



**INTERVIEW WITH**

**BUD BARLOW**

**Drum Major 1949**

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# INTERVIEW WITH BUD BARLOW, Part 1

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**Interviewee:** Bud Barlow, Drum Major, 1949  
**Interviewer:** Dan Cheatham, Drum Major, 1957  
**Date of Interview:** June 11, 1993  
**Place:** Bud's Home: 6723 Alisal St.  
Pleasanton, CA 94566  
**Transcriber:** Barbara Gabler

*[Cheatham edited his own remarks for clarity and grammar.*

*Barlow edited his own remarks for clarity and grammar on April 29, 1994. Cheatham inserted them in July 1994. Barlow edited his own remarks for clarity and grammar and added a little starting Feb 2001. Fleeman completed final edits in December 2014.*

*Barlow passed away in 2009. Unanswered clarification questions remain in the text. They are bracketed and italicized.*

*Editorial notes are attributed thus:*

*Norden H. (Dan) Cheatham – NHC; Katherine Fleeman – KF]*

**Cheatham:** My name is Dan Cheatham. I was a water boy in 1946 when Bud Barlow was a marching member of the Band.

**Barlow:** My real name is Oran M. Barlow (Jr.) but all through college and up to the present, I'm known as Bud. I grew up in Berkeley, went through Berkeley High School and UC Berkeley. I learned to play the clarinet in grammar school. Anybody that went through Berkeley schools in the 30s, 40s & 50s knew Mr. Minsky, the music teacher at Garfield Junior High (now Martin Luther King Jr.) and Mr. Earl Morton, who was the music director at Berkeley High. After high school in 1943 and a stint in the service, I went through Cal – Electronic Engineering – and I was Drum Major in 1949. My class was 1950 but I was recalled into Service and literally did not get a degree until '53.

**Cheatham:** How did it happen that you wound up going to Cal as opposed to some other University?

**Barlow:** I really hadn't planned to go to Cal, as a matter of fact. My father went to Stanford and therefore I was more interested in going there. However, having spent 2½ years away from home, I did not particularly want to go away to school and with the GI Bill plus the luxury of living at home, I decided to go to nearby UC Berkeley.

## Cal Games Before Being a Cal Student

**Cheatham:** How did you first become aware of the Cal Band?

**Barlow:** My introduction to the Cal Band was much earlier, at least junior high school. We lived on Cragmont Avenue in Berkeley. I had a neighbor across the street whose name was Bob Duttle. He was probably seven years older than I and he played in the Cal Band. He also played clarinet and saxophone. I used to go down to the football games with Don Griffith, an old elementary school chum, and later a Cal Bandsman too.<sup>1</sup> I sold programs at the Cal football games and I observed the Cal Band and marched in and out stadium's north tunnel with them as well, since I had an interest in music. Due to my association with neighbor Duttle and knowledge of him playing in the Band, it enhanced my musical appreciation.

**Cheatham:** During those childhood days, what are your memories of the Cal Band at that time?

**Barlow:** Some of the things I remember about the Band, this would have been the late '30s... they wore military type uniforms, blue with white crossed Sam Brown belts and of course, spiffy white shoes and a standard military flat hat. That was the uniform of the day.

At the football games, the halftime stunts performed by the band involved musicians laying down on the field. The idea of that was that spectators sitting low in the stands could get a much better idea of the purpose of the stunt. That tradition however disappeared in the early part of the '40s, mid-40s, after the war.

**Cheatham:** Regarding lie-down stunts, Bud mentioned that one of the resulting effects of a "lie-down stunt" was that when you're at a lower level in the stands, because of perspective, you have an easier time understanding the picture or a word that was being spelled out. I hadn't thought of that until Bud mentioned it but I could give another reason for it, and that was it allowed fewer Bandsmen to spell longer words. Because after all, when you're lying down on the field head-to-toe, you're covering a lot more part of the ground and it takes fewer men to form an individual letter. This was important during those war years when the Band has such a small membership. See other oral histories, including the one by Herb Towler.

**Barlow:** In the '30s, at least my recollection of the Band size, it was not all that big. It seems to me it was more like 70, maybe 75 people at the very most. There was not too many.

In the late '30s and early '40s, I did not know any of the Band members other than my neighbor but I do recall marching out of the stadium and past Bowles Hall. On the way out, students would gather below the locker rooms just inside

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<sup>1</sup> See Don Griffith's oral history

the fence. The Band would play, the yell leaders would encourage the coach Stub Allison, to come out and talk to the crowd. We later did this with Pappy Waldorf. The coach would come out on the balcony on the north side of the stadium after the Band and crowd hollered for the coach. But it was always a thrilling event to march out through the tunnel with the Band and just listening to the loud drumbeat and the noises. Prior to World War II, I don't remember what songs were played. At those times, I was more interested just in the music and the noise and the excitement and some of the visual images. I did not recognize any particular tune, going through the tunnel, outside of the fiery marches. However, it could have been One More River.

There were other things about the team and the stadium – particularly Memorial Stadium and the games that I remember. I do recall wanting to watch the card stunts and my memory tells me that card stunts were good and clever but problems happened such as the blue cards getting mixed up with some of the red ones... things of that sort. Mistakes and all, they were still very good and they were really a fond memory and one of the highlights to look at. I don't have much memory of the yell leaders or either the men or the women that were doing that, and I'm not even sure when Oski came about. I don't even know if he was pre War. [*Bud: does it joggle your mind if I tell you that Oski appeared for the first time during football season 1941?*] Well, yes. I just remembered one yell leader in '46/7 who was Hawaiian. One of his yells was "Aaaya, aaaya drop dead!" That's all I remember but he had others.

One other association that I never found out until later was that my old Boy Scout troop leader, Barney Rocca, was in the Band and he is one fine piccolo player!<sup>2</sup> And another old time member that I did not know until much later, was Jack Savage, who played the baritone and he played in the early '30s as well and he lives in Livermore. He also, retired from the Lawrence Livermore Lab.

As a kid, I did spend a lot of time wandering around the campus, if nothing else, just crossing it to get somewhere else. But I did have observations of the hustle and bustle of college life: students wandering around with books and briefcases. As a Boy Scout, I remember going up in the Campanile several times and seeing all the bones that were stored there. I chose the campus as one place to earn a Boy Scout merit badge for map-making. You know, walking around and pacing distances and using a compass for angles and the drawing a map. I remember doing that all around the Campanile area.<sup>3</sup>

And I also remember people sitting on the Senior Men's Bench which, at that time, was southwest of the Campanile and just at the top of the stairs, that lead to

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<sup>2</sup> See Bernard Rocca's oral history

<sup>3</sup> In those days the Paleontology Department stored many of its fossil bones in the Campanile. As you go up in the elevator you can see into the spaces i.e., the "rooms", that constitute the "floors" in the Campanile. Sometimes the paleontology staff would prop up bones to "scare" the kids in the elevator. NHC

the courtyard between Steven's Student Union and Eshleman Hall.<sup>4</sup> The old Band room... Room 5 Eshleman Hall... opened onto that same courtyard. Oski had a room nearby with some art group or club next door. [*Bud: can you elaborate on this?*] When I was in the Band, Eshleman Court was sort of a gathering place or a "rallying" place for the band and some students. Some times we played music, sometimes we waited for announcements from the ASUC – the office was upstairs in the student union.

Back to the early days. After the football games, Griff (Don Griffith) and I would go down to the big lawn areas by the Life Science Building, LSB, and have our own fun and games with footballs and tackling. We lived close enough so that we could walk to the football games.

Another thing about football that I recall, was reading accounts of the football games in the weekend Sunday papers and looking at the sports page cartoon. On Saturday, there was a cartoon depicting that day's Cal game and the cartoon was drawn as the artist expected the game to turn out. In the Sunday paper, the cartoon reflected the outcome of the game. These cartoons were either in the Examiner or the Chronicle where, in those days, it was perfectly all right to draw a picture of a bear and draw a picture of an Indian with the Bear beating the Indian in the caricature pictures. Nowadays that doesn't fly because it is not "politically correct", but it was something I looked forward to, seeing the sports cartoons of "The Golden Bear Trust Company" bear whooping the lowly Indian except the Indian did some of his own whooping too!

Another thing that I was going to say was Big Game activities, such as the bonfires at the Greek Theater, were still there in the early days. I remember going to those as a kid, even before I went to college. Then the other thing was tricks that Stanford played on Cal and that Cal played on Stanford. Even as a Cal grad, I must say that I think Stanford was much more creative and daring in their tricks to the Cal campus than Cal against Stanford, such as hanging red and white steamers from the clock at the Campanile. The fraternities, or a campus group always had to guard the "BIG C" so it wouldn't get painted red. But somehow or other, it did occasionally get painted.

## World War II

**Cheatham:** Bud, you are one of the few people I've interviewed who didn't go directly into the Cal Band from high school so I think we better get a synopsis of your intervening activities from graduation to your entry as a freshman at Cal.

**Barlow:** I did graduate from high school in 1943 at age 17. On December 7, 1941, Pearl Harbor, was bombed. I had to be 16 and I remember hearing about it on the radio, but quite frankly I was not much attuned to politics, nor world events. I had my

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<sup>4</sup> ...Now called Steven's Hall and Moses Hall. This courtyard was known as Eshleman Court and now named Class of 1923 Court. NHC (1994?)

own world. I didn't even know where Pearl Harbor was and later I found out it was in Hawaii. I did not understand the impact that it had until the next day when FDR, with Congress' approval, declared war against the Japanese. I do remember Roosevelt speaking about the war and that was two years before I graduated from high school. Many of us males had to register for the Draft by 18. I did not want to get drafted into the army so I enlisted in the Navy. In my later years in high school, I was associated with the Sea Scouts, so the Navy was a natural for me. With my parents' permission, I entered the Navy just shy of my 18th birthday, spent a couple of months in Boot Camp in Farragut, Idaho, and wound up in Electronic School for about a year and a half. By then it was the early part of '45, and I went overseas to New Guinea and the Admiralty Islands assigned to a ship repair unit working on electronics equipment. We were out of danger – all of the islands where we were pretty well secured by then and after 16 months I came home, got discharged in mid '46. Then with Don Griffith's encouragement, he really said, "Hey, come and join the Band", and that's where my first thoughts of actually becoming a bandsman came from.

**Cheatham:** Yes, I'm looking at a photograph of your Boot Camp graduating class and down in the bottom, it says: "Company 970-43, Regiment 3, Battalion 11, US Naval Training Station, Farragut, Idaho, J.P. McGuire, Commanding Officer." And it's dated December 22, 1943. Bud, it's quite possible that you may have overlapped with Bill Ellsworth when you were down in the Admiralty Islands because he was in that same area, starting out at first as a Medic and then later transferring to an Army band. For further insight into famous bandsman Bill Ellsworth see other oral histories and the Ellsworth Scrapbook stored at Tellefsen Hall, Cal Band residence.

So we're at the point now in the story where entering freshman Bud Barlow, age 20, is now on campus and his career as a Cal Bandsman begins. Would you tell us about your audition?

### **Cal Band Audition**

**Barlow:** I remember that Band Director, Charles "Cush-the-Bush" Cushing, gave me an audition, but to tell you the truth, I don't think I played more than a half a dozen notes for him. I think all he really cared about was the fact that I could blow the horn and get some notes out because he was familiar with my background. He knew for instance that I came from Berkeley High and was first chair. He had high regard for Mr. Morton who was the band director and he just wanted to verify that I came from there, that I could blow my horn, then I was accepted. Now I do know that with other people, he was much more severe with his auditions but the one thing that always interested me was that the auditions, many of them, were held in the back of Room 5 Eshleman Hall in a large, tile-lined, bathroom. Lots of rehearsals went on there as well with lots of echoes and it was really loud for anybody that was nearby. Nobody outside the building could hear any of this going on. It was really interesting the fact that many of the auditions took place back in there. But in my particular case, I just believe my general

background and the length of time I played in the high school band was sufficient for Cush-the-Bush.

**Cheatham:** You don't suppose he was just panicked and needed as many musicians as he could get, considering that the Band had just gone through a period of time where there weren't any male students left on campus to be on the Band.

**Barlow:** That's certainly a possibility, but there were still a lot more students after the war than before the war and I frankly only knew of a couple of people that did not pass the audition and only a couple that literally ever got kicked out of the Band.

**Cheatham:** Incidentally, even in the 1950's, when I was in the Band, I can remember many times, the drum section going into that totally tiled – walls as well as floors – bathroom and having a ball wailing away on those drums and just getting that echo to the point where any day now I know I'm going to go deaf from it. I'm willing to bet that any Band alum of appropriate age and era today is probably all suffering from a certain hearing loss because of similar stories. [*July 1998: I am now wearing a hearing aid.*]

**Barlow:** I do recall going in the bathroom with Bruce Browning who played the trumpet and I would take my clarinet, he his trumpet, and we'd do a little sight-reading to practice once in a while.

### Room 5

**Cheatham:** Since we're on the subject of Room 5, take some time to describe it for us.

**Barlow:** Room 5 there in Eshleman Hall was a concrete floor. As you entered the door from the courtyard and it had lockers on the right side and there were several rows of lockers across the back and of course, there's a door from the back that went into the bathroom. There were several, at least one, maybe two concrete stanchions. There was also a ping-pong table and we always had a running ping-pong tournament going on there. Dick Auslen seemed to always be the champ, but there were others of us that liked to play ping-pong. There were no prizes but bandsman would come in and challenge another. If he beat the opponent, they just swapped places on the ladder board and that's kind of the way it went. In addition to that, there was relaxation time between classes or band practices. Often there was a card game going. If it wasn't bridge, it was poker and don't tell anybody but a small amount of change passed between pockets.

The crew that was associated with Oski would come in now and then because they were housed right next door. Often, Oski would travel with us, so they were emotionally close to us.

You know, women would come in now and then too although basically they were afraid to – not that anything would happen to them – but it wasn't lady-like to be in an all-male area in contact with the male jokes and language. So there was very



limited amounts of female participation in Band Room 5, except occasionally from some of the art people next door.

Dan, are you familiar with Tom Ferguson? Fergie he was always called. But later he was called Riley. This is why. One day he was playing ping-pong and somebody hit a ball that was rather high and too wide. He raced to get it, turned around, bumped into a locker and caught his trousers on the handle of the door (laughs) as he held himself. Fortunately he was not injured but he did grasp himself as you might imagine from then on, he was called “One-Balled Riley” or just “Riley”.

**Cheatham:** Bud's referring to the well known and loved Cal Band songs of the era that was titled “The One-Balled Riley” and applying it to this humorous circumstance that he just described.

Bud made reference to Dick Auslen. It would interesting to note that I have recently done an oral history on him.<sup>5</sup>

Bud made reference to the ping-pong tournaments and the board. Let me take some time to describe that. He's referring to what also might be described as a ping-pong ladder. That is to say, that there was a board with a bunch of small nails, brads, on this board and some paper key tags with your name on it and the idea was that the person at the top of this ladder was the champion and you could come in and challenge anybody that was two levels above you and have a ping-pong game and you would exchange your tags, your level, on this ping-pong latter depending on the outcome of that ping-pong game.

Bud also made reference to the art people next door and he's referring to what was called the “Art Bureau” which was located in Room 4. I describe the Art Bureau in one of the other interviews and I've forgotten which interview it is but very briefly, it was a bunch of Cal students who had artistic skills and gathered together in that space and would hire themselves out to make posters and things for groups that were having a function such as a chess club meeting or a senior prom or something like that. These people would, for a small fee, prepare a poster for you. And of course, when they had nothing else to do, they would paint the walls... take time using their talent to paint the walls of the spaces in Room 4 with cartoons and other gimmicks including where the light switch was. It was a double light switch, and they painted a caricature face over it and disguised the light switches in the eyeballs of this character and then right next to it, they painted a realistic looking light switch. So, if you were a stranger to the room and you wanted to turn the lights on or off, you would inadvertently go and try, and play with this image of a light switch instead of the real light switch which all the time was right next to the fake one. I haven't confirmed this yet but one of the original Oski members was a member of Art Bureau and it's my understanding

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<sup>5</sup> See Richard Auslen's oral history

that from time to time, they would go over to Room 5, the Band Room, and would change costumes and things of that sort.

**Barlow:** I couldn't remember what it was called, but the Art Bureau, the Art Room, or whatever, aptly described it. Oski was a friend of one or more of those folks, that's why they came over to our spaces to change clothes now and then.

*[End Tape 1 Side 1  
Start Tape 1 Side 2]*

### Early Memories of Cal Band

**Cheatham:** Bud, let's start talking about some of the people in the Band and let's start off by asking you to tell us about the senior officers in your freshmen year.

**Barlow:** My first introduction to the Band, and I think I alluded to it earlier, was Don Griffith. I had known him since the early days in grammar school. He went to a different high school but we kept a little bit in touch. He did not serve in the military because of an injury but I met him again afterwards and he said, "Hey, you still play the clarinet? Come on in the Band Room and I'll introduce you." So that's exactly what happened. He had been in the Band for several years and of course, the Band did need to be built up a little bit in size. I was auditioned, got in and we went from there.

Now some of the other people that I recall particularly are some of the officers. Russ Green was Drum Major and later Ben Scribner was elected Drum Major. Ben served for two years. Dick Auslen, I mentioned earlier, was the Band Manager. Quite frankly, I don't recall who the other officers were. Oh yeah. Leroy Klekamp Jr. Student Director. Then Richard Rihn was Rep-at-Large and the Secretary was Robert Eglington.

Those were my earlier memories of those who were on the Executive Board and in those days, the Executive Board ran the Band and Charles Cushing was the Faculty Director and Advisor. I'm sure that the Executive Board kind of went along with his ideas, in general.

One of the earliest performances I recall is going up to Davis to give an outdoor concert.

