



INTERVIEW WITH
DON MULFORD
Trombone 1938

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*Editorial notes are marked thus:
Norden (Dan) Cheatham – NHC]*

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Cheatham: My name is Dan Cheatham. This is Saturday, the 4th of April. We're at 145 Hillside Avenue in Piedmont, 94611.

Give us a short self-introduction.

Mulford: My name is Don Mulford. I went to Cal in the Class of '38, registering in the fall of '34, but actually I took an extra year, and got my degree in '39 because we were going to war and I wanted to get my commission in the Army. I played trombone and I was recruited because I suggested it to Cushing, Professor Cushing who was the director. As I recall they were looking for more trombones. But I'm pretty tall

and I had the number one spot on the front line. The only problem with the whole trip was that we went down by bus, and celebrated vigorously New Year's Eve, but no one told us we had to march five miles and it was a little rugged.

Cheatham: He's talking about the Rose Parade here in January 1939. But first I'd like to hear how did you first become aware that there was such a thing as the Cal Band?

Mulford: Well, you really couldn't avoid it if you were on campus. The Band was always vigorous and excellent, always full of energy. But I was busy working my way through college with my own band and I really didn't have time to become involved.

I was always an admirer of the Cal Band. Being a trombone man I played in the high school band and junior high school band, but I just didn't have the time to participate.

Cheatham: So your musical activities were devoted to a band of your own which you used as a source of working your way through school, is that correct?

Mulford: Well, I started my band when I graduated from high school in East Oakland. I had no money. It was June 1932 and it was the bottom of the Depression, so I needed to have some way to work my way through Cal. I had the grades - I was an honor student, so that was no problem. But I started college with \$50 in my pocket. Twenty-six dollars went to registration. I remember taking the streetcar out. That was another seven cents, and that was the total expenditure getting started at Cal. Then after we registered I became involved with a number of great people in the class, and became involved in the political organization of the Class of '38. The Band was not really brought to my attention until the fall of '38. I had a pretty good idea we were going to the Rose Bowl later in the season of course, and I wanted to get a trip to Los Angeles and have my expenses paid so I applied for the Band, and after examinations and so forth, I was admitted to the Band. I've often thought they really needed one more horn, rather than any superior ability, which I definitely did not have.

1930s Big Bands

Cheatham: For just the next few minutes, let's get back to your own band. How large was it and what are some examples of the gigs you played?

Mulford: When I left high school I stayed out two years to try and earn some money, and that's when I started the band, playing for various social events around the Bay Area. Actually, we worked all the way through college. I believe I was the number one campus band, not because of any ability from me, but the members of my band were all music students, spread throughout the area including the great arranger, Pete Rugolo who was Stan Kenton's arranger. He was one of my arrangers and piano players. He's still well known in Hollywood I believe. He made many recordings. He was a brilliant musician. We had a top-flight trumpet

player by the name of Ed Sears who was at Cal. Al Beseman, another trumpet player and arranger, great ability. We had a top-flight band. My counterpart at Stanford was Ernie Heckscher who was well recognized in San Francisco and played most of the society events over there during his career, and played for many years at the Fairmont Hotel. He would exhaust all of his employment opportunities at Stanford, and I would do the same at Cal and then we would switch and book each other at the opposite campuses. We're still good friends to this day.

Cheatham: What name did you attach to your band?

Mulford: I figured the best name was my own, it was Don Mulford's Orchestra. My advisor was Tom Coakley, a very famous orchestra leader who played at the Palace Hotel for many years. He helped me get started. Our jobs were primarily the fraternity and sorority dances. I played at the Claremont Hotel. I played at Hoberg's Resort in Lake County. I played at Sweet's Ballroom, in fact that was a choice job because we would play Thursdays, Saturdays and Sundays with Fridays clear, which we could book. So actually as college students, we were averaging four nights a week, which was very good employment in those days considering the economic situation.

Tom Coakley later became a judge, and retired as a judge as a matter of fact. He is a very well remembered person in the music days, because at the Palace Hotel he had a special arrangement and the profit-sharing thing, so he had representatives at all the colleges and I was his representative at Cal. The cover charge there was twenty-five cents.

Hoberg's Resort in Lake County was an historical spot, now gone, but this was a stop over place for the stagecoach that used to come over by horses of course. During the summer days, they had resorts... two resorts up there. Seigler was another resort. They owned with the hot springs and all of that. These were located in Lake County.

Cheatham: What was the composition of the musicians in your band?

