INTERVIEW WITH

CLARK KERR

Berkeley Chancellor 1952-1958
University President 1958-1967
INTERVIEW WITH CLARK KERR
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Interviewee: Clark Kerr, Berkeley Chancellor Emeritus, University President Emeritus.
Interviewer: Dan Cheatham, Drum Major 1957
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Transcriber: Barbara Gabler

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[Editorial notes are attributed thus: Norden H. (Dan) Cheatham - NHC]

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CHEATHAM: Give us a brief self-introduction.

KERR: I'm Clark Kerr and I've known the Cal Band now for almost sixty years. I saw it perform most recently last Saturday at the opening game of the fall season, with San Jose State. It looked to me exactly as it did when I first saw it in the fall of 1933, when I came here as a graduate student and I might say, one of the things which has occurred to me many, many times, how could it be, when everything else at Berkeley has changed, the one thing...or kind of the two things, that for me, have never changed are: one, the Campanile and second, the Cal Band.
CLARK KERR

Twelfth President of the University of California

Gabriel Moulin Studio
I came in the fall of 1933 as a graduate student...was a research assistant and then a teaching assistant...teaching assistant incidentally under the very famous Ira B. Cross, in Econ 1A and 1B in Wheeler Hall. And then after the war, I was invited back to be a faculty member and head of a small Institute of Industrial Relations in Berkeley, then the first Chancellor in Berkeley and then, President of the whole University.

During all the years as student and faculty member and administrator, I've always felt that the Cal Band was one organization that you could count on. It seemed to be very well organized, have an extraordinary amount of good spirit, and be one thing that as an administrator you never had to worry about. You knew that the Band would be there on time and do what it's supposed to do and do it to perfection. So I look upon it as one of the great traditional organizations at the University of California that lots of other people, as well as myself, including many, many alumni, could count on to always be there and do the right thing.

CHEATHAM: What were your wartime activities?

KERR: Mostly with the War Labor Board...settling labor disputes without strikes...seeking to prevent wage inflation.

CHEATHAM: We saw each other in the Chancellor's box at the football game just last Saturday. The Golden Bears beat San Jose State 46 to 16 and I would hope that is the beginning of a long string of wins for the brand new coach, Keith Gilbertson who has just joined us this year. [Entered later: We wound up with a losing season, including being badly out-played by Stanford. It seems to have become a tradition at Cal to end the season by saying, “Well, there’s always next year.” - NHC] [Still later: Coach Gilbertson did not last long with the Golden Bears. - NHC]

You have a unique perspective on this subject. How many other UC campuses have marching bands?
KERR: In terms of the current situation, I really can't tell you because I don't know the condition on the three new campuses which incidentally I was involved in starting: Santa Cruz, Irvine and San Diego.

As I remember it, the bands at Davis and Riverside and Santa Barbara were smaller and kind of much more informal. It looked like they hadn't practiced as much and weren't perhaps as proud of their traditions as at Berkeley. The San Francisco campus, of course, had no band, although they had some kind of a group of people who, I guess just for fun, would play at Charter Days and so forth...a kind of half a band; it couldn't be called an orchestra, but anyway, they made music. [A dance band? NHC] UCLA didn't have the tradition of Berkeley but it also, I always thought, had a pretty well-organized band and when I'd go to UCLA and Berkeley games, why it looked to me like UCLA was...had done the best it could to imitate the Berkeley band...that the Berkeley band was the model for it and it executed many of the same presentations as at Berkeley...spelling out letters, et cetera.

Two close personal connections

Could I add at this point that my two closest personal connections with the Cal Band were in the fall of 1958 and in January 1, 1959. In the fall of 1958, at a meeting at Davis, the Board of Regents asked me to be the next president of the University...the 12th president of the University...and I was late getting home from Davis because there had been press conferences and photographs and that sort of thing and I just barely walked into the house about to tell my wife what had happened when all of a sudden the Straw Hat Band comes to our front door to give us a serenade. At that moment I was thinking, "My God! You know?...all the burdens of being President of the University of California? Is it going to be something I can handle?" Having the Cal Band there made me realize there were bound to be some high spots when, you know, a student group of that sort would show up with that much enthusiasm.

Then on the following New Year's Day when Cal was playing in the Rose Bowl, the Band put on a stunt...I'm not quite sure what the Bandsmen would call it, but I would call it a stunt, of spelling out my name on the field at the Rose Bowl...and I have on one of
1959 Rose Bowl

Formation in honor of Clark Kerr becoming the 12th President of the University of California.

The formation started as a pen dipping into an inkwell before spelling the word.
my walls at home...I've had for many years...I guess ever since that date...a picture of the spelling out of my name in the Rose Bowl. [The Band formed a pen and an ink bottle. The pen dipped and "filled" with ink and then spelled a script "Kerr". It was a remarkable stunt. It is captured in the film (converted into video labeled "Cal Band 1955 though 1960") of the Rose Bowl show 1959. I do not know where the negative is or if there are any other copies of the photo. The one on Kerr's wall may be the only original in existence. The one here was scanned from Kerr's book The Gold and the Blue: A personal memoir of the University of California 1949-1967. - NHC]

Can I ask you a question?

CHEATHAM: Sure.