Oh yeah, that's another thing. There was literally two bands. One was the concert band in the spring (a credit course) and other was the football band in the fall (no credit) and certainly, lots of members played in both but some who were in the football band did not play concert and vice versa. For this concert in Davis we'd go up on the buses, give our concert and then play around a little bit and then come back and that was my first experience, first absolute – but not the last – experience of watching Desky get pantsed. Yes, that's a verb! Usually due to some crummy joke or something of that sort, expressed by Desky – "Get his

pants! Get his pants!” someone would yell. And of course, they would and put them in some place where it was a little difficult for him to reach. I have to admit that I was just a little bit embarrassed about all of this. At least for the first time or two. After that, it got to be kind of routine.<sup>6</sup>

As far as the Band was concerned, when I was first came there in ‘46 through the Executive Committee that I was on in ‘50, I believe that the Band sort of evolved. We were probably more like a social club than a musical organization in some degree at least, and we all enjoyed playing music. Many bandsmen had little social outlet besides their fellow bandsmen, so we spent a lot of time together outside of rehearsals and performances. Many’s the time we’d be invited to Don Noaks’ pad – he’d say, “I’m having an open room”. Then we’d bring over a couple of six packs and socialize.

I think Cush-the-Bush did an excellent job of training us musician-wise but marching rehearsals were very poorly attended. There was not a lot of practice and the people who were doing the training of marching and stunting did not know a great deal about it. Music rehearsal was twice a week for two hours and marching rehearsal was two hours on Wednesday afternoon and Saturday morning. Consequently, our stunts were not all that good nor were they executed as well as they could have been – mainly because people would show up at the last minute and we needed bodies. They were told, “just ask the guy in front of you what you're supposed to do”. It was not as regimented as I feel it should have been and that even existed up through while I was Drum Major.

As to the musical direction, the Student Director usually had some training so our playing was very good. The stunts, however, were planned by the Drum Major who had only the experience gained by “on-the-job-training”. As a result, some of the stunts had good ideas but they were not necessarily implemented as effective as they could have been.

Parades were a different matter. We were only marching and playing and that’s an entirely different case. Bandsmen love a parade so we always had good attendance whether it be in Southern California or just down Shattuck Avenue. I think most everybody that watched the Cal Band enjoyed us in the parades. We marched at a fairly fast pace – 120 to 140 steps per minute. We took short steps. We didn’t know about “8 for 5” yet. We marched 8 across in rows of 10 to 12 with the t-bones in front followed by brass. Then percussion, then reeds and bringing up the rear were the sousaphones. We played only Cal Songs plus a few marches. The Drum Major would select a march, give a coded signal, the drummers would give a roll-off and into the tune we’d go. We played “Hands

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<sup>6</sup> See separate oral history by Bob Desky (Still in process. KF 2014)

Across the Sea” and Cush-the-Bush coined the code of putting your “hand across your eyes”. SEE??<sup>7</sup>

*[Bud: Take a good look at the proceeding paragraphs and make them as informative as you can. Tell the future reader what it was like.]*

**Cheatham:** The image I have is that at a moment’s notice, any collection of Bandsmen could have been directed by the Drum Major to form up and march off. The Band then did what came naturally. As a result, without the need for any particular training and rehearsal, they could perform very well in a parade.

**Barlow:** Yeah, I think that sort of sums up the idea of getting some initial training in the military. As far as the actual people are concerned, I remember we already talked about the Executive Board. Those folks were all elected. Therefore, they were not only popular but generally, fairly knowledgeable in what they needed to get done.

One other person I forgot to mention was Bruce Browning. I first met Bruce the summer of ‘43 in the Band room. Griff may have introduced us. We played ping-pong and were evenly matched. Later, he was on the train reporting to the Navy in Farragut, Idaho. This was in early ‘44. I was returning to Farragut from Boot Leave and we hit it off pretty good and saw each other once in a while up at Farragut. When we got out of the service, we re-met in the Cal Band. We have been very, very close friends ever since – challenging each other at ping-pong, golf, and other things.

**Cheatham:** Tell us what Boot Leave is.

**Barlow:** Upon induction into the Navy, the inductees spent about 60 days learning to become a sailor. After this boot training, of course, we got a couple of weeks’ of boot duty.

**Cheatham:** You referred to boot training. It’s also known by the name of Boot Camp which is where brand new draftees or brand new enlistees get their first training in the military and this applies to all the services. You mentioned the concert band and you mentioned the Cal Band but there was one other band you forgot to mention. That Band was the ROTC Band. Even those bandsmen who were young enough for active military service were all serving in the ROTC band or in the ROTC ranks. That brings us back again to my point about how easy it was to perform a parade without any training.

Let’s talk a little bit more about Charles Cushing. Could you be more specific about the role that he played. I’m thinking specifically of him as an adult member

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<sup>7</sup> There was such a large number of veterans and players who were in the ROTC program that d mounted drill, i.e., parade marching, came as a second nature to them. They automatically know how to respond to the Drum Majors’ signals. NHC

of the University faculty combined with the strong student self-government that was involved in the Band.

**Barlow:** Professor Cushing was the Director and Faculty Advisor. He probably chose about 90 to 95% of the music, which was almost all marches and to be performed at pregame and halftime. He did leave to the Executive Board the powers to take care of all the nitty gritty – travel arrangements, generating a timetable of events and seeing to it that necessary tasks were done. He kept himself in the background but I'm sure he checked up on everything to verify that all details of each trip were covered. Cushing did have veto power over any of the stunts. Drum Majors immediately following World War II were not all that creative but they always managed to get a halftime performance and Professor Cushing would throw in his two cents worth. Most of the time, stunts were pretty benign so there was little difficulty getting approval. Performances usually consisted of block letters, symbols and simple marching routines. The Band members elected an Executive Committee to run the Band for the next year. From a new bandsman's perspective, the EC did most of the work of planning and operation with Professor Cushing's knowledge and blessing.

### Pappy Waldorf

**Cheatham:** One of the significant events in your freshman year had to do with football coach Frank Wickhorst. Would you tell us about your memories of him?

**Barlow:** Frank Wickhorst was a football coach at Cal and he did have a few problems with the players and consequently Cal lost most of the games. He always appeared to me to be sort of a gruff fellow that was just there because there wasn't anybody else to do the coaching. That's the impression I always had and after the last game, it was just horrendous to look up and see the bleachers at the top of the stands being taken apart.<sup>8</sup>

I'm sure that like many of the protests nowadays that reach their goal, that boisterous destruction of bleachers led directly to Wickhorst's removal and resulted in a search for another coach. Regarding the bleacher scene, I'm pretty sure that was after our last game which was with Stanford and that loss ended any semblance at all of having a football season – being BEAT by Stanford! At any rate, you all know what Memorial Stadium is. It's basically a concrete bowl with these benches attached to it but up in the top behind the rooting section were some temporary wooden bleachers and those were the bleachers that got destroyed and all I really recall was just a mass of people taking them apart. I don't even remember what happened to the parts. It sure made the news, both on and off campus.

**Cheatham:** Bud, this was a very significant description you gave us because in other oral histories, I've asked this same question and your answer is the first one that talks

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<sup>8</sup> See oral history by Ludy Langer and Dan Costello (Both still in process. KF 2014)

about those temporary bleachers at the top as being the ones that were involved. In all the previous descriptions we've had, the listener got the impression that it was the main bleachers that were being torn up and passed down. Some of the oral history descriptions talk about the seats being passed up and some of them talk about the seats being passed down. There's even a description or two that there was a bonfire involved and, Bud says to me off tape that he doesn't recollect the bonfire, but I'm trying to establish an image here, an image of a jam-packed rooting section that was so frustrated that they were taking it out in the manner that we're describing. Part of the reason the rooting section was so jam packed was because, you are correct, that up on the concrete flat area behind the main part of the rooting section, they did install temporary bleachers so they were able to accommodate more rooters than they could to this day.

*[Later interviews describe the main seats as having become rotted at their attachment points and thus easy to detach.]*

**Barlow:** As I recall, indeed it was only the bleachers on the top that were destroyed and let's be a little bit honest I think in saying that the vast majority of students were not taking part in the destruction. It's like anything else. A core of people started it and then you know how you get caught up in an act of that sort, a few more add and a few more add, but it was still a fairly small group but they were all being encouraged by the non-participating student body.

Another thing happened in the rooting section. Some students had brought in a frame with a roll-up window shade that could be drawn up and down. In the middle of it was a picture of a hand and guess which digit was extended! I don't think the rally committee ever caught them.

**Cheatham:** When I became waterboy in 1947, which would have been a football season later, I can remember some of the students telling stories about a subsequent meeting of the ASUC Executive Committee which created an image in my memory of hordes of students cramming their way into the meeting room and demanding the departure and firing of Coach Wickhorst and at this point I have to remind the reader that the ASUC student government was, at that time, the funding source for athletics, and the ASUC student government had a strong role the hiring and firing of coaches and other adult administrators who dealt with ASUC daily affairs. As I recall the coaches hired as regular faculty members in the Physical Education Department and had regular faculty responsibilities, and then also had an ASUC role, and I presume additional salary, regarding Cal's intercollegiate athletics.

I think Greg Englehardt was the adult ASUC Executive Director at this time.

Well this brings us then to a very significant event in the life of the University of California, as well as the Cal Band, and that is the hiring of the subsequent coach.

**Barlow:** As far as Pappy Waldorf was concerned, I personally, and the Band members were not in the selection process and could only react to what other people who were in the know did and said about it. Everybody indeed was quite enthusiastic about Pappy coming out here even though his days at Northwestern were not all that outstanding. He was such a personable fellow and such an organizer that he was able to do what Frank Wickhorst and others were not able to do. There was a lot of hype put on. When I say hype, I don't mean it in a derogatory term at all because I think you all know that anytime you want to try something new, you want to arouse and excite the public. Like what do you call it, a front man in a comedy show, there's always somebody that stands out there and gets the audience warmed up first. And that's what the ASUC had done with the newspaper, the news media, as well as the student body, and that's why we all went down to the train station at the foot of University Avenue to greet Pappy Waldorf because he was "gonna save the football team"!!

**Ceatham:** The image in my mind, from collective stories I've heard over the years, is that there was a fairly large and boisterous group of rooters including members of the Cal Band, I suppose we'd call it a "pick-up band" were there as the train pulled into the station. (The Straw Hat Band hadn't been formed yet but I presume the boisterous few Bandsmen that made that trek were the core that later founded the Straw Hat Band.)

The image in my mind is that as the door opened and as Pappy appeared in the doorway, there was the playing of Cal songs and the loud and boisterous greetings of the students who were there to greet this man who was going to save the football fortunes of the University of California. Whatever the specifics were, one thing for sure is that, by fortuitous circumstances, there was an instant bond between incoming coach Waldorf and the fans, and between incoming coach Waldorf and the members of the Band.

**Barlow:** I'm sure I was there. I can't recall a lot of that personally. I have no doubt at all that it didn't occur that way. I also remember for some reason or other that there were even some members of the glee club down there with us.

**Ceatham:** That's quite likely because there was, in fact, a very active glee club that in their own way just as rah rah, just as active as the Cal Band was and in fact there was some close bonds between individuals in both groups.

Well Bud, was Pappy Waldorf the savior we all hoped he would be?

**Barlow:** I think Cal got cheated that first year but as you all know, the only game we lost was at the USC, so USC was the one that went to the Rose Bowl but bear in mind, Waldorf had almost the same football personnel as Frank Wickhorst and so going through the whole season losing only one game was such a big improvement. Pappy did a great job!

## Baton Society and “Smokers”

Oh, yes, there were the Smokers, but first, there was an honor society within the Band called the Baton Society. I say it's an honor society. It's not the type of honor society that you may think. You don't have to be an A student; you don't have to be a B student. You of course do have to be a C student or you get kicked out of not only the Band but the University. But it was an honor society for members of the band who were truly active and truly interested in the Band and you know, really wanted to promote the Band and Band activities. That was the Baton Society and the Baton Society was an entirely a separate organization of Band members. I still have my Baton Society membership card signed by Don Griffith! The Society had their own president and executive board. They are the ones should we say that put on these Smokers. The Smokers were social events and in those days, were usually held at the AKL fraternity house.<sup>9</sup>

One of the “duties” of the coach was to do a little PR work with the various campus groups – fraternities, bands, etc. so we always had a Smoker before football season began and always invited the coach. Now the only Smokers I remember were those when Pappy Waldorf was the coach and he would come and I think he enjoyed the Smokers. Even years after he left the University and after I left the University, I met him on a couple of occasions and he kindly referred to the Smokers that he always attended. We literally would sit around and smoke and of course drink and Pappy Waldorf would, in this particular case, talk a little bit about the football program and then he would answer questions that the people in the Band had about the football program or about plays or about anything related to football. Of course there was always a box of cigars passed around and as I recall, Pappy Waldorf would smoke a cigar. We did have these Smokers, every year that I was at the University and of course the last three would have been with Waldorf and I really truly believe that he enjoyed it.

There were other social activities put on by the Baton Society. An annual dance was another event. The ones I went to were held I believe at Bill Fay's and/or Russ Green's frat houses.

**Cheatham:** Let me give my perspective of that. The AKL House, Alpha Kappa Lambda, was located catty-corner from Founders Rock. In those days, the topography was such that you had to walk up a rather steep set of stairs to get to the AKL House. The House no longer exists. It was the first event prior to the beginning of classes where the student bandsmen gathered together for the first time after their summer adventures. It was a chance to get caught up with one another and to hype themselves up for the upcoming football season. There was always somebody at the piano and a lot of singing of songs as well as drinking of beer and smoking of cigarettes and probably some cigars too. Generally speaking, great comradeship and conviviality prevailed. And it was in this atmosphere that Pappy Waldorf would be introduced to great admiration on behalf of the bandsmen and the bond

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<sup>9</sup> See the oral history with Herb Towler, maybe some of the others too, for additional information on Baton Society.



between Pappy and the Band was very very strong. My recollection is that we would present him with a box of cigars.

### Trips to Los Angeles

Bud, you're one of the few people who have marched in three Rose Bowls with the Cal Band. Why don't you set the scene for the first Rose Bowl?

**Barlow:** Okay. 1948 was the big year because we did not lose any football games and were voted to go to the Rose Bowl. Every year, we went at least to a football game in the Los Angeles area. If USC was away, we'd go to USC. If it was UCLA, we'd go to the UCLA game, and the mode of transportation at that time was the Southern Pacific railway cars and we would go down on the sleeper but not too many people would do much sleeping. They always had – I guess you'd call it a party (or dance) car – with nothing in it except maybe a juke box. This was a rally train for students. ASUC treated the Band to the sleeper cars and then we would of course would dance, play cards, and even have a little gin or something of that sort on the train trip down.

As I mentioned, the Band was pretty much of a party band – good musicians but not too much on the fields but we always enjoyed ourselves.

Home freezers had not yet become a household appliance, but there were businesses like meat markets that had “freezer lockers” for rent. My folks rented one and some band members would buy some canned grapefruit juice just before a trip reporting time, take it to the freezer and really chill it. Buy some gin and have gin and juice on the train.

We had no curfews on the train or at Los Angeles. When we got down to Los Angeles, this would be for either the southern conference games or the Rose Bowl, we would also be housed alternatively either the Hotel Figaroa or the Commodore Hotel. Just before the game, we would go to Clifton's restaurant and serenade the patrons and employees then eat lunch there.

We always did have a marching rehearsal at one of the fields, I believe, by UCLA athletic fields. Of course, the football game was played at the Coliseum for the conference games and of course at Pasadena for the Rose Bowl games. I'm not sure if the pre-war bands made trips to the southland, but our band would get on the train at either the 16th Street Station or Berkeley station, head up through Richmond, Antioch, down in the valley, through Merced and Fresno. Now don't ask me why but for some reason or other, there was always generally a longer stop in Fresno and a lot of people got off at the train. I have no idea how it started but somehow or other, somebody would light a fire on one of the baggage trailers that the porters used to haul baggage from the station to the railroad train, to the cars and one time – I don't know who it was – started the fire – and so we always, after that, had to have a fire on the baggage trailer...

*[End Tape 1 Side 2  
Start Tape 2 Side 1]*

**Barlow:** Someone had actually started a fire either intentionally or unintentionally... he got one of these baggage carriers, baggage trailers on fire so after that, we always referred to having a rally in Fresno.<sup>10</sup>

Now you recall that one of the traditions at UC is having bonfires the night before the Big Game and I might also add that that spread to fraternity and sorority row at Channing Circle on Piedmont Avenue. Remember that in the '30s and '40s, sororities, fraternities were big, lots of greeks. Okay. After parties, students would start bonfires at intersections, raising havoc with the police and fire departments, and since the bonfire seed was planted, I suppose that prank caught on and spread to other areas such as the rally in Fresno with the baggage cars. We always talked about that experience and it seems to me several trips in a row there was always a bonfire started at the Fresno station.

**Cheatham:** Bud was describing the scene of bonfires at the local street intersections, places like Channing Circle and the intersection of College and Bancroft where enthusiastic students, after a particularly important win and an early evening of drinking would... Bear in mind that these active fraternity houses that Bud was describing also had the older WWII veteran so there was a lot of hard playing and hard drinking. Anyway this is the scene that Bill Fay describes in his oral history where he was arrested or cited I guess is the word, driving on a sidewalk with his WWII jeep with 16 bandmen piled on the jeep, while inebriated, driving with one hand and playing his trombone in the other (if you can imagine that) and I refer you to his oral history interview for that.<sup>11</sup> Also bear in mind that at that particular period of time, the campus didn't end as abruptly as it does now at Bancroft Avenue. You could actually drive straight through from College Avenue to the front of Cowell Hospital, which is currently in the process of being torn down and turned into the Haas School of Business, and if you kept driving straight ahead, you would intersect Allston Way which came up from the Shattuck area of campus, of the city of Berkeley. In fact, you could turn left at that point and drive right down past the Campanile and exit at Fulton Street and since it was being used as a city street, that meant that there was parking on both sides of the street and a lot of congestion as the students would vie for what now is an on campus parking place, but in those days, it was, as I suggested, a city street.