Mulford: They were on campus, all over the area. They came to my band frankly because we were doing more work than any other bands around here. We worked very hard. We had to - we wanted to eat. Because we had enough employment, naturally you could pick and choose which musicians you wanted. So it was not too difficult to attract the best musicians at that time who weren't already playing steady jobs, but then there weren't that many steady jobs.

Cal Band Audition

Cheatham: So, there is a student named Don Mulford who was so busy that he probably had a small amount of free time to himself, and at one point probably during 1938, Don Mulford decides that he would like to go to Pasadena to see the Golden Bears

play in the Rose Bowl. In order to do that he had to join the Cal Band. That brings us to the point now where you have to front up to somebody at some place and say, "Here I am. I want to be in the Cal Band, and incidentally here is my horn, I want to audition."

Mulford: Well, that's a long time ago, and I'm not sure of the details, but Professor Cushing was then the director. I presume that I had to audition - I really don't remember. But I know I went in there as a stranger, and knocked on the door and said, "Here I am, with my trombone, and I want to go to the Rose Bowl." I could play fairly well in those days. Also, when I had been in high school I had been a member of the St. Mary's College Band, which had been composed of high school people. Larew was head of the music department at St. Mary's. He was an outstanding percussionist in the San Francisco Symphony. He had graduated from Roosevelt High School in East Oakland, and he came over and brought the whole band. So I played for a year or two, beginning with the St. Mary's Band, so I had quite a bit of experience in playing in bands.

Cheatham: Let's explore the sequence of events a bit further.

Mulford: I was not really an active member of the Band except for the Rose Bowl game. Most of the games were won by Cal, and that's how we went into the Rose Bowl. Many of the fellas on the squad were my good friends, fraternity brothers, and when I realized and it appeared that we were going to the Rose Bowl, I said "I've got to get down there, but I don't have any money!" So I knocked on the door of the Cal Band, and they signed me on. As I remember, that was the only time I played with the Band was at the Rose Bowl.

1939 Rose Bowl

Cheatham: Would you tell us about the trip between here and Los Angeles.

Mulford: As I recall, the travel to Los Angeles was by train. In the St. Mary's Band we used to go by bus, that was a little rough. Upon arrival in Los Angeles, we got off the train, and everyone needed breakfast, and they marched us up, in a rather irregular manner, they marched us up to the Clifton Cafeteria. That was a restaurant where you get all you wanted to eat for a sum, and the Band took advantage of that and after the breakfast period we really couldn't play for about half an hour. The fellas sat on the curb. I remember a tuba player who was in real agony. He had eaten much too much, and he had much too much to drink on the way down. But anyway, we finally came out of it, and they took us over to the Biltmore Hotel, where we serenaded several officials, whoever they were.

Cheatham: Clifton's Cafeteria was a place that the Band stopped at when I marched with the Band in the 1950s. This was a restaurant that had tropical foliage and waterfalls and things inside to decorate it. It was a place that was very important during the 1930s, because they had a policy that if you couldn't afford to pay they would let you eat and pay later. As I recall from the stories from the 1950s, the owner of

that restaurant was never taken advantage of. Often years later, people would come back with large sums of money and say "Hey, you helped me out back in the 1930s, so here is what I owe you for the dinner, plus." It was a very successful venture. We may hear about Clifton's Cafeteria in some other oral histories.

I'd like to get back for a little bit to the sequence of events after leaving Berkeley building.

Mulford: As with all musicians no matter where they are, they are going to participate in the parties and dances that are being held, and this was a rooters train and it was packed with students, and as I recall, some musicians played all night long. There was no dance there, just partying all up and down the train, and I must say a very well behaved crowd. They were full of enthusiasm; we were all optimistic we were going to win the Rose Bowl. Typical Cal people, made you proud to be a part of it. After breakfast and serenading the officials at the Biltmore Hotel, as I recall, it was a long time ago, we went to the Lankershim Hotel where we registered, I believe it's still in business. Then we had some rehearsals. We didn't have much in the way of stunts. The Band was, of course, was more interested in getting some sleep about that time of the morning, so we were told what time we would leave, and then also we learned about the distance of the Rose Bowl Parade.

Cheatham: So here it is Saturday morning of the football game, and there is a certain very famous parade in Pasadena which you participated in by marching down Colorado Boulevard.

