popular until it has been used at formations that have some significance or under circumstances that are memorable. The Air Corps had few traditions and our country was at peace.

For the next two years, considerable apathy on the part of the public and even the personnel of the Air Corps was encountered. Then, suddenly, the song clicked--not at all by accident, but rather as a

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54. See AAG 007G, Air Corps Song, for complete file of speeches, press releases, etc., and related correspondence pertaining to this occasion.

55. Yount, "History of the Official Army Air Corps Song," pp. 9-10.

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51. See AIR CORPS, Air Corps Song, for complete title of speeches, press releases, etc., and related correspondence pertaining to this occasion.

52. Joann, "History of the Official Army Air Corps Song," pp. 2-10.

result of a concerted campaign staged by Mrs. Yount, Mr. Crawford, officers of the Information Division, and others. Mrs. Yount concluded early that the best approach to the problem was to "build up an interest in all service songs."<sup>56</sup> One means by which this end was attained was the publication and distribution to all servicemen of an Army Song Book which included "The Army Air Corps." This project, which was sponsored by Mrs. Yount and her committee, deserves more extensive treatment. But here, the Army Song Book is of interest only because it brought the "Air Corps Song," among others, within the reach of all servicemen.<sup>57</sup>

The composer of the song tried his hand at popularizing the song among Air Corps personnel. With the support of Mrs. Yount and the approval of the War Department,<sup>58</sup> Mr. Crawford, during September, October, and November 1938, flew his airplane to a number of air stations where he made personal appearances and sang his song. His accompanist, an Air Corps lieutenant, flew in the combat airplane which acted as his escort. The whole show was a whirlwind of high-pressure publicity heralded by every type of newspaper and radio notice that could be arranged. Nevertheless, word got back to Mrs. Yount and to Air Corps officials that this type of publicity might be doing more harm than good, particularly since enlisted men were being "assembled" and officers were "ordered" to be present at the performances.<sup>59</sup> The tour, therefore, was

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56. Ibid., p. 10.

57. AAG 007A, Air Corps Song, contains many documents pertaining to this publication. See, especially, Brig. Gen. E. S. Adams to Chiefs of Arms and Services, 9 Jan. 1941.

58. Order of The Adjutant General, 29 Sep. 1938, on request of Brig. Gen. B. K. Yount, 27 Sep. 1938, in AAG 007H, Air Corps Song & Others.

59. Col. J. E. Chaney to C/AC, 5 Oct. 1939, in ibid.

result of a concerted campaign started by Mrs. Young, Mr. Crawford, officers of the Information Division, and others. Mrs. Young concluded early that the best approach to the problem was to "build up an interest in all service songs." One means by which this was accomplished was the publication and distribution to all servicemen of an Army Song Book which included "The Army Air Corps." This project, which was sponsored by Mrs. Young and her committee, deserved more extensive treatment. Not here, the Army Song Book is of interest only because it contains the "Air Corps Song," among others, within the reach of all servicemen.<sup>26</sup> The composer of the song tried his hand at popularizing the song among Air Corps personnel. With the support of Mrs. Young and the approval of the War Department, Mr. Crawford, during September, October, and November 1938, flew his airplane to a number of air stations where he made personal appearances and sang his song. His accompanying, an Air Corps Lieutenant, flew in the combat airplane which acted as his escort. The whole show was a whirlwind of high-pressure publicity heralded by every type of newspaper and radio notice that could be arranged. Nevertheless, word got back to Mrs. Young and to Air Corps officials that this type of publicity might be doing more harm than good, particularly since enlisted men were being "assaulted" and officers were "ordered" to be present at the performances.<sup>27</sup> The tour, therefore, was

26. Ibid., p. 10.  
27. AGO 0074, Air Corps Song, contains many documents pertaining to this publication. See, especially, Air Gen. E. S. Adams to Chief of Arms and Services, 9 Jan. 1941.  
28. Order of The Adjutant General, 23 Mar. 1938, on request of Brig. Gen. H. F. Young, 27 Mar. 1938, in AGO 0074, Air Corps Song & Officers.  
29. Col. F. E. Chaney to OAC, 5 Oct. 1939, in Ibid.