*[Bud's comments about the streets:*

*DAN --- I'm not sure that Allston ran all the way up to Cowell Hospital! It may have. I do remember going northerly on Telegraph Avenue to Sather Gate with bookstores on the*

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<sup>10</sup> See interviews by Bob Desky and others (Desky still in process. KF 2014)

<sup>11</sup> See Bill Fay's oral history

*west side of Telegraph by Sather Gate. Then left on Allston passed the gym and Edwards Field to Fulton or what ever it's called now.*

*End of Buds insert.]*

Also bear in mind that there was a streetcar, that ran on College Avenue and the tracks would turn left at Bancroft and go down Bancroft. The Telegraph Avenue trolley would also turn left and on to the same tracks, then proceed on to the downtown city of Berkeley.

Bud, let's get back to these out of town trips and what would subsequently happen after the rally at Fresno?

**Barlow:** Well, leaving Fresno was just almost the last stop before getting to Southern California. It was usually quite late in the evening by then. The train was seldom on time so maybe after a little more reveling on the train, some people, at least like myself, would go to sleep or others would want to go back up and dance in the dance car. Finally getting to LA we were bused to either the Hotel Figueroa or the Hotel Commodore. Interesting story about that is that at least one time when we went down, the neon letters spelling out Hotel Commodore was missing, some of the letters, and it looked like Hotel Commode! We felt that was a rather apt description of the hotel!

**Cheatham:** The story told to me years later and I have no idea of its veracity is that the large advertising on the roof of the Hotel Commodore was constructed of a 1930's style, wherein it was individual screw in light bulbs that were placed in such a manner as to form the letters and the story is that Cal Bandsmen found their way up there and unscrewed appropriate lights in order to make it spell Hotel Commode. However, I have no verification of that story.

**Barlow:** I have to admit that's a clever idea all right. I do not recall that being the case but I suppose it could have been and I can even think of a few people that might have gotten involved if it happened that way. I really have no conscious memory of that occurring. The hotels were not too far from MacArthur Park and in those days, MacArthur Park was, I guess soap box type park. I meant Pershing Square. We used to walk by there just to observe without getting too close. On our social evenings, Professor Cushing had never ever put time restrictions on us whatsoever and we took advantage of that and stayed out until wee hours of the morning and we were always in search of good places to listen to Dixieland jazz or big band music and of course, imbibe in a few beers. Those of us who liked Dixieland sought out Kid Ory and Red Nicols. [*Watch for a future interview with Carl Trost.*]<sup>12</sup> Meanwhile, Cush-the-Bush would look up his old buddy Igor Stravinski (or an equally famous composer). From a marching and perhaps playing standpoint, our extra reveling didn't help our performance any but we most certainly did enjoy ourselves.

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<sup>12</sup> Could not find evidence that this interview took place. KF 2014

**Cheatham:** I'd like to comment on the absence of curfew. We have to bear in mind that these were all WWII veterans and I could just imagine Cushing saying to everybody, "Everybody home and in bed by 11 o'clock." That just wouldn't work at all so I presume that even though he might have had some misgivings as to whether or not the errant bandsmen would cast ill on the reputation of the University, my presumption was there was very little he could have done about it and he may have even taken the wisest course by not even trying.

My recollection is that the Band had a rather privileged position and even though their trip was being paid for by the ASUC, they always had a Pullman sleeping car and the rest of the fans, being charged a small fee, only had chair cars or other arrangements that didn't include the Pullman.

**Barlow:** Yeah that's pretty much my recollection on that. I might also add that the ASUC was, in those days, quite generous, providing not only the sleeper cars and the transportation and hotel accommodations but they gave us something like (I can't remember) \$20 or \$25 or maybe even \$30 for food as well. I remember us all lining up once we got to the hotel, the band manager and probably Chris Tellefsen handing out envelopes full of money to all of the bandsmen.

**Cheatham:** Stopping for lunch at Clifton's cafeteria was, even up to the time I was Drum Major in 1957, a major event of the southern trip.<sup>13</sup>

Could you tell us a little bit more about Clifton's Cafeteria?

**Barlow:** My concept of Clifton's Cafeteria was we drove up in, two buses, piled out and went on into Clifton's and making lots of noise, not necessarily with instruments. As I recall, we went in and maybe played a few tunes, then went through the cafeteria line. It was a fairly large place with tables scattered all over and cafeteria line and I got a vague memory of at least some of the food – maybe like desserts that were in these little slots in the wall – I do remember it as being fairly large, lots of stanchions around which tables were placed, and then we'd go ahead and eat our lunch and then give another "concert". I'd say that probably 90% of the patrons and 98% of the employees loved it, enjoyed, it and we, in those days only played Cal songs or at least marching songs from various Universities. There were always some who didn't and asked us to leave. But we paid no attention to them. We left when our Drum Major and/or Manager told us to leave. I recall that Cliftons was very generous. One of Clifton's policies was to encourage people to eat but if you were truly down and out, come in and partake and then if you had the abilities later, pay for it. Do others substantiate this?

### **Rose Parade and the Cal Band Drumbeat**

**Cheatham:** Let's get to your first appearance in a Rose Parade.

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<sup>13</sup> See other oral histories.

**Barlow:** I recall getting up in the wee hours of the morning and we all piled on these buses and we went out to the parade formation grounds and like any other parade that you're in, it seemed like an endless wait outdoors before the parade actually started. A little bit of horseplay, a little bit of music appearing now and then from the horns, either as a small group or as a large group, but one of the things I recall particularly with all the comments made about Roy Rogers and Trigger (it may have been Hopalong Cassidy) who marched in front of us and who was going to step up and take care of the horse manure that was dropped. In those days, they didn't refer to them as pooper scoopers.

I also remember once when Carl Trost snuck beside Roy Rogers' Trigger and, get a mental image of this because it's great. Here you are with a crowd of people, Roy Rogers decked out till kingdom come with all kinds of jewelry on both him and the horse and Carl sneaks up right beside him and leans over and does a whinny with his trumpet and immediately the horse rears up on two legs and probably with some encouragement by Roy Rogers, but he, as well as the audience, got a real kick out of that.

Then some one said "She was only the stablemen's daughter but all the horsemen knew 'er"! Go ahead, say it fast. From then on, in parades when a horseback rider came by, we'd all yell she was only-----".

Most of you all know the parade route is very very long and it does wear you out a little bit but starting right out fortunately, you're nice and fresh and going by the parade stands which was fairly close to the beginning. Beyond that then, it was an entirely different story. We relaxed and had a good time interacting with the audience. The Cal Band, when we stopped marching, would still be encouraged to play or they would play themselves. They literally wanted to keep doing something and usually, playing since that's what we were there for. Showing off! I'm trying to think of some other particular things that might have happened in the parade itself in that very first parade. I can't think of any in the very first one which was 1949, January 1. So when we got to the end, we loaded on the buses and drove out to the Rose Bowl itself.

**Cheatham:** During the parade, what tempo did you march at? And the reason I'm asking this is because I think today's bandsmen wouldn't believe me if I gave the answer to that question. What's your answer to that question?

**Barlow:** Now that I review in my own mind what the drumbeat sounded like, I guess we must have started at least like 140, maybe a tad more at the beginning but let's face it, it's going to slow down towards the end of a parade. As far as the origin of the drumbeat, I don't know who wrote it. It could have been Professor Cushing. It has always inspired me inside, making chills go up and down my back. I have never ever heard a drum cadence like we played in the '40s and '50s. It's just so thrilling, better than anybody else's and I just love it. I could listen to it all day

long. We could hardly wait until we finished playing until they started the drumbeat.

**Cheatham:** So there was a real element of pride involved in that drumbeat. Is that correct?

**Barlow:** Everybody loved it and wanted to hear it and I'm sure that the audience just was thrilled with it as well.

**Cheatham:** Well Bud I'm having trouble with an image here. If today's Cal Band were to march at that tempo... I know about the high-stepping, Big Ten style that they use today and I know it's possible...but we didn't start marching that style until after your day. How could you guys have marched at that tempo?

**Barlow:** Well my interpretation of a military step and yours is probably a little bit different. We put one foot in front of the other. Hardly off the ground at all and not very much forward. Therefore, you could almost shuffle along at 140, 150 whatever, without too much difficulty, at least to start with. No high steps, no toes hit first; we didn't have the (what do you call it?) 8-for-5. That never ever entered our minds. So as far as the image is concerned, you wanted to look stiff and kind of military and moving only your legs, but they never moved off the ground very much so it's hardly more than just beating your feet so going at a faster pace is not as difficult with our band in the earlier days as it would be now because of the high-step kicking.

**Cheatham:** So speaking as a physicist or a mechanical engineer might speak, the foot didn't travel a very long distance and because it was a shorter distance to move, then the feet could keep up with this more rapid tempo and in point of fact, it looked very much like a shuffle.

**Barlow:** You had a good point about making short steps because obviously you could not take a normal step and go at that speed or you would run over the people in front of you. It was hardly more than marking time and as a shuffle, I could have worn out shoes, that's true. I believe, both marching inside of and in front of the Band, that the faster drumbeat is pleasing to the audience in parades. It works out like gangbusters because that's what you're there for, visual and audible audio effects and the faster it is, the more pleasing it seems to be. Now, in the stadium, there's an entirely different aspect and perhaps we can get into that after a while.

On the drum cadence and the speed, we don't have a direct feeling as far as competition between another band nearby and us. I think an audience is going to pay more attention to the one that sounds the loudest to them, which is usually the nearest. I do know that our drummers did have an awful lot of pride in not only their playing but also in the drumbeat itself and indeed, several of the drummers, they just could go through adhesive tape like crazy during parades. I do recall in one event, it had to be either Art Robson or Phil Elwood, (jazz critic for the S.F. Examiner, and of Laney College), that one of the two of them, was so intent on

marching with the Band that he did so even with 102 degree fever. Drummers carried adhesive tape. The tape help protect your hands from getting blistered and also, once you've got a blister, you're gonna put something over it to try to keep from injuring it even more. So they're doing it for several reasons: keeping that tape on to prevent too much injury and to help ease any injury and then also to keep their sticks together.

*[Cheatham: to not drop the sticks and to keep the sticks where they're supposed to be – in their hands and on the drums.]*

**Cheatham:** I think those are very important descriptions of what it was like to be in parade.

### 1949 Rose Bowl

Let's talk about your first Rose Bowl performance in the stadium.

**Barlow:** I don't remember an awful lot about the actual performance or the stunts that the Band did in the Northwestern game. All I can recall is us sitting pretty much on the field on the side after having done our pregame entrance and then the half time stunt. My memory really is fading on the Northwestern game. Ohio State is different.

**Cheatham:** Well believe it or not, it's rather characteristic of other Bandsmen I've talked to is that the more vivid memories are the parade itself rather than the game. So I'm not surprised at your answer.

**Barlow:** Now the game I remember, was quite close. I'm not sure, but it seems to me the final score was something like 17 to 14 for Northwestern, and I do remember a controversial play. One of our offensive backs jumped over the line and should have had a critical first down. The referee had "blown" his whistle too soon "for the safety of the football players". On Monday morning quarterbacking, it appeared that the referee, whose name was Kain, blew the whistle while the back was in mid-air and thus earned a reputation as quick-whistle Kain (Cain?).

At that time, let's see, Ben Scribner was the Drum Major. Bruce Fancher and myself were Assistant Drum Majors.

Oh one thing I forgot to mention in the parades. Shortly after we started in the parade, there's some telephone wires and the object of the Assistant Drum Majors of course was to toss the batons over the wires and then catch them as they came down. Sometimes we caught them and sometimes we didn't.

**Cheatham:** Bud's referring to the fact that in those days, there was the Drum Major in front and then between the Drum Major band itself were two Assistant Drum Majors. The Assistant Drum Majors twirling batons rather than, as in the case of the Drum Major himself, using a mace.

**Barlow:** Back to the Rose Bowl itself, I had never been down there before. We'd seen bigger places to play football like the Coliseum but it was exciting because this was, after all, the championship of the United States. At least that's the way we felt. And coming in from the tunnel and forming up in the back by the goal posts and then marching out. There was not as much controversy about a "Battle of the Bands" with Northwestern. They were not as good as Ohio State so we didn't look too bad!

### Rose Bowl 1950

**Cheatham:** Well now, the second Rose Bowl was another one of these significant watershed events... cross road events... in the life of the Cal Band. Tell me your memories of The Ohio State Rose Bowl game, January 1, 1950.

**Barlow:** Do I have to? (laughs) We were so far outclassed that it's really painful to go through. Before the game in the tunnel, I remember going over to talk to their Drum Major since I was Drum Major. They were very stiff and very formal. It was almost like trying to crack an ice cube. We did find out that they had a curfew the night before and I think some ridiculous hour like 9 o'clock and everybody was in bed by then and they had room checks. They were very, very disciplined, and boy did it show. I remember talking to their Drum Major and pointing out where they were going to sit (because we were old hands we'd been there before). He said "Those are pretty good seats", and there they are right at the corner of the end zone. He says, "We don't get that good seats at our own games." And so I then described where we usually sat in the stands, low down, around the 40 to 45 yard line in our home stadium. So, that was my initial contact with The Ohio State Band. When they came out and started their performance, they were a much bigger band and they had real uniforms. I forgot to mention the fact that this was the time when we had bumped the Sam Brown belts and the military uniform for the bellhop trousers with the interchangeable coats and trousers.

President Robert Gordon Sproul hosted our students' meetings and discussions – we had always performed at the beginning with a couple of Cal songs and a concert number and end with All Hail. We were in uniform and good old Robert Gordon Sproul would refer to the Cal Band in their mustard yellow pants and quite frankly, that was really what they looked like even though we were all thrilled to have them. They were so far out that they were really were not well received by anybody except those people in the Band. Then we were stuck with them until, oh, four or five years later, and I guess they still used them for the ancillary people for 15 or 20 years.

Back to Ohio State, their snappy uniforms, their size, their exquisite steps, their performance was just out of this world and then on we go. We're not as big, we've got these uniforms that don't look good although our music was okay, the actual marching was not as flashy and not as well coordinated as Ohio State so we were literally very well outclassed on the field.



**Cheatham:** Would you say that perhaps some of the strictness and stiffness you felt when you talked with their Drum Major might have been a consequence of a very strict adult presence compared to our student run government? Could that adult presence, in view of the imminence of the occasion, had strict control over them?

**Barlow:** You're absolutely right. It was indeed faculty run. To my knowledge, they had very little student development in their band. They got credit for being in the band. It was strictly a band run by the faculty. Ours was student run. We did not have the incentive at that time to do what you might now call a class A-1 job.

*[End Tape 2 Side 1  
Start Side 2 Tape 2]*

**Barlow:** Yes indeed, The Ohio State Band was excellent in their performances and they had the adult supervision, the adult drive, to put their band members through the paces. In other words, just like the football team, they would have their exercises to go through. They were disciplined just like the football team. When they were told to do something, they did it without question. When they were told to hup, get up, get ready, the Cal Band would sort of just stand by the side, snicker a little bit and say, "Oh, is that what you have to do in a band like that." And of course, when they started out, it was "go" from the word – they were really going from the first start – discipline all the way and that really paid off in their performances. The only time we had any discipline at all was at the start of a parade when the drums were going (because of the effect that drum cadence had on us) but it takes more than just that. You've got to have the creativity as well, to go along with it, which you're gonna get much more of from the faculty organization or at least from the student organization when there is a real desire to be the best.<sup>14</sup>

With the two bands in the Rose Bowl, my recollection is that the two bands always formed in the same tunnel, one behind the other, the visitors, the Big Ten band would be in front and go out first. We had to be behind them "taunting them" which in retrospect was a big mistake. I will also say that Ohio State was quite gracious in what they said. They didn't hoo hoo or lord it over us anything – even after the game, I remember talking to a couple of their people and they never made any snide remarks. They were too gracious for that.

**Cheatham:** Bud, you referred to the phrase mustard yellow pants. Now this is a phrase that gets used an awful lot as we look back among your generation as well as those of us who look back at those earlier historical years. As you spoke a moment ago, you implied the fact that it was Bob Sproul who coined the phrase and all this time, I was under the impression that it was a phrase that we coined in the Band itself. Would you help me with this?

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<sup>14</sup> Remember that these are descriptions of an era before the Cal Band underwent a major transformation in leadership and marching style. As you will learn from other interviews, particularly those by Bill Collescott, Bill Isbell, and others, the events that Barlow is describing are crucial to the changes that followed. This one single performance is a major event in the history of the Cal Band. NHC

**Barlow:** My first recollection of the phrase, “mustard yellow pants” was indeed from Robert Gordon Sproul at these University meetings. These were often held in Harmon Gym where he would introduce the speaker. The Band always played a classical number before the University meeting actually started and then play Cal songs afterwards to aid in the people getting out of the gym. I recall very definitely Gordon Sproul as referring to the Band with the mustard yellow pants. The coats were reversible and could be either blue or mustard yellow.

**Cheatham:** That’s an important observation. Thanks Bud.

I might add that during the Bob Sproul era “University Meetings” were a common occurrence. Classes were recessed and the whole campus community would gather, in my day, at the Greek Theater or Harmon Gym. There would be academic pomp and circumstance and major speaker, often of international stature. In that era, these University Meetings added to our pride and traditional feelings for the University. Currently, such a gathering wouldn’t work.

In Bill Colescott’s interview, he tells us when those pants were ordered, they looked at the color swatches in Peg Davies’ office, who was, I believe, one of the lead secretaries to the ASUC Executive Director, Gregg Englehardt. They were looking at those color swatches with interior florescent lights rather than in the sunlight outdoors. This gave false impression the fabric’s true color. I would also add that I never felt they were such a bad-looking color but in any case, that’s some history. Bill Colescott came into the picture at a later date and he’s probably telling an anecdote that he, in turn, was being told.