Mulford: When we arrived at the parade area, where the floats were being put into place, we learned that we were going to lead the parade, with the winning football team of course. That caused a lot of excitement and happiness, and we thought we deserved it. But no one had told us that the distance, as I recall it, was more than five miles. And as I say, some of these musicians had not been to bed all night, and so there was a question about the physical ability of our crowd, but they came through. I remember, speaking personally, that every time someone hit the bass drum I heard bells ring.

Cheatham: What tempo did you march in that parade?

Mulford: I often thought that I'd love find the person, the idiot, who established the tempo at which we would march five miles. [*Referring to the Band's traditionally fast tempo.*] Most of us in the military know that it is a very well established cadence that is designed to be able to march for many, many, many hours. We had a quick step, I don't know what the cadence was, it was too bloody fast I know that! Finally, about half way through, we wound through the Elks headquarters and serenaded Mr. Lewis, who was the international exalted ruler of the Elks, and his son Stuart Lewis played end for the football team later on. From that point on, after we had our second wind, we marched at a slower pace.

Cheatham: Tell us about the football game and the Band's performance in the stadium.

Mulford: After we concluded the parade, we had lunch. Then we prepared to enter the Rose Bowl. I remember that we were then on the bus headed for the Rose Bowl. I remember we entered the Rose Bowl. We didn't have anything fancy. As I recall we had some banners made out of long strips of butcher paper, and with some symbols that had been painted. They were a little embarrassing compared to the other band. But we entered and played and then went to our seats where I guess at least one-third of the Band slept through the second half.

Make-Up of the Band

Cheatham: Looking back now, how would you characterize your participation and that of other bandsmen.

Mulford: My recollection of the make-up of the Band, because I was new to all of them for just this one game, they were a tremendously proud group of musicians. We all were. Proud to be representing Cal, and proud to be at the Rose Bowl, and proud of our team which was undefeated. So I would say they were full of fun but pretty serious that they were going to do their end to uphold Cal's good name.

Charles Cushing

Cheatham: Give us your recollections of Charles Cushing?

Mulford: I did not know him except for my experience at Cal. I had the impression that he was very serious about his work. He seemed to be in connection with the Band in any event, more identified with a military type of band than the excellent showmanship and flamboyance that we enjoy at current times. I think he deserves a lot of credit for the work that he put in. The support for the Band I think was, as has been for many years, was lacking. We didn't have, as I indicated, any fancy banners or anything like that. As I remember our marching was along the military band type. But someone had to be the quarterback, and I thought the Band did a good job as I recall, and certainly he deserves credit for every good thing that the Band did while he was the head man for the Cal Band.

Ralph Edwards

Cheatham: There is one other friend of the Band that you have a friendship with. Would you tell us about Ralph Edwards?

Mulford: I became acquainted with Ralph Edwards when he was an announcer at radio station KTAB in Oakland, which was located in a church at the corner of Tenth Avenue and East 14th Street. We had a long time friendship. When I was with Music Corporation at MCA, we did some things together. He's always been a

loyal Cal supporter, and as a local person in Oakland, our paths crossed many time particularly in connection with my orchestra activities.

James Berdahl

Cheatham: There's one more person in the Band I'd like to ask you about, you may or may not have been aware he was marching with you at the Rose Bowl, but you certainly know him of later years, and that's Jim Berdahl.

Mulford: Jim Berdahl was the student conductor when I was in the Band. We've been friends a long time. I think that he was always a serious individual, very pleasant personality. I had the impression that wanted to make sure that Band performed well, and for that we salute him. Ralph and I have been friends for many years, although we don't see each other very often, but we do get together at the Bohemian Grove, where he, on occasions, has participated and given all Bohemians the benefits of his great talent. Jim Berdahl is active in the Bohemian Club Orchestra, and carries on his tradition.

1938 Stage Production "Take It Away"

Cheatham: There was a special event in the year 1938 with regards to the history of the Band, and that was a staged musical production they produced called "Take It Away". The intent of that show as I understand it was to raise money to try and send the Band up to Portland. I also understand that they didn't raise enough money to do it, and the profit was used to buy a glockenspiel for the Band. I understand Don that you had a special role to play in that production. Tell us about it?