canceled before the intended itinerary was completed,<sup>60</sup> but not so soon as Mrs. Yount and others desired.<sup>61</sup> In view of the methods used to get audiences for Mr. Crawford, it was difficult to judge objectively how much enthusiasm he was able to stir up for the song. Certainly a large number of people heard it.<sup>62</sup>

Other efforts to popularize the song included the recording of band arrangements, which were then sent to each Air Corps station. Each service band in Washington was canvassed by Mrs. Yount personally, and, with the help of wives of Air Corps officers, some 45 band arrangements were prepared and sent to each service band. West Point cooperated by using the Air Corps song at parades. On 18 March 1940, as the result of Mrs. Yount's personal request, the Navy Band broadcast the song over a nation-wide hookup.<sup>63</sup> Along with 500 copies of the song provided by the publisher, Carl Fischer, musical instruments were furnished to service clubs. Also in the effort to make the song better known, phonograph recordings were supplied to aviation cadets in the hope that they would play<sup>them</sup> at their social gatherings.<sup>64</sup>

Carl Fischer, meanwhile, was attempting to get the song accepted and "plugged" by other musical organizations whose influence with the public was most important--the dance bands. Although a dance arrangement

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60. Lt. Col. R. R. Candee to CO, Wright Field, 18 Nov. 1939, in ibid.

61. Memo by Mrs. Yount, 26 June 1944, in ibid.

62. See ibid., passim, for many documents concerning the tour.

63. Yount, "History of the Official Army Air Corps Song," p. 11; Col. R. C. Candee to Lt. Charles Benter, 26 March 1940, circular ltr. to CO's of all Air Corps Stations, 12 Feb. 1940, in AAF 007H, Air Corps Song & Others.

64. Ltrs. to CO's of all Air Corps Stations, 15 Jan. and 12 Feb. 1940, in ibid.

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Other efforts to popularize the song included the recording of band arrangements, which were given to each Air Corps station. Each service band in Washington was requested by Mrs. Young personally, and, with the help of wives of Air Corps officers, some 12 band arrangements were prepared and sent to each service band. Mrs. Young cooperated by using the Air Corps song as material. On 18 March 1945, as the result of Mrs. Young's personal request, the Navy band broadcast the song over a nation-wide hookup.<sup>62</sup> Along with 200 copies of the song provided by the publisher, Carl Fischer, musical instruments were furnished to service clubs. Also in the effort to make the song better known, phonograph recordings were supplied to aviation clubs in the hope that they would play their social gatherings.<sup>63</sup>

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60. See, for example, E. J. Gander to 30, Wright Field, 18 Nov. 1939, in file.
  61. Reply by Mrs. Young, 28 June 1944, in file.
  62. See file, passing for many documents concerning the song.
  63. Young, "History of the Official Army Air Corps Song," p. 11; Col. E. J. Gander to 1st Charles Bombardier, 28 March 1940, attached 1st to 17's at All Air Corps Station, 12 Feb. 1940, in 1st 3074, Air Corps Song & Officers.
  64. Letter to 30's of All Air Corps Stations, 15 Jan. and 12 Feb. 1940, in file.

of the Air Corps song was soon ready,<sup>65</sup> the popular bands were not yet wholly persuaded of the potentialities of the song, and, as a matter of fact, difficulty was experienced in convincing some of them that the Air Corps had its own "official" song. The reluctance of dance band leaders was in part due to the fact that Carl Fischer had never before been closely associated with dance music. As a result of various inducements, however, the song was presented on a number of radio programs by popular orchestras or bands.<sup>66</sup> One such inducement was the issuance of the necessary radio release so that band leaders who wished to play the song need not be cautious about possible violation of the copyright.<sup>67</sup>

It must be confessed, however, that the general apathy toward the Air Corps song continued through 1940. A further difficulty arose in 1941 to plague those who were by this time beginning to wonder if they had been led to hope too much for their project. At that time the major radio chains were engaged in a dispute with ASCAP, with the result that their stations were not allowed to broadcast ASCAP songs. Inasmuch as the Air Corps song belonged to an ASCAP publisher, band leaders would not give it a prominent place on any important station. This situation spoiled a project for utilizing the song in an Air Corps recruiting campaign being conducted at that time.<sup>68</sup>

The efforts of Mrs. Yount showed their first positive results in July 1941 when, as she reports, Lt. Francis C. Healy, Public Relations Officer of the Western Flying Training Command, "took an interest in the

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65. Brig. Gen. Yount to Eric von der Galtz, 30 Aug. 1940, in ibid.