*[Bud’s insert:*

*[I wondered about your comments because Bill didn’t come in the picture ‘til much later! When?] [Freshman 1951, I believe.]*

*End of insert]*

Well, Bud I’m particularly delighted to be talking to you today because rather than hearing about this show second-hand from other bandsmen, we’re hearing about it first-hand from the Drum Major who was there and who conceived the whole thing so tell us more about your half-time performance.

**Barlow:** Okay. I’d like to back up just a little bit however. You’re Drum Major for an entire year and the Drum Major is much more interested in the stunts and the stunts performed. At USC game, we performed a stunt that involved some special music written by Roger ...

*[Bud’s insert*

*As you know, my son, Keith, is in the army reserve band at Camp Parks and is responsible for many of the band's activities. Last year, he arranged a concert at Chabot College for the Coast Guard Band. A special piece was written for the occasion by Roger.... I re-met Roger at the concert and talked about "ole times". I'll check with Keith, cuz I forgot his last name.*

*End of insert]*

all I can think of is Anderson or Moore but I'm sure either of those are correct. I can see him right now. He was a music major. He was not in the Band per se except I think he did ring in with us once in a while but he wrote music and he wrote for us. What he did was take the USC song, "Fight On For USC", and we'd play that straight. Then we would immediately break into a version of "The Old Gray Mare" for a verse and then put the two of them together in counterpoint and that was the focus of our stunt in USC. Sometime later at the Rose Parade, we were marching down the parade route and this fellow off to the side said, "You don't play anything but Cal songs." I said, "Where are you from?" "USC" he replied. So then I just asked the fellows if they remembered the song that we played for the USC stunt. In unison, they all yelled "yes". Immediately John Achey, who was the Student Director at the time, led the Band in a round of this USC/Old Gray Mare arrangement that Roger had put together. Even the spectator from USC enjoyed it because he was an active participant in making the request. Everybody else loved it too. But I do want to point out that because of this, we were delayed. We were very much behind the people in front of us, which is a no-no in a parade. However, we picked up the pace and one of the parade coordinators came by looking for the person in the tall hat, the Drum Major like me and he says, "You got to move this on." He yells, "You're getting behind." I said, "We're almost through, almost through. We'll catch up after that." He was not satisfied. He said, "If you don't stop it right now, I have to take some points away from you in the parade." That's my very first inkling that there was any competition as far as the bands were concerned so I still didn't care. We already had passed the point of no return so we let it go at that but that was just an incident in the parade that I wanted to mention, that we were more interested in having a good time than we were in winning first place.

When we got to the Rose Bowl we had a little bit of interaction with The Ohio Band. I don't remember what their stunt was because we were at the end of the field at the time but we could just tell that they were totally being accepted and that their marching was done expertly. When our time came, we came on, believe it or not, we came on – not playing the Cal song, but playing the Stanford song! Now why we come out with the Stanford song I shall explain. It was tradition in those early days that the Assistant Drum Majors take one Saturday, say the Washington or Oregon home game and build a stunt for practice because one of them would be Drum Major the next year. Bruce Fancher and Evan Goldenberg – we called him Goldenrod – were the assistants who planned the stunt for this day. As part of their "mixed up stunt" they played the "captured" song of the band that

played the previous week. In that year we, the football team really “captured” the opponents in every game. So they started, and I continued that theme by playing a stanza or two of the marching song of the team Cal previously defeated. So that’s why we came out in Rose Bowl with one stanza of the Stanford fight song and it was almost over Cushing's dead body that we do that. I have a sneaking suspicion that to some degree was one of the things that led Professor Cushing to resign.

Anyway, I don’t think anyone noticed what we did. As to our stunt, we marched out and formed the words, O H I O. Then to the tune of the Ohio song, we had the O's bow down and the words H I were accentuated. The O's would bob up and it would be O H I O so it was like “ HI OHIO”. I believe the idea of the stunt was pretty well received and the execution of course was okay but nowhere near done with the perfection that the Ohio State Band could have done.

One other thing I wanted to say about Professor Cushing and the stunts. Any stunt that we performed had to go through Professor Cushing and so we really had to have his blessing. I had to go to a “higher authority” (maybe Engelhart) to get approval to march out with a few bars of the Stanford song in the Rose Bowl game. Now we did one stunt that he demanded that we do and it was not a stunt as much as it was a marching exercise by splitting up the band into four groups and then having each of those groups do separate marching things. Now, this was performed at home, in the Rose parade and in the Rose Bowl. The thing is that when I look back on it, Cushing was you might say, ahead of his time because he was trying to do these things that were not much different than what the Cal Band did a few years later. I was a little disappointed in myself that I didn’t recognize it sooner. Had we done it sooner, I believe we could have done it a lot better.

I think a lot of people objected to it because we did not execute it as well as we should have. That sort of marching takes a lot more practice than it does to go out to the fifty-yard line and stand there. Anyway, the highlights of our stunt were, HI OHIO, plus this special marching unit that split up.

I think it was done strictly to a Cal song ‘cause we did not play hardly anything besides marches and Cal songs on the football field.

Crowd reaction? The Ohio State Band was indeed a crowd pleaser. I don’t have a recollection of us getting a lot of applause or boos. I think it was probably more like a polite response more than anything.

**Cheatham:** Did they get the gist of the stunt?

**Barlow:** I believe they did. As a matter of fact, I talked to one of the Ohio State bandmen afterwards and maybe he was being polite, but he said no one had done that stunt before. So at least I felt good about that even though the execution might have been better but no, I don’t think we were directly booed in the stadium (I've

always been hard of hearing). Then of course, weeks or years later, it was looked back on as a complete disaster.

**Cheatham:** My interpretation of what you just said was that; the Cal Band stunt was sufficiently acceptable and clever, in the case of this stunt that said HI OHIO; that the Band certainly maintained its own sense of rhythm and proportion and quality but it was just this huge and dramatic contrast against the other band that made the Cal Band appear to look awkward and bumbling; and it was that, more than the fact that the Cal Band actually was awkward and bumbling. Days later, or weeks later, as you reflected back, and tried to remember the event, that a person's memory began to get flamboyant and hazy, and particularly so if you happen to be a sportswriter who was looking for something to write about in his column.

### Changes to Stunts

**Barlow:** I'd say that's a good assessment.

Leading up to perhaps what the next subject might be, I'd just like to say a little bit about the general philosophy of what the Band did in the way of stunts. Ever since I joined the Band, and I think even before, even in the thirties, a good portion of the stunts were not all that creative. St. Mary's game – everybody made an S and an M and played “Bells of St. Mary's.”

A stunt I did for the visiting Oregon Ducks was to make an image of a duck with the Oregon fight song, convert the image to a “dressed duck”. Then with a lone trumpeter playing taps, the image slowly sank into the sidelines. Then the band automatically broke in the Cal fight song.

Okay. That philosophy extended throughout most of my years in there. Towards the end, we tried to vary that a little bit, forming pictures and images and still with the same marching type music. The images and march music were preferred by Cushing because he wanted to keep it as a military style band. Now I wonder why Cushing supported those new uniforms? They are not at all military but they did have an advantage, at least, of being able to mix and match, pants and jacket, which itself was a clever idea. The cape does an even better job nowadays but it's the stunt philosophy I wanted to get at.

Nothing fancy. Block letters. College marching songs and very little beyond that. Of course, lay-down stunts went by the wayside. Then around 1949, when I became Drum Major, we tried to get away from that a little bit and instead of spelling words. We still started out that way. St. Mary's was always our first game in those days and you were pushed for a stunt to do so it was still forming an S and M and playing “The Bells of St. Mary's.” As the season progressed, we tried to get out of the ordinary and do some other things on the field except for music – still marching.

One of the things that was done when I was in the Band, Drum Major, and as far as I know, hasn't been tried since, was the joint stunt with the Stanford Band. We did a pregame stunt and I've forgotten exactly what the mechanics of the stunt were, but we both marched together intermingled and probably spelled out or a big S or a big UC or both. Both playing music and of course, we individually practiced and then got together pregame and tried it once or twice and then performed it during the pregame stunt. We all had our separate halftime stunts but I think there's a certain amount of nervousness on both bands and the leaders of both bands but I still think it was a good novel concept and probably should be tried again.<sup>15</sup>

What the heck. Why not. All this had the blessing of Professor Cushing but again, because the stunts generally followed his basic concept and the music again was still marching. This was true for Stanford, too. Now as we progressed, we began to change from the usual stunt patterns. The stunt committee which was basically myself, with some input from the Assistant Drum Majors Fancher and Goldenberg, began to deviate a little bit from what Professor Cushing had wanted. I believe that that was kind of the point where Professor Cushing was not as receptive to our ideas as in the future.

Remember that an awards and election banquet (put on by the Baton Society) was held every year in the spring. Professor Cushing, would write a poem about all of the outgoing executive members. He had a keen wit and was very clever with his poems and words and all this elicited laughter and applause from the members of the Band at the banquet. We also sang in between courses and told dirty jokes. Lastly, election of the following years' Executive Committee took place. Professor Cushing declined to attend after that Rose Bowl and I believe it was because he could see that the Band wanted to change and it was my opinion the Band wasn't changing in the direction that he wanted.

In retrospect, I felt that perhaps Professor Cushing knew more about what he was trying to get out than he was able to get across to us and that was led sort led to the disagreement between the Executive Board and Professor Cushing.

**Cheatham:** Could you characterize it that the students in the Band were starting to show some independence?

**Barlow:** Yes and no! The Drum Major was programmed to do things a certain way with the freedom and independence to develop stunts patterned after the previous Drum Major's ideas and with Professor's approval. Several ideas I proposed were "shot down".<sup>16</sup>

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<sup>15</sup> Yes, it has been done recently. I will try and get Bob Calonico to offer us a few sentences on this subject. NHC (The bands play the Star-Spangled Banner together every Big Game. KF 2014)

<sup>16</sup> This paragraph was attributed to NHC in the version I received, but I think it is safe to attribute it to Bud. KF 2014

Hopefully, you will get the opinions of other members of that generations' Executive Committee to verify my feelings.

**Cheatham:** This, in turn, was one of the initial stepping stones that set the scene for what's to come later in the form of his resignation. (Bud agrees.)

### Cushing's Departure

Well what were some of the subsequent events to that Ohio State performance?

**Barlow:** Being really outclassed and the emphasis for most of the articles in the paper were on the football game itself but there were allusions made to the performance of the Band, after we got back. These certainly indicated that we needed to do something a little better in order to be competitive from a musical standpoint, and especially a performance standpoint. I guess maybe I'm trying to block as much of the bad comments out as possible but I'm sure that the students who were at the Rose Bowl, would liked to have had us put on a performance similar to Ohio State.

Later, Professor Cushing had put in his resignation and it did come somewhat of a surprise to me. I guess I did not see the handwriting on the wall.

**Cheatham:** Who was he answering to?

**Barlow:** The marching band and Professor Cushing were responsible directly to the ASUC Executive Board and what arrangement between them I do not know exactly. All I know is that after that, we still had a spring concert, school sponsored with Professor Cushing as the director. We still had the spring band which was a different mix of players. Later, then he resigned through the Executive offices of the ASUC, not directly to our Band. As a matter of fact, he was still there as far as being the Director is concerned until the end of the semester. The last time I recall NOT seeing him was at the Band's election banquet in the late spring. He was conspicuous by his absence. He just never came back after that and that's as far as I know.

**Cheatham:** I'm glad you established the fact that the Cal Band election banquets was in the spring because a lot of people that are going to be reading this are thinking of election banquets in December. So this establishes the fact that this growing dissatisfaction perhaps, on his part, was building in him from the time of the Rose Bowl in January, all throughout the spring semester until he chose not to attend the banquet the following June.

What's your recollection of Bob Sproul's alleged comment: "that Band stinks."

**Barlow:** These are the kind of memories you like to forget and I've perhaps forgotten most of them. I don't ever recall him saying it in voice in our presence. I have only a

vague recollection of it being printed in the newspaper as a comment by our esteemed President Robert Gordon Sproul.

**Cheatham:** Bob Sproul had too much class to ever say a thing like that and I bet that he never said it. That nevertheless, is a story that circulates. I think I have seen a newspaper clipping that attributes that statement to him. Whether the writer was quoting a something that happened or creating a rumor... I don't know.

**Barlow:** As I said, I never heard him say it. He may not have said it. It also may have been, as you know, newspaper reporters have a way of twisting words and changing the context, changing the meaning of what has been said. Remember also, that Bob Sproul was either a Drum Major in college or an honorary Drum Major at Cal. This was before my time.

**Cheatham:** That's my point.

Did Cushing just permanently depart the Cal Band scene subsequent to his not showing up at the Awards Banquet, with the exception of course that he stayed on with concert band, later in the Spring, or were there any other interactions between him and the Band between that point and the next Concert Band season?

**Barlow:** My recollection of the situation as to how Professor Cushing departed, I think he just voluntarily did not come back. Now, you must realize that June of 1950 was when I was supposed to have graduated but it turns out, due to a fluke of circumstances, I got recalled into the service and spent another year, and a half in the service during the Korean conflict, so I was off campus. I was stationed nearby and kept track of my friends, many of who were in the Band. I would just hear a little bit about what they had to say. The subject of Cushing coming back or officially resigning to the Executive Board of the Band, I do not have any knowledge. I think it was kind of like disappearing into the woodwork.

**Cheatham:** Okay. In your memory, would you say that Cushing left gracefully or ungracefully?

**Barlow:** Professor Cushing left the marching band in a fashion that made me a little bit concerned of his lack of response. In other words, I think he left because maybe things were not quite going his way and he just didn't want to say so. He just gracefully bowed out. The lack of interaction was a little disappointing to me.

**Cheatham:** In spite of all that, I have memories of a great rapport between Professor Cushing and the people in the Band. But, each of us – maybe you and I ourselves, in the course of our own careers have become frustrated with our bosses and our situations and maybe have done something equivalent of lashing out in frustration or some similar thing. Would you, for the record, give your opinion of the rapport and the respect that was held between each of the two parties toward one another... the bandsmen on one hand and Cushing on the other.



*[End Tape 2 Side 2  
Tape 3 Side 1]*

**Barlow:** I think I mentioned it before but I believe that every bandsman had the utmost respect for and confidence in Cushing when it came to concert music particularly the spring concert and all of the music that went on in the marching band. The rapport between the Band and Professor Cushing, and the general Band membership was always A-number one classy. In other words, everybody, from the musical standpoint, really got along well with Professor Cushing.

Football game stunts, on the other hand were designed by the Drum Major and the little staff that he had in conjunction with Professor Cushing and therefore somewhat invisible. Consequently, the direct responsibility fell on the Drum Major. Professor Cushing did attend the games with the Band. He left the mechanics of the stunts to the Drum Major, except at the last when he introduced the split band and the special marching routines. Even though outsiders may have felt that it was all Professor Cushing's fault, I don't think the blame was all put in the right place. So the rapport up through 1948 good. As soon as we begin to get outclassed in size, we accepted it from USC. We found it much more difficult to accept from the Big Ten schools. At that time, I think that the Band people and the ASUC, as well as the students, were thinking, maybe it might be a time to change. I would also like to say that I like to think of things starting to change when I was Drum Major. Our class of stunts was different. The music was still the same. Our marching style was still the same but our concept was changing.

Two things I'd like to add here. One, we had a clue back in about '47 that the Big Ten had good marching bands. Bill Ellsworth and a couple of others traveled on their own to Wisconsin to root for Cal. Upon his return, he took time to tell how good their band was and we should do better! His pep talk fell on deaf ears. Little or nothing changed. Two, Jim Berdahl, who was hired to replace Cushing, told me after he retired that Clarence Sawhill (then the Band Director at USC) was asked to direct the Cal band to replace Cushing. After a visit to Cal, Sawhill declined the offer because HE wanted to control the Band, not the bandsmen!

Then when Bruce Fancher became Drum Major, it still was a student-run organization, while Jim Berdahl began to take over the reins and Bruce Fancher made a big change in the Band. He started, first of all, to get away from marching music all the time. He would intersperse it with other types of music.

Now, to tell you the truth, I don't know how much of that was Berdahl's request and how much of it was Fancher's but nevertheless it happened on Fancher's watch and it's the first time EVER to my knowledge that the Band did not march out through the goal post. They literally lined up on either side of the field and marched together into the block but again, they did not do it with marching music. They started with the "South Rampart Street Parade" if my memory serves me

correctly! So he continued, Bruce Fancher and the Executive Board, and perhaps under the influence of Berdahl and changed things a little bit to start the movement towards the great Cal Band that it is known as today.

### **James Berdahl**

**Cheatham:** Time moves on and there's still a third Rose Bowl which you participated in. There's kind of two parallel stories coming up in the next few minutes of our conversation and that is, the progress toward that Rose Bowl appearance intertwined with the arrival of a new Director in the form of James Berdahl. What was your first awareness of the presence of Jim Berdahl?

**Barlow:** Now Jim Berdahl I had never met before, even though the word finally got around as to the fact that he was a former Bandsman himself. I was isolated from the Band because, as I mentioned, I had been recalled into the Service. Fortunately, I was stationed at Treasure Island with relative freedom and although I didn't participate in too many of the games at the Memorial Stadium, I was able to be a Ringer and go to the Southland and again.

Because I was not in the concert band, I had no contact with Berdahl directly. On the field, Berdahl was partially directing some of the music and so was the Student Director. The stunt coordination was still all done by Bruce Fancher so I don't have a heck of a lot of information on Berdahl other than my own personal feeling was, who's this new kid on the block, you know. I liked Professor Cushing. Berdahl was doing all right but it wasn't for me to say since I was only a ringer then.