Mulford: My part of the play was to direct a stage band. We were emulating Horace Heidt. We had a big band on stage and a big production number, and we did. I forget how many men we had, but we had augmented my own band with a few members from the Cal Band. And it looked great, full up the stage on specially built platforms. We played the tune "Caravan," and in the number a great trumpet player by the name of Eddie Sears, took off, came down to center stage, put on a chorus that brought the people, the theater was jammed, full, right out of their seat. When we finished the number, which was an exciting number, they just kept applauding and yelling and cheering, and we had to repeat the whole number again! It was one of the most thrilling nights of my life. I've never been more excited, cause I can see the stage band right now! So it was fun. Incidentally, everyone donated services for the cause, no one was paid. Ed Sears stayed in my band. I hired him on the spot and until I walked off the bandstand in 1939 or 1940. He then went on to bigger and better things and eventually ended up in New York playing in the Copa Cabana Orchestra. He passed away some years ago.

Cheatham: Don said off tape that Ed Sears was a Cal student.

Now this show was held at a place called the Campus Theater. Could you tell us something about its location and the role that this theater had in the student culture of the day?

Mulford: Well the theater was a movie house. Here's some pictures. It was across on Bancroft, across the street from the campus. They didn't normally have band staged productions, and I guess as we talk about this, that the Cal Band crew played a big role in building the stage set, because it was a specially designed stage set and there was a continuity to the theme of the evening. And the climax was our big band concert emulating a hotel or theater band concert. I do remember though that we sold it out.

Golden Gate International Exposition

Cheatham: Are there any other special events that you personally participated in with your band?

Mulford: We were invited to play for the Governor's Inaugural party – that would be Governor Olsen – in Sacramento. That was an exciting honor. And the opening of the Golden Gate International Exposition - we played the first dance. It was held in connection with, I think it was opening night. There were two bands required. The union required that a local band play, which was ours, and a name band play, and the name band was Billy Pollock. He was very well known nationally at that time.

Cheatham: Could you tell us a bit about the Golden Gate International Exposition itself?

Mulford: Treasure Island was a marvelous engineering feat because it was a man made island. The mud and the land upon which the island was built was dredged out of the Bay. The entertainment was the best known in the United States at that time. They had the Water Follies. They had many names, but I was interested in the music end of it. And that, incidentally, was when the Band [NHC: *What band?*] was a military band playing for various concerts in the Oakland area. And the people were coming and that was the entertainment and it failed to draw, it was the Edward Franklin Bowman Band from New York, which was very well known. One thinks of John Philip Sousa, same type of music. But in desperation, they weren't getting any money, so the management went to Music Corporation of America (MCA), and Benny Goodman arrived. And that was really the beginning of Benny Goodman's career. He started in with this new word "Swing" music and the people just flocked there. I know I spent a considerable amount of time listening to this wonderful band, with these stars in it, Gene Cooper on drums, but more important to watch Benny Goodman who was a master on the clarinet. I should mention Esther Williams, who began her career with the Water Follies. A producer from New York came out and it was an excellent show. Then, there was Sally Rand's Nude Ranch. Sally Rand was the fan dance personality, and they advertised nude women. Every young man went there, and realized they weren't really nude, they had on something or other, I don't know, I don't really

remember. But she made a reputation manipulating the fans. More amusing than anything else.

World War II

Cheatham: Are there any other thoughts that come to your mind before we move onto a new era?

Mulford: I think certainly one of the most important memories is the World War II and the number of students who left to enter the armed forces. Hitler had already moved into Poland in 1939 and I remember that the head of the ROTC called a number of us together and told us that we should get our commission in the army or the navy as the case may be, because going to war would enhance the opportunity to gain a promotion and perhaps have a better assignment than just being a recruit. So the war clouds were gathering and we lost many good people from the campus, but the band played on and the history of musicians, Glen Miller's contribution, his untimely loss when he flew over to France during the war are examples of the contributions that music made to the war effort. I don't think enough has been said about the fact that music played a major role in helping keep moral up when the fighting was on.

Cheatham: Well, that gives me a good lead then to move forward to your days subsequent to graduation.

Mulford: I think we're talking about the finale of my participation in the music world as a director of my own orchestra, and enjoying the fun that surrounded playing for these various events. My class was '38, but prior to graduation we were called together by the military and it was suggested that should definitely get a commission, so I took an extra year at Cal, where my band was also active, and received my commission as a second lieutenant in the infantry. The band was playing at Sweet's Ballroom¹ and I walked off the bandstand and turned it over to the fellas, and later it disbanded. The military and the opportunity to serve in the war was tied into my interest at Cal, and I'm very grateful to this Professor of Military Science and Tactics for having suggested that we obtain a commission when we had the only opportunity available to us, and that was to take an extra year at Cal. When I entered the military in the regular army, I was assigned to the 30th Infantry Regiment, part of the 3rd Division, which was then at the Presidio in San Francisco, and incidentally they supplied the Honor Guard for all the days of Treasure Island. I was a second lieutenant, assigned to a machine gun company and then to a rifle company. I stayed at the Presidio and served at Fort Lewis in Washington, we provided the cadres to open Camp Roberts, which was a recruiting area for the training thousands of GI's before they went overseas. Fort Ord was called Gigling Reservation, which was an artillery firing range, which then became Fort Ord. From the 30th Infantry, when it moved to join the 7th and 15th Regiments at Fort Lewis, I was assigned to headquarters company at 4th