66. Yount, "History of the Official Army Air Corps Song," pp. 11-13; AAG 007H, Air Corps Song & Others.

67. Release by Fischer, 20 Sep. 1939, in ibid.

68. Maj. A. I. Ennis to Capt. A. J. K. Malone, 23 Sep. 1939, in ibid.

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65. Brig. Gen. Young to Eric von der Grintz, 30 Aug. 1940, in ibid.  
 66. Young, "History of the Official Army Air Corps Song," pp. 11-13;  
 AAF O-79, Air Corps Song & Others.  
 67. Release by Fischer, 20 Sep. 1939, in ibid.  
 68. Maj. A. I. Smith to Gen. A. J. K. Malone, 23 Oct. 1939, in ibid.

difficulties of the chairman of the Air Corps song to popularize it." Through his work, RKO studios "volunteered as a gesture of friendship to the Western Flying Training Command" to make a master recording of the song as played by the RKO orchestra. On the other side of the same record was a dance arrangement played by Kay Kyser's popular orchestra. In August, ASCAP was prevailed upon to grant a full release for the use of the song on all programs connected with Army affairs,<sup>69</sup> whereupon the Fischer firm donated many copies of the song and the sum of \$100 for the purchase of the master record. Records made from the latter were sent to some 250 orchestra conductors who were appearing on leading radio programs, with the suggestion that they play the song during the second week of January 1942 "at the request of the cadets of the Western Flying Training Command." The orchestra leaders responded well, with the result that the song was heard with increasing frequency over the radio. Meanwhile, two noted radio performers were "plugging" the song effectively. In November 1941, Bing Crosby featured it on a program during which he interviewed an Air Corps officer.<sup>70</sup> The most consistent "plugger," however, was Fred Waring, who liked the song so well that beginning in November 1941 he featured it two or three times a week.<sup>71</sup>

By the time of Pearl Harbor, all the western and some of the eastern radio studios had copies and a recording of the song in their libraries.

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69. John S. Paine to Gen. Arnold, 1 Aug. 1941, in ibid; Yount, "History of the Official Army Air Corps Song," p. 13.

70. Ibid., p. 14.

71. Pencil notes inserted in ms. draft by Major Crawford. See letter from Major Crawford to Col. W. J. Paul, 17 Feb. 1946, in AFSHO files.

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69. John J. Paine to Gen. Arnold, 1 Aug. 1941, in file; Young, "History of the Official Army Air Corps Song," p. 13.
70. file, p. 14.
71. Detailed notes entered in as draft by Major Crawford. See letter from Major Crawford to Col. W. J. Paul, 17 Feb. 1942, in AFHQ file.

Mrs. Yount summed up the situation as follows: "We had not quite completed the Eastern Broadcasting Companies, . . . [but] most of the band leaders were at least conscious of the fact that the Air Corps had an official song on this date [December 7]."<sup>72</sup>

Then, when it seemed as if the publicity campaign was finally achieving its goal, an incident occurred which nearly upset the entire effort. In January 1942 Col. Hans Christian Adamson, Deputy Director of Public Relations of the AAF, refused to "approve the request of Lt. [Francis G.] Healy for the major networks in the East to play . . . [the] song." The reason given was that the Air Corps had no official song. Although Colonel Adamson apparently was convinced that he was mistaken after being shown the Army Song Book with the word "Official" printed on it, considerable harm had been done. The prestige so carefully built up during the previous six months was seriously impaired. Many promises to play the song were withdrawn because of the "AAF Public Relations directive of Colonel Adamson."<sup>73</sup>

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72. Yount, "History of the Official Army Air Corps Song," p. 14.