**Cheatham:** You started to hint at my next question and that is, from your observation, albeit at somewhat of a distance, how did the Band's admiration and love of Cushing effect the arrival of Berdahl? Was there a general feeling of, we miss Cushing and we love him and therefore, we don't like you or was there as sufficient feeling of well, it's happened, the time is here to break in a new Director, let's go with it, or was there some other general reaction?

**Barlow:** Well actually I'm not really the person to answer that because I was in the service at the time. I only got it peripherally so I think it was just an acceptance of the fact of life that hey, one quit, we've got to have another one. So Jim being an old Bandsman, I'm sure that helped a lot and I'm sure that it took a little bit of time for him to get used to us, as it did us, to him.

### **After Cal Band: Treasure Island**

**Cheatham:** Just to complete the story of Bud Barlow before we move on to the story of Jim Berdahl, what duty assignments did you have while you were on that interim assignment at Treasure Island?

**Barlow:** Well when I got out of the service in 1946, I was what they called in those days a radio technician, second class. I went on to school and for several years, in '47 and '48, after Korea thing got started, I began to get recall notices because it was the big thing in the early days after World War II to join Reserves. Most everybody that I know joined the Air Force Reserves or National Guard Reserves, or one of the others. I figured what the heck I might as well join the Naval Reserve. Bruce Browning and I had a bet. A magnum of champagne on whom would get the call first. Well I finally had to pay up. I did get to Treasure Island and I stayed there instructing reservists in electronics for a year and a half so I didn't get out until early '52 when I went back to Cal, finished my last year and then went to work for the Lawrence Livermore National Lab.

Oh yes, when I left the Service, I managed to get up to I guess they now call it electronic technicians first class. It was shortly after that (maybe a year) when I believe, John Copren, Bob Desky and maybe even Dave Wenrich and Herb Towler got the Alumni Band started.

### Rose Bowl 1951

**Cheatham:** Let's talk about that final Rose Bowl with University of Michigan, January 1, 1951, I believe it was. What are your recollections of that event?

Let's take this in three parts. What are your recollections of that event building up to the parade itself?

**Barlow:** Several of us were married by then and we'd take our wives and drive to the southland. Sometimes they would drive down and we would take the train and then we'd meet down there.

We'd be mobile while we were in Los Angeles while we did this so that worked out pretty good so in any event, any time we went through Fresno, we still had a rally in Fresno. If we took the cars, then we did not partake in the "rally" in Fresno but it was a high point, even though a lot of damage never really occurred.

We always talked about the rally in Fresno. Once down in L.A., we were again housed in the two hotels and went to Clifton's so it became routine. Let's face it, this is our third trip to the Rose Bowl, and we always went to another game in the southland and some of us long timers had done that six, seven times so it got to be old hat. The excitement was still there because of the parade. We don't do that many parades. We were out there to enjoy a good time and secondarily, to provide a show for the audience but we loved the parade.

In the last Rose Bowl parade, Bruce Fancher, was the Drum Major at that time and did a good job with the stunt planning and in the parades. This was the first time that the Cal Band had ever come out in the Rose Bowl itself with a different formation, lining up on the sides and playing something other than march music and I believe that it was generally pretty well accepted.

As a matter of fact, I do recall this also. I was married at the time and anybody that went down got complimentary tickets so rather than sit with the Band on the field and rather than sell my tickets since my wife went with me, we just sat up in the stands and watched the game. At halftime, I performed with the Band. Back in the stands afterwards, I could hear comments that people made like; hey they're doing something different; they're better or this sort of thing so at least it showed the fact that we were on the right track, updating our themes.

### **Final Thoughts**

**Cheatham:** We're starting to come to the end of this interview so here's an opportunity... is there anything that we've forgotten to talk about that fits in with the subject matter this afternoon?

**Barlow:** I just wanted to mention a couple of things, one about Professor Cushing. You know, he always went down with us and he was always there even though the Student Director did the directing in the stands, Cush-the-Bush was always there for rehearsals. He was there as an overseer so to speak. What I'm really getting to here is that in the hotel, he and his wife would be there and we would report to him, those of us that wore the white uniforms and stood out in front. Drum Majors and the Student Director and they would give us the once over and particularly, Mrs. Cushing who would make sure that our ties were on straight and this was before the performances and make sure that we were properly dressed and looked halfway decent. She took a little pride in making sure that this all occurred and this was all with the blessing of Professor Cushing.

Another item. From about '46-'50, maybe earlier, it was a tradition after each home game after passing by Bowles hall marching back to the band room, We'd break into Stanford's Come Join The Band in 3/4 time. The Drum Major and assistants would hook arms and waltz down the street a bit before breaking into the drumbeat. I wonder when they stopped doing that?

Also I wanted to mention was in the 1949 season, we marched with I think it was five or six or seven bases, sousaphones and I had made some decorations. I got cheesecloth, sort of goldish colored cheesecloth and then I cut out blue cardboard letters: B E A R S and affixed a letter to each piece of cheesecloth and then wove string around the outside and then placed them over each of the horns to spell out B E A R S and we did use that for that season also, for parade marching I should say and half time stunts.

Yet another item is women in the band. An incident in '47 or '48 was amusing. A pickup band attended a Cal ice hockey game at the rink in Berkeley. Either the snare drummer was not there or he left for a while. Phyllis Prindle, later to be my first wife, being a drummer played with us. A news reporter happened to see her playing in what he thought was an all-male band. He looked her up at school, interviewed her and took her picture which was published in a newspaper, I think

the Berkeley Gazette. That picture and article may still be in an old band scrapbook.

One last thing. Sometimes in the rooting section, students would pick on someone, drag him voluntarily or involuntarily to the top of the stands and “roll” him from the top of the stands to the bottom. The student would be placed prone in the outstretched arms of the top row of the rooting section. The student was then passed on to the raised hands of the next row of the rooting section. In the ‘48 or ‘49 season, our student director, John Achey volunteered to be rolled. This delighted the crowd especially the Band. This occurred several times during the season.

**Cheatham:** Bud there's a mystery in the Band of an event that happened in your era. It was during that time that for the first time, the current Cal Band logo, what someone refers to as the pot bellied bear, we're uncertain when that pot bellied bear showed up, was designed and executed and painted on a base drum head for the first time. Do you have any insight on that question at all?

**Barlow:** As one of my friends said a few days ago, we'd probably been eating too many dinners out of aluminum pans. I lost my memory on that. I might say however that it's quite possible that the Art Bureau next door in Room 5 in Eshleman could have designed it and maybe even painted it on the drums and the only suggestion I can think of is to go back into the Band Room and look at the pictures of the Bands that at least used to hang in the Band Room and look at the picture on the drum because as I recall the drums usually faced the photographer.

**Cheatham:** This has been a very pleasant afternoon Bud. I found it very informative because I've heard for the first time some fresh material and I've also appreciated some of your personal memories and interpretations and recollections that go to making the body of material that we're collecting here in these oral histories.

This ends the interview with Bud Barlow.

## INTERVIEW WITH BUD BARLOW, Part 2

Version 3.0 (December 2014)

**Interviewee:** Bud Barlow, Drum Major, 1949  
**Interviewer:** Dan Cheatham, Drum Major 1957  
**Date of Interview:** September 17, 1993  
**Place of Interview:** Bud Barlow's home in the rural area of Pleasanton, California  
**Transcriber:** Tanya Kulp

*[Cheatham edited his own remarks for clarity and grammar in November 2010. Bud Barlow is now deceased. Cheatham did some editing of Barlow's comments for clarity and grammar. Katie Fleeman completed editing in December 2014.]*

### Stanford and Other Pacific Coast Bands

**Cheatham:** This is the first tape of the second interview with Bud Barlow.

During our last interview you were very responsive to the questions I asked and then time ran out on us. Let's keep it going.

What are your recollections of the Stanford Band, and how it compares with the Stanford Band of today?

**Barlow:** Oh yes, the good old Stanford Band. I have a few early recollections.

First of all, the uniforms were not a heck of a lot different than ours, although they were Stanford's school colors, red and white. And they were probably the same type of Band as we were. Certainly, I know they were student-run, and they were a good musical organization and marched about the same as we did, so basically, we were kind of on a par, other than the fact that they were, of course, the enemy from the farm... the Leland Stanford Junior Farm.

Well, at any rate, one of the times I can remember is encountering with them on the night before the Big Game where, not only did we, the Cal Band, go around to alumni reunions, but the Stanford Band did as well, and occasionally we would meet them in the halls at a hotel or meet them on the street outside. And I recall once, around the Francis Drake Hotel, that the Stanford Band was, I guess, just leaving, or getting on a bus or marching down the road and there was a sousaphone player that was lagging behind his band, and our Band was marching toward him. And he wanted to get away so bad. I don't know whether he was afraid we might do something because I don't think we would, but he literally ran down this slight little hill with this sousaphone and went ass over teakettle on the street. And of course, we all laughed. I don't think he was hurt or anything of that sort.

In those days, they were The Stanford Indians, so they did not have any tree to carry around with them. One other thing I can specifically think about the Stanford Band, and as a matter of fact, any of our opposing bands, is that both the Cal Band and the Stanford Band were essentially “polite to each other,” in the stands. In other words, Cal would take an opportunity to play, and the next timeout Stanford would take one, then we would take one, they would take one, unlike that idiot USC Band that tries to monopolize the whole thing.

**Cheatham:** That’s true. I had forgotten about this matter of courtesy. During the pregame performance when each band was on the field, my memory is that they would each pay a tribute to the opposing school by playing their fight song. That is to say that the Cal Band would at some time, in the pregame performance, face their rooting section and play their fight song, which incidentally, in Stanford’s case, was the song, “Come Join The Band,” which is the trio to New Colonial March. And incidentally their rooting section was sitting on the 50-yard line, directly opposite ours. Then, conversely, their Band, during the pregame, would face our rooting section, and play our fight song as a salute to us.

Then when it came time to play the “Star Spangled Banner,” not only in the case of the Stanford game, but also in any of the other football games when there was an opposing band, we would both take the field and there would be a ladder on the 50-yard line, mid-field, and the guest conductor would conduct a joint performance of “Star Spangled Banner.” Then, as you say, they would alternate which band got to play a song during a time out and they would also alternate which band got to play during the break between quarters. First it would be one band, then it would be the other. And this would be done by agreement before the game started. The two band directors would talk it over with each other.

### Marching Styles

Something else that’s a sign of the times was all the Pacific Coast bands would march in a military style that would have been derived from the students marching in the ROTC bands. The technology transferred. The Cal Band, at that point, was not marching eight steps for five yards. And one of the key tenets of this was to guide right. Would you help our young readers, our new generation of readers, understand what it meant for the Band to “guide right”?

**Barlow:** Eight-for-five—what the heck is that? (Dan laughs in the background).

Yes, we never even heard of that. Never ever. We always guided right. We always had trombones in the first row. And the right hand trombone was the one that literally set the pace of the Band. Sometimes, in disagreement with the Drum Major, so the Drum Major sometimes would have to follow him. In military parlance that person was known as the “Right Guide.”

At any rate, the Drum Major would, before starting to march, pace off the rows and the columns. And of course, the right column was the spine, the backbone.

All of the other bandsmen would have to guide to their right, and as you already know, errors tend to compound. So you guide to the one on your right, he guides to the one on his right, and all the way down the line. So if you have a jog in the line, it theoretically would go all the way to the end, the left end of that line. So it was not all that successful, guiding right.

**Cheatham:** Well part of it is that a military style step at 120 beats per minute is standardized at 60-inch step, which means it wouldn't come out right so the left foot would hit a yard line on the first of each either beats. Once the Cal Band followed the lead from The Ohio State Band, and understood eight steps for five yards, we had to train our folks to march a 22½-inch step. So that is part of the answer to your question.

On a military parade ground, there were no yard lines that could be used as a guide point. So all that was necessary was for everybody to learn how to march a 60-inch step at 120 beats per minute, and stay in line with the guy to your right, and the right file would stay behind the man in front of them. Everything worked out, and you had a nice Block Band. So this was the transfer of technology from the ROTC band to the football band. When it came to a football game, the Cal Band would march out North Tunnel doing this guiding to the right. That meant as they marched down the field, they would march in such a manner that the yard lines had no importance to them since the quality of their Block Band depended on how well they would “guide-to-the-right.”

Nowadays, the concept is to step on a yard line every eight steps.

### Chris Tellefsen

Let's switch topics, and get your recollections of some of the prominent people of your day. To start with, let's ask about Chris Tellefsen.

**Barlow:** Yes, I remember Chris practically from the first day, but I had absolutely no idea the impetus that he would have on the Band in the later years. I assumed he was just another custodian taking care of the building and keeping the place relatively clean, and that we would see him by day and never at any other time. It turned out that was not true. The more I got in with the Band, the more he showed up at all the activities, the more he was helpful to things with the Band—uniforms—some of the day-to-day, yeah you're right (they both laugh), handing out expense money. Actually, I think the Band did that. Now he may have carried it from one place to another, but the Band managers generally handed out the money, and I guess he may have been there to oversee it. But I just now realize that he was so close to many of the Band members, and of course, he knew practically all of the Band members by sight and of course, the major players, shall we say, the Executive Committee, that he would know by name. But my basic recollections of Chris are that he was just sort of a tradition, that sort of grew from the post-war era and on, until his death.



This may be a repeat, I am not at all sure, but I do recall his daughter. This was in some later years now, but I recall his daughter as part of a halftime stunt where she was, I think, pulled around in some sort of wagon. And I have forgotten what it was, but she was the first woman to ever be in the California Band halftime stunt.<sup>17</sup>

**Cheatham:** One recollection of Chris that I just thought of that I don't think has come out on any of the other tapes, is that he had sufficient skill on the snare drum, that from time to time he could play a drumbeat of one sort or another while hanging around the Band Room. Not necessarily the Cal Band drumbeat, but he could take the sticks in his hand and do fairly well. And I seem to recall they were the drumbeats that one might attribute to a Scottish Band, a Scottish-style drumbeat.

### **Bill Ellsworth**

There was another well-known Cal Band personality and that is Bill Ellsworth.

**Barlow:** Well, I recall once where Ellsworth and one or two others... I don't remember who was involved... hitchhiked or drove back to Wisconsin to the football game with Cal in Wisconsin. They were just a small contingent of what went. And when Bill came back, during rehearsal at the men's gym, I believe that Bill had asked Professor Cushing if he could say a few words about the Wisconsin Band. This had to be in '47 or '48, I have forgotten which, but Bill was quite impressed with the Wisconsin Band, and he was trying to get us—to instill in us, a little more um, well, discipline is a word—what do you do when you get an emotional “hype you up,” I guess about doing things with a little more accuracy and being maybe a little less rowdy or something of that sort. But I do remember him standing up and giving this speech and he was really impressed with the Wisconsin Band, and trying his best to get us to be in a par with them.

**Cheatham:** That's interesting. That is the first time I've heard of that particular event. In my mind it fits in with the context of the subsequent facing of The Ohio State Band, and the subsequent fall-out from that Ohio state Band interaction, in that, it was a period of time in the Cal Band's history where this larger issue was being explored and examined; we need to move in the direction you have just explained which eventually resulted in the new uniforms and the new marching style in 1954. But, I've always heard this in the context of The Ohio State Band only, and it's interesting to hear about Bill—this dynamic role that you just told me.

I should also point out to anyone who reads this interview, that in those days there were no such things as interstate highways. To drive between Berkeley and Wisconsin was a real chore. Probably the widest strip of road they had in that whole trip was a four-lane highway for short periods, with no such thing as a freeway, in the true definition of a freeway, which means that you are on a stretch

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<sup>17</sup> See Betsy Tellefsen oral history

of road called a freeway, there are no on ramps coming in. You just put the pedal to the metal and drive straight down the road.

Well, all I am trying to indicate to future readers is that driving to Wisconsin was no easy thing, and furthermore, it was probably an automobile that had running boards, a “stick shift” and a clutch pedal... it was so long ago. (Dan laughs.)

**Barlow:** Bill was a real kind of outgoing, and jolly oldfellow, with his saxophone there. He just never got away from the Band, as you know. And of course, the more Band activities I would go to, there would be Bill—always right there. Kind of like Dan is now, in a way.

We have these Big Game reunions, the night before the Big Game, and of course, Ellsworth would go with the Band. And the Bands, as they stood up, would meet Cal Band alumni, and every time the Band did come like that, then the alumni would encourage Ellsworth to do his soft shoe, which he always did. So it was sort of like a tradition, if you will. Like the ironing board joke from Desky.

**Cheatham:** On the last tape, Bud and I were having a little conversation, trying to decide when it was that Bill started doing the soft shoe, and it is Bud’s recollection that he was not doing it during his student days, but it was with the advent of the new uniforms and the new marching style in 1954, that he began to develop this persona where he would do the soft shoe dance to the tune of, “Tea For Two.” And in the early days, while he still had a saxophone in hand, he would do it and play the saxophone at the same time. In more recent years, when Bill no longer was a marching member of the Band, the Band would hum the tune while he danced it. In one of Jim Berdahl’s interviews, Jim describes that the final several bars of the tune when Bill was still playing it on the saxophone, it had kind of a catchy Lawrence Welk-kind of an ending to it.

Before I forget it, I would like to harken back to the comment just a few minutes ago having to do with the Sanford Band and the Cal Band on Big Game evening. For some reason, I don’t have any recent recollections of encountering the Stanford Band in San Francisco, while we go from reunion to reunion on that night before the Big Game. I don’t know if this is because we just happened to have different patterns of travel, or whether Stanford just doesn’t hold reunions in San Francisco anymore, but has them further down on the peninsula, or if there is some other influence at work here. But yes, it definitely was true that in an earlier era, from the 1940s and the early 50s as each band went from reunion to reunion, and yes, they would encounter one another. It’s an occurrence which I just don’t see in recent years.