¹ A big band venue in Oakland

Army, which incidentally was still at the Presidio and stayed there during the entire war. I didn't stay there. I went overseas in the Aleutian Campaign, came back from there to the war department and ended up in the allied force headquarters in Italy. I came out of the war after six years of active duty as a lieutenant colonel in the Infantry.

Political Career

Cheatham: Subsequent to your experience in World War II, you entered politics, and at a later date had some important roles to play in the University, but how did it come that you became an active politician?

Mulford: Well, I came home from overseas in 1945 or '46 I guess it was. I entered law school at Hastings. My ambition was to become a district attorney, but I had to drop out at the end of my first year. The children were coming and I ran out of money, and I never did get back, although I'm very proud of the four lawyers I have in my family. Then I had to get a job, and I went to work for MCA (Music Corporation of America). I became head of the band in that department for the whole pacific coast. We opened up at Desert Inn in Las Vegas and other resorts up there, and we were primarily putting the name bands in the various hotels from Canada to Mexico. In San Francisco, we had five name bands. And then something happened that no one expected... television arrived. Over night the name band business was finished, except those on tour. Very, very interesting time. From there I decided I didn't want to be in Hollywood any longer, and I came home. From there I entered into the insurance business, and around that time we were having trouble with our school system. A lot of leaking portables. We lived in Berkeley off Claremont Boulevard, and our youngsters would walk to school and sit in portables that leaked. I didn't like that, so my wife and I organized a number of wives and a number of veterans, we were all veterans who had come home and were fathers of the little kids, and we became involved in a campaign to raise taxes to build schools. And we won. It had been defeated twice, but we won. I was the city-wide chairman, worked very hard at it. And that's how we got involved in politics. I hadn't been involved at all with the war, and about that time Judge Caldecott, very distinguished jurist and Cal graduate, his father was chairman of the Board of Supervisors in Alameda County. Tom Caldecott was appointed to the bench by Governor Knight. And he had been our Assemblyman in this area, and so the Republican Party asked me to run when the vacancy was created. That was 1957. And I did, and we won, barely. And I served in the legislature for 14 years. Part of my constituency was the University of California.

Cheatham: During this time you had some special opportunities to serve your alma mater.

Mulford: My primary responsibilities, of which I was very proud, was to represent the University of California. Primarily carrying the budget, and we think we did a good job. Compared to problems now, which are unfortunate because the campus is really suffering, but in those days we had good support and more importantly

we had the money. So, the Cal budget operations were very challenging. One of my memories on campus is the famous fight with Speaker Unruh, which is adequately described in the book by former state senator Jim Mills. The name of the book is *A Disorderly House*, and it refers to the Assembly and the incident which gained nation-wide attention when Speaker Unruh locked up the legislature and prevented us from leaving. I was Republican caucus chairman at that time, and quarter backed this controversy. Eventually we prevailed. When I talk about the University budget I have to pay tribute to Vice President Jim Corley, who was a magnificent representative of the University during those years, working very hard to get enough tax dollars for the tax supported institutions. And you have to keep in mind that the private colleges were also clamoring for support. So that's not an easy job, but Jim Corley was a master at obtaining legislative approval of the budget, and it was my great experience to work along side of him.

Cheatham: Well, time goes by and we now come to an entirely different era on campus which you also had some important roles to play. Would you tell us about those?