73. Ibid., p. 15. Colonel Adamson reversed his stand in April 1942. In June he wrote to Mrs. Yount raising the question as to whether or not the "plugging" of the "Air Corps Song" had a commercial angle to it. If so, he pointed out, a serious policy question might be raised. (Col. Hans Christian Adamson to Mrs. Yount, 17 June 1942, in AAG 007I, Air Corps Song.) This question of policy had evidently arisen as result of requests by various individuals for "plugs" for their songs. Another important factor in the problem was the failure of the "Bombardier Song" to achieve the popularity its sponsors desired. Colonel Adamson had played an important role in publicizing this song for bombardiers. (Col. Adamson to Sidney W. Wattenberg, 17 and 18 June 1942; Col. Adamson to Mrs. Edward Maddox, 17 June 1942; Col. Adamson to Charles Gaines, 18 June 1942, all in ibid.; and Col. William P. Nuckols to C/AS, 4 Feb. 1943, in AAG 007, Songs.) On 3 February 1943, a directive was issued by the Air Adjutant General discouraging the practice that had grown up of commands adopting "official" songs. It was pointed out that several such songs had proved of little merit and were not worthy of carrying the designation "official." (AAF ltr., in ibid.) The directive that Mrs. Yount indicates was sent out in January 1942 by Colonel Adamson has not been located.

72. Yount, "History of the Official Army Air Corps Song," p. 11.  
 73. Ibid., p. 12. Colonel Adamson reversed his stand in April 1942.  
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 this song for bombardiers. (Col. Adamson to Stanley A. Lawrence,  
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 72. Yount, "History of the Official Army Air Corps Song," p. 11.

Now it became necessary to correct the error and persuade the networks to restore the song to its rightful place on their programs. Fortunately, the task did not prove too difficult. By August 1942 the song was being sung, whistled, and hummed throughout the land. By November its peak of popularity was reached, for at that time it ranked third as a network favorite. And for the period from August 1942 to January 1943, it was listed among the 10 top favorites.<sup>74</sup>

While "The Air Corps Song" was achieving popularity with the civilian public, it was also coming to be better known and appreciated within the Air Corps. For example, each radio unit of the training commands used the Air Corps march as a theme song; the AAF Band in Washington used the first two bars of the march to call formations to attention; and various Air Corps groups used the song at their meetings, copies being furnished them by Mrs. Yount. Also every cadet in the Air Corps was supplied with a copy of the song, and it was safe to say that the tune and the words were known by almost every member of the Air Corps.<sup>75</sup>

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The Army Air Forces is a relatively young organization and its traditions are as yet few. But who can doubt that time will sift out from the recent tremendous achievements of the Army flyers--Ploesti,

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74. Yount, "History of the Official Army Air Corps Song," p. 15.

75. After 1941, "The Air Corps Song" served another purpose. Military bands used it at funerals when the deceased was a former member of the Air Corps. In 1943 Samuel Barbour made a funeral arrangement of the song as a special favor to Mrs. Yount. This solved the problem of having an arrangement in a properly slow tempo. Ibid., p. 17. See App. II, this study.

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citizens and that are themselves the very fruit of military tradition.  
and as these citizens learn and think at length to this nation become  
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living vehicle for such tradition, will take on new power and value.

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2 Sheet Music Edition  
V 1456

*To the men who fly*

# The Army Air Corps

Official Song of the  
United States Army Air Corps

Words and Music by  
**ROBERT CRAWFORD**

*Alla marcia*

Voice

Piano

1. Off we go — in to the  
2. Minds of men — fash-ioned a

wild blue yon - der, Climb - ing high — in - to the sun;  
crate of thun - der, Sent it high — in - to the blue;

Here they come — zoom - ing to meet our thun - der, At 'em boys, — Give 'er the  
Hands of men — blast - ed the world a - sun - der; How they lived — God on - ly

Give 'er the gun now!  
God on - ly knew then!

gun! Down we dive — spout - ing our flame from un - der  
knew! Souls of men — dream - ing of skies to con - quer

Fly - ing men ——— guard - ing the na - tion's bor - der,

We'll be there, ——— fol - lowed by more.. ——— In

ech - e - lon ——— We car - ry on. BOY!