### **Bob Desky**

Let’s continue on with some famous characters of the Band, and let’s talk about Bob Desky.

**Barlow:** Yes... Bob Desky, I knew Bob well, I think he knew me well also, although I have not seen him much recently. Bob was really quite a character. He was extremely outgoing, and had, not a raucous laugh, but a very unusual laugh that was very, very infectious. When he started, you just could not help but also laugh.

He was also a good guy. He was made the butt of a lot of jokes and he took them all very, very well, and I'll have to admit, on some occasions, particularly early on when I knew him, I always felt a tad sorry for him, but on the other hand, I think that he kind of enjoyed it himself and it really set him as a firm member in the Band, as far as I was concerned.

My first recollection of Bob was during Cushing's time, this had to be in '46, I guess when we went to Davis to give a concert. And of course, when you take a bus you get a lot of dead time, this, that, and the other, and Desky would crack a lousy joke. The Band would yell, "Pants him, pants him, get his pants!" And so they would, and they'd hang them up somewhere, and then he would go after them and once he got them on, retrieved them and put them back on and everything was normal again, until the next crummy joke.

But he was the one that got "pantse" the most. It was pretty much all in good fun. I am sure if his reaction to it were different, then it would not have occurred as often as it did.

Desky was also encouraged to play solos now and then on his trumpet, which he obligingly did. He was a real good guy and I had a lot of respect for him, but we did kind of lose contact pretty much after, oh I guess in the 60s or early 70s, then he tended to go pretty much his own way, and I wish he would come back into the fold again.

Bob had a very unusual characteristic. He probably would have been a pretty good stand-up comedian. But he could take almost any sentence that you say, and make a joke out of it, or make a pun out of it. He was just one of those guys who just naturally comes up with it. And that aided in the enjoyment of the Band of the members.

His rapport with the Band was I think a factor in the cohesiveness of the social organization of the Band.

**Cheatham:** Bud, I think you are absolutely correct that Bob's presence in the Band was a very important social influence. When he was present, everybody felt good about themselves. There was a sense of jolliness in the Band. There was a sense of being glad that you were there at that particular time. I don't know if he fully appreciates that role in his own mind... if he fully realizes it... but he was a catalyst for good times in the Band.

**Barlow:** Sometimes after basketball games, or rehearsal, or something, I would go down to one of the favorite spots that we had and challenge him to chug-a-lug beer. About once an evening, or a time would be just about it, but I swear he just inhaled the beer, and hardly ever took a swallow. You could watch his Adam's apple go up and down and count as he drank the beer, and never got past two or three.

There were three places that my recollections tell me we went. One was called the Furn, which was on Telegraph Avenue, down the street, I guess between Bancroft and Ashby, and almost across the street was a place called the White Horse Inn, or just the White Horse. Then, the third place we very often went to was called Joe's Place, run by Hank and Mabel. It was just a crummy little bar, with just a couple of booths and stalls and that was I think, on Adeline Street in Berkeley. Then the other place we would occasionally meet is the Anchor, on University just below Centavo.

**Ceatham:** A couple more things about Bob Desky. Yes, he had this extremely infectious laugh. We could hardly wait for him to start laughing so we could all join in laughing too. And you are right he was a master punster, and would have indeed been a good stand-up comic.

One of the famous bits of background about Bob Desky is the telling of the ironing board joke, which is attributed to him and is his property alone, if you will, in that it's the joke that he always tells. But it wasn't that way from the beginning. His "ownership" of this joke is a result of an event I would like to hear you tell us about, and set the scene for us.

**Barlow:** If I remember correctly, Bob did tell this joke on several occasions and often and therefore, most of us got to hear it more than once, which was no big problem because there were always a few people in the crowd who never heard it. And at this one occasion, which I believe was a Band banquet, he told it and screwed up the punch line. And, as I remember, he did not realize that he screwed it up until much later, and that was part of the fun. Once he had realized that it was screwed up, the joke really belonged to him.

So he was a little careful about it after that, but I do want to say that sometime in the mid-60s, we reinstated the alumni banquet. This is one that I had organized, the first one in quite some time, since Kennedy's assassination. It was at the St. Francis Hotel, a dinner dance, and I had asked Desky particularly, if he would tell the ironing board joke. And he, right off the bat, said yes, he would, but as the time drew near for him to tell it, then he finally said, "I don't want to tell it." But, in spite of that, that joke belongs to him. He will always be remembered, and this is one of the things he will be remembered for: his story, the ironing board story.

**Ceatham:** The way Desky recounts his "ownership," if you will, of this joke is that having screwed it up on that occasion at the banquet, he says that like the Flying

Dutchman, he is doomed to tell this joke for the rest of his life. Those in on the joke wonder if could still tell it with the correct punch line.

He talks about his version of the events and he even tells the ironing board joke in the Oral History interview we did with him.

I must say he told it with less flourish. If he was in front of an audience, he would drag it out and add a lot of flourishes, and his rendition of it in the tape is rather straight forward and a short version of it.

About the time you were leaving the Band, there was an incoming bandsman by the name of Tony Martinez, who subsequently had a great deal of influence on the Band. Do you have any recollections at all of Tony and his earliest days with the Band?

**Barlow:** I did get to know, at least by name, all of the bandsmen who came through. He was coming in just about as I was leaving. But he was a very quiet person, he always did what he was told, so to speak, in marching and things of that sort. He was certainly a good bandsman, but he was always in the background, and I did not realize until much later the contribution that he made for the Bands of the future. They were all of course very good advancements.

### Rose Bowls

**Cheatham:** One of Bud Barlow's claims to fame, if I can use that expression, was that he was the Drum Major in the middle Rose Bowl, in the infamous Ohio State Rose Bowl, which played such an important role in the overall history of the Cal Band. But there was yet another Rose Bowl the following year. This was with one of Universities of Michigan. This is a Rose Bowl performance that we don't yet have commented on, on tape. What do you remember?

The tape is so short here that we are going to end the first side of the first tape of the interview with Bud Barlow and turn the tape over.

*[End Tape 1 Side 1  
Start Tape 1 Side 2]*

This is the second side of the first tape of the second interview with Bud Barlow.

**Barlow:** Well, as I said, everybody knows Cal went to the Rose Bowl three years running (1949, 1950, and 1951). And if my recollection serves me correct, the very first one we went to was when Ben Scribner was Drum Major.

We were thoroughly under the thumbs, and I don't mean that as a bad note at all, of Professor Cushing. And of course, Northwestern had a good band too.

However, as everybody knows, The Ohio State Band, the following year, had really out-classed us and I do believe at that time, we had our new uniforms. They probably didn't help either, the reversible coat and trousers, looking more like bellhops than bandsmen. And, at any rate, that was a difference there, and Ohio State, as mentioned, put on a marvelous show. We talked about this before on the other tape.

So then we come on to the next one, where Bruce Fancher was the Drum Major, and Evan Goldberg was Assistant Drum Major and Tony Martinez might have been then also, but I'm not sure. At any rate, at that time, we still had the bellhop uniforms. But, this was the very first time that a new opening stunt had transpired. Ordinarily, for years, we has always just marched rapidly through the goal post, fanned out, marched down the field, in a Block Band and back again, formed a C in front of UC rooting section, did a counter-march over to the other side of the stands and serenaded the opposition rooting section. That is a standard format, all the way through what I did.

Bruce Fancher, and presumably, Mr. Berdahl, changed things quite a bit and started introducing more modern music—at least got away from dance music—I shouldn't say modern music, but got away from marching music, not entirely. I am trying to think what some of the songs were, but they literally lined up on both sides of the sidelines. And this was highly unusual for a Cal Band to do something like this, and then march in two rows, almost the entire length of the field, and march toward each other to the center of the field, and then start formations and do stunts. And this was, shall I say, an advanced change in thinking of what the Band does in stunts. And, I think subsequent years brought, obviously, many more changes.

The last Rose Bowl game was with Michigan State. I had already graduated, or just graduated at the time, for that season, so I did not play regularly with the Band, just upon occasions, and was a “ringer” for the Rose Bowl Game. I was married at the time, so the social aspects took me in a different way, different places than with the regular Band, so I do not really remember a lot about the total Band attitude, not having an opportunity to talk to the individual bandsmen, or interact with them to get a feeling as to whether we are going to do this better than we did last year, or exactly the tone.

Well, I think a lot of people were a little shocked and disappointed that Professor Cushing left, and others were probably just as glad he did, but be that as it may, along comes Berdahl. And I recall Berdahl came in just as I was leaving myself, so I did not know him that well, but I knew, of course, that he had been in the Cal Band himself, so he couldn't be all bad. I think the way the Band operates, taking care of doing mostly the stunts in the summer and fall Band, pretty much took care of things themselves. In spring, the Band, of course, was strictly the Director's, in this case, Berdahl's. I was not there when he was there in the spring because I had pretty much left by then. But as far as football season is concerned,

I think everybody seemed to get along well with him and most of the Band members did not object to him, and looked forward to a change in the stunt style, with which he was able to influence the Drum Major and the staff. And I think the Drum Major and staff were certainly willing to do so.

**Cheatham:** Let's talk about the third time you marched in the Rose Parade and the Rose Bowl. This time we have the new director you have just spoken about, Jim Berdahl.

Did you sense any difference in the attention to duty or sense of mission for this third Rose Bowl? For example, was the Band more aware of the length of the parade and the amount of energy it takes to march the Parade? This didn't leave much energy for the field performance. Were there any attitudinal changes since the first two that you marched in?

**Barlow:** Before I can answer that, I want to reiterate that during The Ohio State Game, of course we marched in the parade and nobody knew anything about what The Ohio State Band was going to look like, or be like, except, of course, they were sharp, as we saw them on the ground, on the street. When we got to the halftime stunt and found out what their qualities were, so to speak, it was a different story.

I'm sure that carried through to the Parade of next year, because at that time, we could look back and say, "Hey, look what Ohio State was like last year." So, we at least had something to compare with—ourselves to them the first year, and ourselves to ourselves the first and second year. So, I do believe that we were aware of the fact that we wanted to do a good job the third time. And, we had a new Director and new insights. The marching style was still the same, but there was a sense of wanting to do better than we had... to make a better showing for ourselves.

### Early Uniforms

**Cheatham:** Just as a matter of clarification of something you said a little earlier. Reference was made to a reversible coat in describing the uniform. What I think you meant to say, was that we had a coat that made one think of a door man, but that there were also two different sets of pants, each of a different color that went with that coat. And I think that is what you meant to say, wasn't it?

**Barlow:** They were mustard-yellow and blue, but there was some characteristic, I can't remember what it was, but some characteristic I thought about the jacket that could be different as well. But I agree with you, I don't think it was reversible, but, I'm not sure, but you're right, I did, I'm sure, misstate that, but we did have two different colored pants. One indeed, was blue, and the other was, if you will excuse the expression, mustard-yellow. It was not a navy blue, it was a light blue.

**Cheatham:** Clarification note: you were referring a little while ago to the Band's staff, in the context of designing the halftime shows. I think we should probably modify that

by saying you were referring to the student staff of the Band. You were referring to the Drum Major and his friends, who were his colleagues and co-workers, fulfilling the functions an adult staff fulfills. (Bud nods his head up and down in a “yes” fashion.)

### Jokes

As with any group that spends a lot of time together, there are a lot of inside jokes and things. In the case of the Band, some of these were expressed in the form of a group yell of some kind to show some disrespect for the other party, whether it be the other Band or the other rooting section, or some other entity. Do you have any examples that would express this point?

**Barlow:** We would go in three or four different buses and maybe we would go through a toll gate, say to San Francisco, and somebody in the front of the bus, as we were stopped paying toll at the gate would say, “Hey, what does your father do for a livin’?” and the rest of the people would say, “Nothin’, he’s a toll taker.”

And we would scoot on through the bridge, and I’m sure the buses behind us would do the same thing.

Another thing was if we were passing a security guard or a policeman directing traffic, somebody would say, “Hey, what are old pennies made of? — Dirty copper!”

That sort of thing. And at the basketball games, one of my favorites was when the referee made a lousy call, or what we believed to be a lousy call, the entire Band would pop up and say, “Jesse James rode a horse and carried a gun, you robber.”

Another one that was not quite so nice, but generally taken good heartedly, was, we would all get on the bus and the bus was about to take off, so somebody would say, “Let’s all say hello to the bus driver,” and the entire bus would pipe up and say, “Hello, asshole.” And then just almost immediately afterwards, somebody would say, “Let’s all say hello to the asshole, hello bus driver.”

As far as the origin, chronologically speaking, to my knowledge that had to occur at least prior to 1947, probably even ‘46, but the referee one could have been a little bit later, like ‘48/’49.

One of the things that we often did was to talk about, or make a comment about, a specific group, say, somebody in the bus would encounter a group of football players up from Stanford, for instance, and say, “Hey, what do we think of the Stanford football players?” And everybody would say, “Some shit.” And that’s all I can remember.



**Cheatham:** My guess is that was a post-war yell. I'm willing to bet that wasn't around the Band pre-war years. I remember it as a water boy, and [...] a variation of that still gets done today.

I am going to stop at this point because what I want to tell depends on another question I want to ask Bud in a minute, so I am going to pass on what I was just about to say, but I will comment that another yell, when we were in the buses in the parking lot area of the Stanford Stadium, and the big crowd was milling around to go in for the game... as you remember, in those days, the Stanford mascot was a Stanford Indian, and one of the paraphernalia that the women Stanford rooters would wear was a feather—probably a turkey feather, that had been cut in such a form to give the appearance of an eagle feather that was dyed bright red. And they would prop this feather in their hair as a sign of loyalty to the Stanford Indians. And the Band, with the windows down on the bus would yell, “Hey, what do we think of the Stanford women?” And the response is, “Some squaw!”

Carrying this theme on a little bit, I should comment to the younger readers of this interview that there were only three officials on the football field in those days, and what would the rooting section and the Cal Band do when they felt that the officials made a bad call on the football field?

**Barlow:** Well of course if this call was something that the referees didn't see, that we all saw, then obviously the referees were blind, so we would do our best to sing, “Three blind mice, see how they run” (Bud sings the ditty), and I don't ever recall whether they, on the football field, could hear this themselves or not, but it was still fun for us to do.

On the other hand, in basketball games, it was a little bit different. Although very often we had two more referees to referee the basketball game from the San Francisco area. One was called, one's name was um, Lloyd Leith, yeah, I think he was a basketball coach and another one, his name was Louie Batmale, I think the “e” was silent, but I'm not sure. At any rate, when they made mistakes or things like that, or took scores away from us, and that sort of thing, then we would yell out loudly, “Thief and blackmail at it again.” I told this story to the former basketball coach last year, [...] I told him that story and he said he knew Leith and Batmale.

At any rate, those coaches, we got on a pretty good rapport with them. They knew we were kidding and we knew they were doing a good job. But once we were at some sort of a tourney at the Cow Palace and either Lloyd Leith or Louie Batmale were on the referee team. We were, at the time, playing almost at the end of the ball court, and one of those referees came over to us and said, “All right, you guys behave yourself or you are in real trouble tonight.” But he went away smiling and we all kind of gave him a little hand, because we appreciated the fact that he was appreciating us.

**Cheatham:** On the subject of the toll taker yell, I believe the way it goes today is no direct descendent of what you were commenting on. As they pull up to the toll taker's booth, they'll just simply yell, "Toll taker! Toll taker! Take! Take! Take!"

**Barlow:** These yells and comments we made, I said, primarily took place when we were on the bus, but they didn't have to. I mean we were still as a group, as an entity, as a Band. But we could be doing it in a parade. In other words, say marching from the band room up to the stadium, or even in a parade. If somebody felt like it, they would issue these comments and I am sure it was not looked upon favorably by the parade organizers, but we did it anyway.

**Cheatham:** You guys were a bunch of neo-curmudgeons in those days, being of advanced age from coming out of the War, and things of this sort. But I must say that while occasionally the Band may have behaved in bad taste, it was my observation that the Band never, in my knowledge that I can think of, ever acted with malice or acted with menace. They were having fun amongst themselves, although one might on occasion say the outside observer may not have seen it as fun.

### Marching Up to the Stadium

Reminisce with us about the customs and procedures of proceeding from the Band Room up to Memorial Stadium before a football game on Saturday mornings.

**Barlow:** When we were getting ready to go up to the Stadium on a Saturday afternoon, it was a very common routine. We would, of course, meet and gather at Sather Gate and march down Telegraph Avenue. Remember Telegraph Avenue went all the way to Sather Gate in those days. So, we would march down there, either make a left march and up Telegraph, and of course we would all start off playing, then it just took tradition that I presume carries on, even through the Alumni Band these days when they used to march up to Telegraph, was complaining about marching at a high rate of speed and playing, going up the hill on Bancroft Avenue.

But, as true troopers, they all fell in line when the Drum Major gave the signal. And we again, in those days, played strictly Cal songs. There was "Big C," "Golden Bear," "Fight For Cal," all the way up to the stadium. And, of course when we weren't playing, we had the Cal Band drumbeat, a marvelous drumbeat, as you all know.

We would make the catcalls and also the yells to the people passing by. And then we would march around the stadium and (Bud and Dan have an off-tape discussion about the route of the march at this point), up to the end of Bancroft by the International House, go to the left, and by then, because it was a much smaller street, we'd pretty much break ranks, but still have a drumbeat, and then on up to, and into, North Tunnel where we would just stop at that time.

*[Note from the transcriptionist: The tape fades in and out in the following section and I could not hear it accurately]*

[...] Like “Salvation Army” song and its ilk, “The Titanic,” were generally on buses when we really were not doing anything. And that was mostly it, the songs. And just a myriad of different songs; [...] would introduce some, Ernie Caswell introduced a bunch, John Achey. All of these people that had, shall we say, some background in folk music, brought these with them. [...] to learn them, most were clean. [...] These, to my knowledge were reserved for buses, and trains, I suppose, just because it was something to do. When we were marching, to my knowledge, we stuck strictly to music.