Mulford: I think the most widely publicized were the riots in the '60s, in connection with the war in Vietnam and the student protests that swept the nation. We saw the rioting at Cal break out as we went through the free speech movement and all of that. But I have some very definite ideas about it. These were controversial times, and I objected strenuously to outsiders, that is non-campus people, entering to take over the classrooms and interrupt the orderly study of the majority of the students. And I so expressed myself publicly. These were controversial times, and I was attacked, and there are those who still attack me for not being sensitive to the role of the Free Speech Movement. That was not the issue so far as I was concerned. I received thousands of letters from parents objecting to the interruption of the orderly presentation of studies at Cal. I don't believe anyone has a real right to go in and upset a classroom to impose their particular political thoughts or any other thought without some permission or being invited and I still haven't changed my mind. I thought there was a need for stronger leadership on the campus at that time, and there are those who disagree with that idea but that's how I feel about it. I'm glad the University came out from under that cloud. The University was badly damaged in the eyes of the taxpayers. The University's present financial situation, I think, can be tied some way to a feeling by taxpayers that higher education does not deserve all of the support that it received before. But having worked my way through Cal, and being the father of four children and seven grandchildren, I have great respect for the need to have adequate funds, not only to support the University but to all educational institutions. It's the backbone of our nation, and those who continue to violate the laws and create problems that interfere with the process of education are, I think, are doing a real disservice to these children, and I'll continue to feel that way.

Cheatham: You were able to take some specific actions on these feelings.

Mulford: Jim Corley and I worked closely together, and one of the problems he pointed out to me was the lack of adequate law to remove intruders from public land, namely the campus and the University of California. He asked for legislation, which, to the credit of legislators, was passed into law and signed by the Governor, and to no fault of mine, it's called the Mulford Act. The purpose is to give the proper authority the legal right to expel people from the public lands, specifically to help the University of California. I have been told by University officials that it has been very helpful to them when unrest has appeared on the campus.

Cheatham: There is one more recent service that you have performed to the University, to provide some service to the University, and more particularly to the Cal Band.

Mulford: I was very pleased to have the opportunity to help the Cal Band a number of years ago. I learned that the Cal Band needed new uniforms, and I thought I could be helpful. I talked to a friend of mine, Raleigh Shaklee, one of the founders of the big Shaklee firm, and he provided the money to purchase the uniforms that are still being worn, although they're wearing out I understand, but they're still being worn by the Cal Band. I understand from Bob Briggs, your great director, that the time has come for raising money to obtain new uniforms, and we're going to do our best to help that cause. *[Dan: add information about Don's subsequent role in helping raise funds for the replacement uniforms to appear in 1994.]*

Cheatham: This has been a very insightful hour that we have spent together. This is the time to ask you if you have any final comments and recollections that you might want to have over your student days and your feelings toward the University of California.

Mulford: I thank you for the opportunity to express a thought or two about the University. As a graduate I'm extremely proud that I went to Berkeley. I do not compromise in my feelings about defending the University against people for whom I have little respect, because the students coming on that campus are the primary target for good and for bad in the minds of the people who try to influence their thinking. And there is political motivation for that, if you dig deep enough. So I'm proud of the University and I'm proud that I went there, and I'm particularly proud that I had the opportunity to play in the Cal Band, even though it was limited, I'm extremely proud that I belonged to that great organization. I believe that of all of the institutions that are known worldwide and identified to the University, the Cal Band is the greatest symbol to me, this is a personal annotate. But when that Cal Band comes onto the field at the football game and the cannon goes off, and everybody jumps up full of enthusiasm, what greater salute can you have to our alma mater? And I think that speaks for itself. And that's why I want to continue my support and do all I can to help the band and the University. I think with a new President coming... We've had a great President with David Gardner, and the tragic loss of his wife, but Cal goes on. We leave this mortal land that we're involved in, but Cal goes on and I think it goes on under the leadership and participation of those of us who are privileged enough to be identified with it, one

way or the other. So I think we must be on the alert to maintain the support and to me my enthusiasm and direction is in support of the Cal Band. And as I hear them saying more often, "Go Bears" but I say "Go Cal Band".

Cheatham: Don, thank you very much. Those were very moving remarks and are shared by a surprising amount of people. Unfortunately my opinion with the large numbers of students on campus and with the aftermath of the things like the Free Speech Movement, it's harder and harder to find the true dyed-in-the-wool old blues, but I assure you that they are there, they're just sort of spread out a little thinner. This has been a very good interview. I appreciate you spending the time. Thanks a lot.

Appendix 1: Related Readings

David Donald (Don) Mulford Papers, LP393, California State Archives, Office of the Secretary of State, Sacramento, California. <http://www.oac.cdlib.org/findaid/ark:/13030/kt1779r5dz/>

David Donald Mulford, Oral History Interview, Conducted 1988 and 1989 by Timothy P. Fong and Ann Lage, Regional Oral History Office, The Bancroft Library, University of California, Berkeley, for the California State Archives State Government Oral History Program. <http://archives.cdn.sos.ca.gov/oral-history/pdf/mulford.pdf>