Noth - ing - 'll stop the Ar - my Air Corps!

Musical notation includes piano (p), fortissimo (ff), and sforzando (sffz) markings. Chord symbols above the staff include Bb, Fdim, F7, Bb, F7, Bb dim, Bb7, Eb, A7, A7dim5, D7, Gm, Cm, and Bb dim.

Off with one \_\_\_\_\_ hell - uv - a\*) roar! \_\_\_\_\_ We live \_\_\_\_\_ in  
 Gave us wings, \_\_\_\_\_ ev - er to soar. \_\_\_\_\_ With scouts \_\_\_\_\_ be -

· fame \_\_\_\_\_ Or go down \_\_\_\_\_ in flame BOY! Noth - ing 'll stop the Ar - my Air  
 fore \_\_\_\_\_ And bomb - ers ga - lore BOY! Noth - ing can stop the Ar - my Air

Corps! \_\_\_\_\_ CLEAR! CLEAR! CONTACT! CONTACT!

Grrr \_\_\_\_\_ r! Zoom! Corps! \_\_\_\_\_

28828-6 \*) For radio use substitute "ter - ri - ble"

4. Off we go ——— in - to the wild sky yon - der,

Keep the wings ——— lev - el and true. ———

If you'd live ——— to be a grey - haired won - der

Keep the nose ——— out of the blue. ——— out of the blue now.

*mf*

*ff*

Chords: B $\flat$ , Fdim, F7, B $\flat$ , F7, B $\flat$  dim, B $\flat$ , E $\flat$ , B $\flat$ , Fdim, F7, B $\flat$ , F7, C7, D $\flat$ 7, F, Fm, C7, F7.

3. Here's a toast — to the host — of

those who love the vast - ness of the sky, ——— To a

friend — we will send — a mes - sage of his broth - er - men who

fly. ——— We drink — to those — who gave their all of old, — Then

down we roar to score the rain-bow's pot of gold. A toast to the

*F* *C7* *F*

host of men we boast, the Ar - my Air Corps.

*F7* *Bb* *F* *A7* *Dm* *G7* *C7* *F*

(shout) (answer) (shout) (ans.)

CLEAR! CLEAR! CON-TACT! CON-TACT!

*D7* *Gm* *Eb* *Gb7*

*ff*

Grrr Zoom!

*F7*

# Funeral March (based on the Army Air Corps Song)

AM  $\text{♩} = 70$

W.H. 800 High Ten  
Cornets & Tpts.

Tpts. Cornets W.H. 800

Samuel Barber

Handwritten musical score for the first system, measures 1 through 10. The score is written for a large ensemble, including Cornets & Tpts., W.H. 800 High Ten, Tpts. Cornets W.H. 800, Mus. Sax, Tpts., Basses, and Bass Dr. (muffled). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

segue  
placation  
until Trio

Handwritten musical score for the second system, measures 11 through 13. The score continues the musical notation for the ensemble, including Cornets & Tpts., Mus. Sax, Tpts., and Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the third system, measures 14 through 17. The score continues the musical notation for the ensemble, including Cornets & Tpts., Mus. Sax, Tpts., and Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for the fourth system, measures 18 through 20. The score continues the musical notation for the ensemble, including Cornets & Tpts., Mus. Sax, Tpts., and Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings.



## Trio

Cor

Trio

Tuba

(No percussion)

Solo trumpet (or Cor) as "Tara" from the distance



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p. 5

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and dynamic markings such as *pp* and *mp*. Above the staff, there are handwritten labels: "Curt. mello" and "Sung. Drum".

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and dynamic markings such as *pp* and *mp*. Above the staff, there are handwritten labels: "Solo mello" and "Bass mello".

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and dynamic markings such as *pp* and *mp*. Above the staff, there are handwritten labels: "Bass mello" and "Solo mello".

U. & Sax  
W.M.

Bass mello  
Solo mello  
W.M.  
(U. & Sax)

(Taps)