**Cheatham:** I’m glad you established that point, Bud, because it is true that the bands that you marched with were parade bands. They participated frequently in parades. Parades which University students today have forgotten all about. There was a Big Game Parade. There was a Homecoming Parade, there was a Parade of Lights. There were all sorts of parades that the Band marched in those days.

So they were comfortable with a Drum Major in front, who was a giver of commands, such as when to turn, when to start, when to stop, as well as when to play a song. Today’s Band is not trained in parade marching, and they just sort of go on drums a lot, and rarely play and march at the same time, except of course, during a football performance, which is different. The skills of being a parade band have been lost to the Band of today and I think that is a shame.

I bring this up because this makes sense to me in the following way. If the Band frequently was playing and had their horns in their mouths whilst marching or proceeding between the campus and the stadium, then it didn’t have that much time to be singing songs. Somewhere in the mid-50s, I believe, we started taking a different route to the Stadium. It was a route that would go from Eshleman Court, now known as the Class of 1925 Court, there alongside the building now known as Moses Hall. After lunch, when the Band was dressed in full uniform, they would form up on Eshleman Court... each standing on one of the intersections of the brickwork on Eshleman Court. The student director and Mr. Berdahl would stand on the stairway looking down upon us and we would tune up and play a few songs and then it became customary to play through the halftime show for that given day, a kind of final rehearsal of the music. This is a custom, of course, that carries over today in what is known as the Sproul Steps Concert.

Once the playing was over, we would then rush up the stairs and firm up on the street, that is just immediately south of the Campanile and next to the Student’s Union (now called Stephens Hall). We would then march eastward toward Bowles Hall, eventually going up the short little hill there and ending on Gale Road.

This route was shorter than the one that Bud's bands would take so we fell into the habit of starting to sing songs as opposed to playing songs, on the theory that if we were in the middle of playing a song, you would soon have to climb that hill up to Bowles Hall. This was a much steeper hill than going up the Bancroft Way and it takes a while to play a song through, whereas you can sing a song through much easier and also climb that hill.

Some of the traditional songs that we would sing at that earlier time were "Ship Titanic," and "The Salvation Army Song." Both of these songs, the Bands of today still sing on their way up to the stadium. We would also sing the ROTC song when we were in the Tunnel and tease the ROTC flag bearers by singing that song, which was to the tune of "Row, Row, Row Your Boat," and was not very complimentary.

This is a long rambling way of just trying to establish a timeline here that in Bud's day, they would go up Bancroft Way playing songs with their instruments and in my day, as a marching member, we would go up this other route I described singing songs which even carry over until today.

These days, the Band goes between the Bancroft Library and the Campanile. During this time, the Band is going on drums and singing songs.

When they reach Cross Campus Road, which is the one that then takes you up to the Greek Theatre, the Band stops while still facing north on that street between Bancroft and the Campanile. Someone yells, "Hallelujah, Stanford," and the Band would respond, "Aaugh."<sup>18</sup> I don't know how to spell that, but in any case, in unison they made a kind of a retching sound and they break ranks and run onto Cross Campus Road in order to re-form facing east going to the stadium. They use this haphazard approach because they no longer know how to execute a marching band right turn.

This is the story that I want to tell a little earlier in this interview which is a derivative if you will, from the yell, "Hey, what do we think of Stanford," and the answer is, "Some shit." It now turns into "Hallelujah Stanford, arrgg..."

One of the interesting things that I should mention about that route is that in those early days Berkeley still had streetcars. There would be a streetcar that would come up from Oakland on Telegraph and then it would go west on Bancroft and there was a streetcar that would come up College Avenue, believe it or not, as narrow as College Avenue is, and then turn left and go west on Bancroft.

Neither one of us can remember any time the Band was marching and encountered a streetcar, which seems kind of strange to me, but maybe was just the luck of the draw.

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<sup>18</sup> Currently, the tradition is the whole Band yells, "Hallelujah, Stanford, sucks!" before breaking rank. KF 2014

## Post-Game

Tell us about another group-thing we would do in Block Band called the Stanford Waltz.

**Barlow:** On the way home after the game, Drum Major, Ben Scribner, would give the signal with his three middle fingers, closed in, bent in, and the thumb and the little finger, pinkie, pointed outward and the whole hand then, moved back and forth, which was the signal for playing the Stanford marching song to waltz time.

Then the Drum Major and the Drum Major Assistants would be in front with their arms on each other's shoulders, trying to do a dance in waltz time. And that would last for a couple of choruses and then that would be the end of it.

**Cheatham:** This is the end of the second side of the first tape of the second interview with Bud Barlow.

*[End Tape 1 Side 2  
Start Tape 2 Side 1]*

This is the first side of the second tape of the second interview with Bud Barlow.

**Barlow:** In the evening, festivities would usually wind up in Fraternity Row. And after a few beers and a few drinks, then it got dark in the fall and then we would build a bonfire, probably at Channing Circle, at which time the police and the fire departments would come out. And that was my impression of these extra bonfires. As far as I know, only once a year did they have, at least once a football season anyway, did they have the fires at the Greek Theatre and that was at the main rally with Stanford. My memories indicate that we had one bonfire rally at the Greek Theatre prior to the Big Game, and maybe one there for pregame of either USC or UCLA, whichever one played at our stadium.

**Cheatham:** Well, you and I have different memories on that. Of course, I was much younger, and you were mature. Childhood fantasies maybe prevail in my case, but I seem to remember that there were frequent bonfire rallies in the Greek Theatre, well-attended, because we had these Pappy Waldorf successful teams and the rooters were very active. I can remember the Greek Theatre being jammed. I seem to remember several bonfire rallies during a football season.

I can remember also one event, that struck me as a lot of fun was, come Big Game time, in those days, Stanford students would raid the Berkeley Campus and Berkeley students would raid the Stanford Campus for various forms of hijinks. In our case, Stanford's goal was to paint the Big C red, so that in the morning of the Big Game, it would be painted red. So the Rally Committee would station itself, or segments of the Rally Committee would station itself, up the hill at the Big C to guard it from being raided by the Stanford rooters. And I can remember the rooters at the bonfire, in loud voices, yelling out, "Hello, Big C," and we would

be silent and there would be a sufficient number of people up at Big C that would call down and say, “Hello, Greek Theatre.” Do you have any recollections of that? (Bud’s head just goes up and down in a “yes’ fashion, agreeing with Dan.)

### USC Band

**Barlow:** Just the comments about USC, of course they had a very staid marching style... a very good military style band. There was a considerable amount of almost real animosity between the two.

Their Drum Major was Tommy Walker. I guess he was Drum Major for a whole bunch of years. He was kind of a showman himself. He was also the person that kicked the point after the touchdown for the football games, so he would march with the band and when they also made a touchdown, he’d run out and walk on the field, I guess take off his shako, put on a helmet and then kick the point after touchdown. Of course we were all hoping he wouldn’t. Not so much because it would be bad for the football team, but because we wanted to see Tommy Walker miss. Well, I think we called him Tommy Trojan, but he was a good showman, a good musician. He made a real mess of himself in later life. At Disneyland and also the Olympics in LA, I guess he worked too hard, and died shortly thereafter.<sup>19</sup>

At any rate, USC also had a separate mascot, called George. George Tire Biter, was his name. Like the dog chasing the tires on the car. At any rate, we became acquainted with George Tire Biter. And it turns out I have a neighbor who was at USC during the days of George Tire Biter. We always got a kick out of George, but not necessarily out of Tommy Walker. Tommy Walker also in other parades had his own little band. It was more than just a band, they did a little few dance routines and things of that sort.

But to a certain degree I am sure that we were all maybe a little bit jealous of the USC Band, because they were basically pretty precise in their movements and things of that sort. But on the other hand, because they were rivals, we had perhaps a little less respect in that regard than we should have had.

### John Achey, Student Director

**Cheatham:** A little earlier, we talked about some of the people in the Band, but I am sure that there are others that weren’t on my list at the time. What do you have on your list?

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<sup>19</sup> Tommy Walker also wrote the trumpet fanfare played at every USC football game. It is six notes, followed by the rooting section yelling “Charge!” After graduation, he became first director of entertainment and customer relations. He then created the fireworks for the 1984 Summer Olympics in Los Angeles. He passed away shortly after the Olympics in 1986 at the age of 63. Thackrey, Jr., Ted. “Tommy Walker, 63, Fireworks Magic Man, Dies.” *Los Angeles Times*, October 22, 1986.

**Barlow:** A fellow by the name of John Ackey,<sup>20</sup> I believe is the spelling of his name. He was Student Director. He was an excellent piano player. As a matter of fact, any time we would go anywhere, he would look for a piano to play and he would sit down and play, and we would start singing the songs, whether it be “Ship Titanic” or “Salvation Army Song,” and a bunch of others, “The Cardinals Be Condemned.” Did you ever get Desky, by the way, to sing “The Cardinals Be Condemned”?

**Cheatham:** I don’t think so.

**Barlow:** You better do that. Put that on your list for Desky, the cleaned-up version of “The Cardinals Be Damned.” And I’ll bet you he’ll remember it too.

At any rate, “Roll a Bowl a Bottle Penny a Pitch” was one of Achey’s favorite songs, and we’d all chime in with him. He was a great focus for our evening entertainment, either in a bar or at somebody’s home.

He was Student Director, and one of the traditions at the football games was for the student body... which was not co-ed at that time. The men were all in the middle and the girls were on the side of the rooting section.

#### “Roll ‘um down”

One of the traditions, at least happened maybe on average, once a game was to pick some unsuspecting soul at the top of the rooting section and “Roll ‘um.” Roll ‘um down. In other words, a person was put horizontally in the back row, about four or five people would lift him up, and hand him to the row in front, four or five people, and then to the row in front of that, four or five people, and just roll him, all the way from the top of the stadium down to the bottom. This usually occurred in a game where the score was in no battle of the football game. And I do recall once, in a game where there was no doubt about the outcome, where John Ackey, I guess literally volunteered, to be rolled down the rooting section. So, that was kind of an interesting thing to watch, because as far as I know, he was the only one who ever volunteered for it. But it was just interesting to see him go all the way from the top to the bottom, being rolled all the way down.

#### John Copren

There was another person by the name of John Copren. I don’t know if you know him, or if he is on your list, but I do not want him to get left off. He was also a person who was behind the scenes and pretty much quiet. I think he works, or worked, as an account executive for Dean Witter. The important thing of it is, he was one of the major people that held the Band together at alumni parties right in the very early ‘50s. He had a lot to do with keeping that activity going, because it

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<sup>20</sup> According to the Cal Band Centennial Roster, the proper spelling is “Achey”; I kept it spelled this way in this particular instance for posterity. It is corrected elsewhere. KF 2014

was a most important social event for all the bandsmen and their spouses and girlfriends to get together once a year the night before the Big Game. He started that, and kept it going. Well, he was one of the ones who started it, but he kept it going all the way up, pretty much through the night when Kennedy was assassinated. And, that one was cancelled because of the assassination. It wasn't until several years later that I organized one, and then after that, someone else started organizing, the newer crowd. And that worked out fine.

### Alumni Band

**Cheatham:** Bud, let's talk about the Alumni Band because you had an important role in that. Let's start with your earliest memories of gatherings of alumni and bring it forward from there.

**Barlow:** As far as the Alumni Band was concerned, I had very little to do with it, and was strictly a participant to begin with. I figured that Copren, I also figured that Bob Desky, I also think that Herb Tower and Dave Wenerick had big hands in getting the thing off the ground, and perhaps even Russ Green, to start with it. I think they are the ones that really started the alumni thing going. And of course, I thought it was a great idea, and participated.

My early memories are that Russ Green was the Drum Major, by default, and if he did not show up, then I would be Drum Major. I recall at least one occasion when we were both Drum Major. And then, after a few years Band Alumni came in from the newer Band. The idea was to try to get a bigger Alumni Band because the Alumni Band was not growing. It was almost static, about seventy or eighty people. And in order to draw in the new people, the idea was to change the style, start doing the high-step, change the music to the new arrangements, and then, of course, the younger set took over the management of that at that time.

Again, my involvement with the Alumni Band, in the earlier stages of organization, was nil. I was strictly a participant enjoying myself. And in those days, incidentally, you brought your kids. As long as they had a white shirt and denims, whatever, you brought your kids, male or female, whether they could march, whether they had an instrument, or not. They just would go on the field and do the halftime stunt. And we kept it that way for really quite a long time.

At any rate, I think the very first Drum Major was not Russ Green. I think it was somebody probably prewar, but I can't think of who that would be. But later on, it was Russ Green, and I did not get involved in the planning and management until a point at which Russ Green kind of lost interest. And at that point, I planned for a couple of years and was Drum Major, but beyond that, that was the extent of my involvement. Somebody else actually got the mailing list going.

Generally, the responsibility, I think even now, is for the Drum Major to be the leader as far as what stunts would be done, the basic music theme. The Director would literally choose the music. But again remember, when I was Drum Major,



we stuck pretty much strictly to marches, so they were fairly easy to pick from the standard book. Yes, the Drum Major would, literally, plan the stunts, and you know it is not easy to plan the stunts when you consider the fact that you have no idea how many people are going to show up on a given morning.

Usually, there were some volunteers who would help to organize the stunt and practice when you were on the field, but I suppose I did it six, seven, maybe eight years, off and on, again, with Russ Green's help.

**Cheatham:** Yes, I can remember the days when the bandsmen, and of course, this would be bandsmen, because it hadn't gone co-ed yet, would get on the field with their sons and daughters and, in the case of the younger ones, tagging along behind Daddy, and in the case of the older ones, able to sort of march their own spot. I think maybe even the older kids would even bring their own instrument and be able to play along. Part of the crowd appeal, I think, was seeing, if I can use the expression, "those old farts," out there in the field with these, like pied pipers, if you will, with the kids tagging along and having a lot of fun out in the football field. And yes, it is true that the approach to the Alumni Band performances is no longer done. But during its time, it served a purpose and provided a lot of crowd-pleasing appeal.

**Barlow:** As far as the Alumni Band is concerned, I've got the impression that, since we started in 1952, that we are probably the first Alumni Band organization, as far as collegiates are concerned, in the United States.

### Assistant Drum Majors

**Cheatham:** Bud, you mentioned that there were some Assistant Drum Majors, and in fact, Tony Martinez was one of them. We no longer have that. There is really only one person in front of the Band when it is in the Block, and that is just The Drum Major, but I think you have some things to tell us about those older times.

**Barlow:** In the earlier days, at least post-war days, perhaps up through 1955, there were Assistant Drum Majors. I guess there were two reasons for them. One was because you had to have somebody to train for Drum Major, so it was logical to have some Assistants. And the other thing was, maybe, since we didn't do a lot of fancy things, that it was nice to have a couple of twirlers up front as well. All three Drum Majors, including the assistants, wore white—perfectly white uniforms. The only difference between the assistants and the Drum Major was the Drum Major wore a shako.

### Reunions and Bar-hopping

Another interesting thing about the earlier days was the night before the Big Game, when the Band split up into two Bands and went to a variety of different reunions. Now, one of these tours, or trips, that one of the Bands just HAD to go to, of course, was the KAI reunion. And we used to always stand around and

watch the Manager, not arbitrarily, but sometimes with a coin, decide which Band went to which reunion. Everybody wanted to go to the KAI reunion because they passed out drinks like crazy, and they always had strippers. And I just can remember one of these KAI reunions where the stripper was practically down to nothing and she asked the trombone player to play a few notes, then she would just grab the slide, and pull it right up her leg towards the “promised land,” so to speak. Oh, wow, the trombone was decreasing in tone.

**Ceatham:** This is an X-rated interview obviously, although to be sure, other people have been as straightforward and forthcoming as you have been also.

**Barlow:** I think I mentioned earlier that there were several popular bars that we went to and there are two incidents I would like to relate. One was at this bar called Joe’s Place. A little dive run by Hank and Mabel. And the reason we chose that place was because, I forget the exact price, but you could go in, get a bottle of beer for 20 cents, which was cheap compared to other places. At any rate, one of the things that we did there for entertainment, was to peel off the labels of the bottles of beer, and then take the labels and put your wallet on the table, and then put the label, with the glue side up, on your wallet, and then take the wallet, and throw it up in the air as hard as you could, hoping that the label would stick to the ceiling. And sometimes they did, sometime they didn’t. What we would do, everybody would do this with every beer they had and do that, and then pretty soon, after many weeks, we had the thing pretty well wall-papered. As far as I know, it was just the bandsmen who did that. It was kind of a fun little thing and once in a while, we might try to start it at some other place, but were discouraged for one reason or another, but Hank, nor Mabel discouraged us, so we continued to do so.

**Ceatham:** Well, that’s a new one on me, but I do remember a time in Room 5 Eshleman Band Room, where, instead of beer labels, they would get the straw wrappers to stick to the concrete ceiling sort of like stalactites. The way you do this... you know, right across from the Band Room was the Student Union and part of the second floor of the Student Union was the Bear’s Lair, where you could go and buy sandwiches and things for lunch. If you bought a carton of milk, this straw came in a wrapper. Back in the Band Room you would tear off an inch or so of the straw wrapper, exposing the end of the straw. Then you would dip an inch or so of the other end of the wrapper straw in your milk. Then you would lean back and you would blow the wrapper against the ceiling, causing it to project almost like a blow-gun perhaps, and the wrapper would go up the ceiling and there was something about the wetness of the milk that would cause it to stick to the ceiling. The more you would do this, the more would stick to the ceiling. Pretty soon it got to be a forest of straw wrappers hanging down from the ceiling.

This is the end of the first side of the second tape of the second interview with Bud Barlow.

*[End Tape 2 Side 1*

*Start Tape 2 Side 2]*

This is the second side of the second tape of the second interview with Bud Barlow.

### Lawrence Livermore Lab Career

Give us a brief synopsis of your career subsequent to your graduation from Cal.

**Barlow:** I got married in 1949, in my theoretical senior year. I was a little bit behind in taking a shorter schedule of courses, and repeating a couple, so I didn't actually graduate until later, in 1953.

Another thing that delayed my graduation was another year and a half spent in the Navy, at which time I was mostly an instructor at Treasure Island, and cruising up and down the California coast with Reservists. That's what my duty was. And this was, of course, during the Korean War.

I had made a bet with Bruce Browning, who was also in the Reserves. The bet was, whoever got recalled first, in the Korean conflict, would buy the other a magnum of champagne, which we shared, and I lost.

I came back from the service in 1952, I believe it was, and then I still had six units to take to graduate and went to work at the Lawrence Berkeley Lab in the Bevatron area. I was hired with the proviso that when I got my degree, I would be transferred to Livermore. And that occurred, of course, in November, 1954. So, that is when I transferred. So, I worked for 38 years at the Lawrence Livermore Lab.

Of course, I mentioned I was married in 1949, and my first wife and I were divorced in 1960. We had two girls. Two years later, I met my current wife, Chilli, and she came from Texas. She was a schoolteacher in the elementary schools here in California, at the time. We had two boys and we are living happily in Pleasanton, and have for the last 28 years.

As far as my career is concerned, for like twenty years, I was involved in what we call Hazards Control Department. My specialty was radiation instrumentation. A couple of the interesting projects we got involved in, number one, was a robot that could be remotely controlled to pick up hazardous materials of any sort. It was built and tested, and perhaps you may recall when the Russian satellite came down at Slade Lake, we were planning to take it, and ourselves, but it was too cold in that part of Canada, or the Arctic, for the instruments to operate. It was not designed to be operated in that cold of a climate. So, it was never used there.

However, it was also taken, a later prototype, to Nevada, at Herald's Club when there was a bomb scare. The idea of course, was to have this tractored remote control robot go into the room and pick up the device, or at least have some

instrumentation on the device, or both, and then come back. But, it never got that far because somehow or other, the device was either accidentally detonated or detonated on purpose. But, it was a fun project to work on.

Another interesting project was the downed U.S. Air Force plane that had an atomic weapon on it in Greenland. And, it was the Lab's responsibility to clean up the debris, and to make sure that, even though it was very remotely and sparsely populated, that it was still inhabitable. One of the interesting stories about that is that the area was cleaned up literally, by the local help, which would be Eskimos. And this one particular incident, an Eskimo's coat got contaminated—they are periodically tested. And it went to be cleaned of radiation. When the coat came back, it was in complete disarray, and unacceptable by the Eskimo. So they had to go literally over to Denmark, or in that area, and buy another fur coat for him, which they did. They got the fur coat, but it was unacceptable by the Eskimo because it was killed during the summer. He said, "My coat must be made from winter-killed bear." So, they had to go back and get another coat, yet.

One more interesting story, working back in chronologic order, was one of the very few interactions I had with Dr. Edward Teller. He was responsible for a lot of the goings on, as you know. At one of the Pacific Island tests, it was desired to know what sort of electromagnetic radiation was emitted from the test, and how it could be picked up.

At Livermore, we wired a building – wrapped wire around it to make receiving antennae, and then when the bomb went off, we had instrumentation that could detect this magnetic radiation. While waiting for the bomb to go off, conversations just wandered from one place to another. Half a dozen of us were talking about going from one place to another. Edward Teller remarked that he would never fly TWA then, because TWA stands for "Try Walking Again."

Perhaps you have seen in the back of your radio, maybe a little wire-wrapped antennae. This was just like that on this building, except larger. Literally speaking, at an angle that is expected for the information to be received, there was probably a hundred turns of wire around the entire barracks building. Think about a barracks building in the Army for instance, because that's what they had in those days, at the Lawrence Livermore Lab. Literally a big, rectangular building with wire wrapped around it. Now, it also was relatively small wire.

One thing I might add, in closing, is that naturally being an Old Blue and a bandsman, I wanted my four children to partake of music. It only really "took" with one kid, my oldest boy, who is now thirty. And, he did go through, spent four years in the Army, and played in the Army Band at the Presidio. And when he got out, he played in the National Guard Band. By then he was married and had a kid, it was just too difficult for him to play in the Cal Band, although I would have liked that. However, he is still in the National Guard Band, and

hopefully true to tradition, he is the Drum Major in the National Guard Band. And, he played a nice instrument called the trombone.

I did forget one of the things, accomplishments, if you will, at the Lab I got involved in, at Lawrence Livermore Lab. It became apparent that since there is a lot of hazardous materials, and things of that sort at the Lab, that the Lab ought to get an idea of what is going down the sewer. So I got involved with a sewer monitor project, which means that we had detection equipment for radiation and other hazardous materials in the sewer line, and those all went to instrumentation equipment in the “shack” by the influent area. If the alarms went off, then it was up to the administration to decide whether the sewage should be diverted to holding ponds and decontaminated, or whether the level was low enough that it could go on into the sewer ponds. At any rate, it was a fun project because it was something that was interesting and it was different and had a real good purpose to it.

I did retire from Lawrence Livermore Lab after 38 years, about in 1989, I believe it was. And for a few years prior to that, in preparation, I also started teaching at the Junior College level, and I am still continuing to do that, both at Diablo Valley College and at the Las Positas. The subjects I teach are generally electronic courses or computer hardware courses. As far as the subjects I do teach, I teach wherever I am needed, and currently am teaching a course in Disc Direct Theory. I have taught courses in IBM computer hardware. And, I am also teaching now at a different school, a course on operational amplifiers and analog to digital and digital to analog converters.

**Cheatham:** I have a little anecdote to tell about atomic testing. It was about in 1964... ‘63... somewhere in that time. And I believe it was the last atmospheric atomic test that, at least the U.S., was involved in. It was a bomb that was detonated from Johnston Island, which is, I forget, four to five, or maybe six or seven hundred miles south of Hawaii. I was living on the Island of Maui, on a south-facing beach.

The device was to be projected into the atmosphere on a missile rather than on the usual tall test tower. The radio stations were always clued in so that the people in the state would know that the test was going on, and that the detonation was about to happen. There were some unusual weather patterns and it was one of these on-again-off-again tests, where they would actually start the countdowns, and they would do it by radio. You could hear it on the publically available radio stations. And then they would have to cancel it and they would say, “Well, we can’t do it again until a couple days from now,” or whenever it happened to be. And then they would start again, and they would cancel, and then they would start again and cancel, they would start again and cancel it, and this went on and on and on. At first, you know, great expectation by the citizens, and then we turned kind of blasé, “Ah, it won’t happen. Ah, it won’t happen.”

Make a long story short. We had a houseguest one night, and the test was scheduled for about midnight that night. My roommate and I, who had been through this many times, were just more interested in getting a night's sleep rather than be interrupted by a false test again. But the houseguest, of course, had the radio on. Sure enough, they were going to have it. So he woke us all up, with great excitement, "You better wake up. You better wake up. You gotta come see this." So we did, and sure enough, the blast went off and it was about thirty degrees above the horizon. And, the whole sky lit up. It was amazing.

In point of fact, brighter than the sun. And, the fire ball, we couldn't see the fire ball directly because there were enough clouds and things between us but what we saw was like a very bright sunrise, but a very concentrated center of light where the fire ball must have been, and the fire ball burned, and continued to burn for a good fifteen or twenty minutes before the "sunrise" began to dim.

I mean, this was midnight, approximately, and there was sufficient light that... we had an upstairs deck and I could run down the stairs without a flash light and run next door to our neighbors who also had gotten blasé about it, and pound on the door and say, "Wake up. Wake up. You gotta see this," and give them time to put their robes and their slippers and whatever, and still come out and up the stairs and have sufficiently bright light that they got almost the full effect of the blast. It was a very interesting and amazing occasion. And that is my story about atomic bombs which, of course, relates back to your service at Livermore.

It's time for the final question. In building up to this, I point out that you have many years of duty to the Cal Band and indirectly to your alma mater, not only your undergraduate years, but later on many years of service as the Drum Major of the Alumni Band. I can remember, year after year, after year, you were the Drum Major that comes to my mind when it came to the Alumni Band. My point being, a long and sustained interest which I complement you for, and give you great credit. With that build-up, inflating your ego a little bit, how about looking back from the perspective of 1993 to your undergraduate years and any other reminiscences and recollections of what those years meant to you, and cover any items we may not have thought about in earlier parts of this interview.

### Other Recollections

**Barlow:** Well my association with the University is... I have always been associated with the University in a sense... because I grew up in Berkeley. I also was familiar with the Cal Band because I used to go to the games as an elementary school person and high school person, I would go to see the football games and see the Band. So, it was something for me to look forward to in the future and indeed, when I actually joined the Band and participated in the concerts and the marching and the halftimes. It was really, to me, shall we say, I was a bit awed to be a part of it. It was like anything else, once you get into it, the awe wears down a little bit, but you still have that wonderment of being part of a great organization. And,

of course, going to the University of California, in itself, likewise, and the prestigious school it was for science and engineering.

I got a lot of my education through the courses I took at UC. But I learned an awful lot about interpersonal relationships in the Band itself, and I think that was a very valuable thing to learn.

I learned some about interaction with people, I learned some about directing, because I was on the Executive Committee; it was a valuable, valuable experience.

Another thing that cannot be discounted was the number of lasting relationships that were acquired from that era on to the present, and for nearly fifty years, we have had a good social association with these Band people.

I do look forward to the Alumni Band days. I don't go to all of them, but I have been to probably two-thirds to three-quarters of them, and I do plan to go to the one coming up here at the end of September.

I can look back on the days, both at UC, in the Band, and also on campus, and it is hard to regret anything that we ever did, even though we were well out-classed by Ohio State in the 1950 Rose Bowl.

### **Bruce Browning**

**Cheatham:** Well, it was my intention for that to be the last question, but in thinking about it, there are two additional Cal bandsmen that we have not talked about. One of them is Bruce Browning.

**Barlow:** Bruce and I have been friends for over fifty years, or about fifty years, I would say. He comes from down south, came from a military-type school, and came out to Berkeley to be pre-med. This was now 1953. And the summer of '53 is when I first met him and we were about the same general build and, roughly, appearance and we got acquainted over the ping-pong table. This was in the summer of '53 now. I went off into the Navy. I came back from Boot Camp on leave, and then on my way back to Farragut, Idaho, was where I went to Boot Camp. I was going up there for reassignment, and lo and behold, who should I meet on the train going back up, but Bruce Browning, who was on his first trip up to Boot Camp.

So we became, shall we say, reacquainted at that point, and the friendship has lasted for fifty years. He served, among other places, in Hawaii. Myself in the South Pacific, we came back, we joined the Band together and have been friends ever since. And, we each had married our girls, that went with us in the Band. And then we each were divorced on the order of 1960, and each of us got remarried again.

While we were on the Executive Committee together, he was a Representative-at-Large – I don't know if they still have that post – while I was a Drum Major. And, so, we did work on the Executive Committee together. After graduation, he got out of the medical field and went into work for the Department of Fish and Game as a biologist. And he was that until he retired. In 1953, as you all probably recall, there was an epidemic of polio, and unfortunately, he was one of the first victims. He spent many months in an iron lung and eventually got the use of his upper body pretty well, one leg, and not much out of the other. So he does go around in braces, he does drive an automobile, and he does a lot of things you might not think. It was just an unfortunate occurrence you just could not avoid.

**Cheatham:** Bruce was a very popular bandsman and we were all very saddened by the onset of the polio.

### Huntley Johnson

One other person that you may want to talk about is Huntley Johnson.

**Barlow:** I knew Huntley in high school. We both went to Berkeley High School. That was our first association. We were both musicians at the time. I played clarinet in the Band; he played, I guess, the peck horn or French horn. He did not play in the Band, so I did not have a lot of association with him except to see him on campus. We both went our separate ways, of course, in the service, and upon returning, we both went to the Cal Band and got reacquainted, much closer than we had ever been. And through all these forty-five or so years, we have had an association with each other, and we still do. We go to many of the Band functions, our wives get along great together.

Huntley and I... I will also mention, about six years ago, started a contest, what we call our tomato contest, "Who can grow the first red tomato of the season?" And I won this year! Huntley made up a nice little trophy, and then I had it engraved, so we pass that as a traveling trophy back and forth. But we have been very, very good friends through the years. And these are some of the associations that I talked about earlier that we have with those two and other bandsmen.

### Chilli Barlow

**Cheatham:** We now have a surprise voice here.

**Mrs. Barlow:** Ok, I am Chilli Barlow, and the first football game after Bud and I married in August, was the one where [...] Alumni Band.<sup>21</sup> I'm not much of a football watcher, or anything like that, but, so I got myself dressed to go and we were in the car on the way from Castro Valley to Berkeley before Bud said, "Why did you wear a red dress?" I didn't know that you weren't supposed to wear red to Cal ballgames.

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<sup>21</sup> Ellipses refer to text not captured by transcriptionist. KF 2014



**Cheatham:** When you got to the football game, what happened to you?

**Mrs. Barlow:** The people were very polite. But I know that somebody said something to Bud about it, at least one person, because I overheard it, and I was really embarrassed. I was really angry with Bud for not telling me ahead of time, because it was embarrassing.

**Cheatham:** Have you ever worn a red dress to another University of California event since then?

**Mrs. Barlow:** Absolutely not!

**Cheatham:** Go Bears!

I forgot to say earlier, Bud, thank you very much for the time you spent with me. Your comments are very insightful. Your anecdotes are the kind of anecdotes that we want for this history project, and to reiterate, your long years of service to the Cal Band should certainly be marked and not forgotten, and so these are my “thank you” comments for helping with this project.

## **Appendix 1: Notes**

*The following are notes left in the version Dan Cheatham passed to Katie Fleeman.*

- We made formations on the field but the marching style was basic military style. The Midwest, high-stepping, college marching band style had not reached the West
- This refers to the fact that the present Stanford mascot is someone dressed as a redwood tree.
- Chris is talked about in many Oral Histories. There is also an Oral History with his daughter, Betsy.
- Here, Betsy is referring to her own Oral History, where this subject is elaborated upon.
- In re-reading this paragraph, it is possible that they went by train. It would take so long, they would miss too much school. (NHC, Dec. 2010)
- He was the sole adult authority but let's not overlook the presence of a strong set of student officers.
- Although not one of the best, this was our first glimpse of what the Big-10 Bands were up to.
- He was Student Director in the 1939 Rose Bowl Game
- It was a Concert Band taught for credit by the Music Department as opposed to the Football Marching Band which was totally student administered.
- Tommy Walker was involved with the opening days of Disney Land and established the Band that marched down Main Street.
- See Oral History interviews with Deskey, Fowler, and Wenrick.
- A fraternity.
- I recall the phrase being, "Try walking across," referring to its transocean routes.
- See Huntley Johnson's Oral History for more details.

## **Appendix 2: Referenced Readings**

### **Books:**

Cal Band History Committee. 1993. *The Pride of California: A Cal Band Centennial Celebration*. Berkeley, CA: History Committee of the Cal Band Alumni Association. (Available online at <http://calbandalumni.berkeley.edu/historybook1993/>, November 2014)

### **Oral Histories:**

All completed oral histories are available at the Bancroft Library<sup>[1]</sup> and on the Cal Band Alumni Association website.<sup>[2]</sup>

[1] *Cal Band oral history project, 1992-[ongoing]. CU-203.4.*

<http://oskicat.berkeley.edu/record=b16224948~S1>

[2] *A Cal Band Oral History. The Cal Band Alumni Association. Accessed 16 November 2014.*

<http://calbandalumni.berkeley.edu/history/interviews/>

Many oral histories referenced in the footnotes are currently under review. Inquiries about unfinished oral histories should be directed to [calbandalumni@gmail.com](mailto:calbandalumni@gmail.com).

### Appendix 3: Obituary

By Dan Cheatham, circa 2009

Bud Barlow (DM 1949) died on February 4th from complications derived from treatment for cancer.

Many younger Bandsmen knew him in his role as drum major in the early days of the Alumni Band, a role he always looked back on with pride.

He was one of a handful of Bandsmen who marched in all three of Pappy Waldorf's Rose Bowls. One memorable event, although he would shy away from this one with mock dismay, is that he was the drum major in 1950 Rose Bowl game. This was the game when the Ohio State marching band displayed the Big-10 college-band marching style that left Cal Bandsmen and spectators in awe. It was not a case of us having a poor show but one of Ohio State marching a style that was unknown and dazzling to west coast rooters of the era. This set things in motion for the Cal Band to not be left behind. Our bandsmen challenged themselves and in 1954 we debuted in our present uniform style and high-step marching style we are so proud of today.

Bud also has the distinction of being one of the original four Straw Hatters. In 1948 Bill Fay, wearing a straw hat he found in his fraternity house, accompanied his friends Bud Barlow, Huntley Johnson, and Don Lynch to the State Fair in Sacramento. Once there, the other three decided to buy straw hats so they could find each other in the crowd. Back on campus they wore them to various "pep band" activities and soon all Bandsmen were wearing them to baseball, basketball, and ice hockey games, evolving into the Straw Hat Band we know today.

Bud served in the South Pacific with the U.S. Navy as an electronics technician during WW II. He was later called back to active duty during the Korean conflict, thus delaying his graduation until 1953. In 1990 he retired from the Lawrence Livermore Lab where, among other things, he was involved in developing nuclear safety equipment and procedures.

His granddaughter Nichole Barlow (Clarinet, '04) is currently in Spain teaching at a bilingual elementary school.

Contributions in his memory can be sent to Cal Band, 72 Cesar Chavez Student Center MC 4280, Berkeley, CA 94720-4280. (Checks payable to "U.C. Regents – Cal Band")