The Cal Band never seems to change

KERR: As I said, I've known the Cal Band now for just under 60 years and as I look back on it, it really is the same organization ...of course, different individuals...but the same organization as it was 60 years ago. And, during that period of time we've gone through the rather sober generation of the "great depression." We've gone through World War II. We've gone through the GI's coming back as a more mature and confident group of people. We've gone through the so-called apathetic generation of the late fifties...but I might say, there was apathy about political activism but not apathy about anything else...and then we went through the generation of the middle and late 1960's with its political activism. We've gone through the "me" generations...the 1970's and into the 1980's. And you know, the Daily Cal has changed...a lot of former student activities have taken on different forms...become more politicized than they were before. There were years in which the Blue And Gold I guess didn't appear at all or barely appeared but how could it be that with all these changes going on [including changes in the size of the campus, the composition of the student body...that the Cal Band never seems to change? How could that be? There have been different Cal Band directors, there have been different chancellors, different University
presidents, the faculty has turned over at least 100% and the Cal Band goes on, kind of like it would go on forever.

What's the secret?

**CHEATHAM:** That is a very cogent and correct observation. I'm not sure that I have a specific answer.

I would say, among other things, that the Band has never lost sight of its mission.

In the earliest days of the Band...when it drew upon the musicians in the Cadet Band...and when intercollegiate athletes on the field of play were more than just football players...they were students and classmates of those who played in the Band. I suppose there have been times when one can question whether they were real students or whether they were just token students, but at least with regards to Cal, I want to believe that for the most part, we have been honest about fielding "student athletes." That meant that the guy out there playing quarterback or left-end or whatever, might very well be the guy that's in my chemistry class or my English class or my history class. I think that's how the rooters felt about the athletes and this would add to their enthusiasm to root harder because it was their friend or fraternity brother out there on the field.

People in the Band felt the same way except they had the additional opportunity to provide the musical highlight of the event. Thus, the Band's mission evolved to support our fellow students on the athletic field who are competing for the glory of the *Alma Mater*.

From this came the mission of supporting the University. There's a great love and loyalty within the Band for the University and its ideals. This was evidenced by the Cal Band's attitudes during the Free Speech movement when the Band, for the most part, remained supportive of the University during that period when others weren't. *(See the interviews with Lloyd Amborn and Forrest Tregea.)* Somehow that sense of mission gets traditionally passed on from one set of Bandsmen to the next.
You point out the consistency from director to director. In the early days, from time to time members of the music faculty would volunteer, at the request of the Band, their insights to assist the students musically. Then Prof. Charles Cushing became the first paid director (part time, by the ASUC) in 1934. By that time the Band's student governance was fully developed. Its first constitution is dated, I think, 1934. He was followed by Jim Berdahl in the 1950s, and by Bob Briggs in 1973. And, currently (1999), the director is Robert Calonico. All four of these men are former Student Directors of the Band and brought their undergraduate experience to the job.

KERR: Was there any conscious effort by the Band alumni to try to maintain the traditions if it looked like things were slipping a bit or changing too much? Would any of them come around and give some advice?

I have in mind here the great change that took place in the Stanford Band which turned it into a laughing stock for a lot of people outside of Stanford and drew the enmity of most of the alumni of Stanford, and kind of their sense of embarrassment too. Could the Cal Band have gone the way the Stanford Band went or were there some alumni who would come in and say, "Well now remember you've got a great tradition?"

[Kerr is referring to the Stanford Band's change over, sometime in the 1960's, from a traditional marching band to an informal group of musicians shuffling around on the field in a chaotic fashion running haphazardly between formations, displaying no discipline attributed to a "marching" band. The gist of each show depends on the announcements over the public address system and consists of sarcasm and off-color references. A perfect example would be the Rose Bowl of January 2000 when the Stanford Band appeared in contrast to the band from the University of Wisconsin which performed in well-executed, precision, Big-10 marching band style. NHC]

CHEATHAM: Yes. There has always been a group of alumni who are available to provide perspective. It varies from wise counsel to what students regard as meddling.
Anyone interested in pursuing this matter further should see the interviewers with Bill Colescott, Bill Isbell, and others of the 1940s and 50s.

The Cal Band is unique. It thinks of itself as "The Pride of California! The Pacesetter of college marching bands". Sure, there's always a danger that the Cal Band could go the way of the Stanford Band but to do so would be to abandon its proud heritage. It is the "Best damn band in the land." (At least we think so.)

It is entirely student run. Policy decisions are made by an executive committee with four student votes and only one adult vote. Very few university administrators realize that the Director of the University of California Band does not have direct line authority over the Band in the same sense that University administrators have line authority over their staff members. This partially explains why the campus is constantly at a loss what to do about the Band's reporting lines of authority and has, over the years, moved it from one administrative place to another, with varying results.

Basically, when the ASUC abandoned the Band, and the other "spirit groups" too, in the aftermath of the Free Speech Movement, the administration acquired a program, by default, that it had no idea what to do with. In more pessimistic moments, I would say it still has no idea what to do with the Band. For the most part campus administrators are distant and have no understanding of what makes the Band what it is. I fear that as time goes by this will result in an erosion of the Band's self confidence in its ability to manage itself and in its stature on campus.

For the students, it is a daily workshop in leadership. The Director of the Cal Band has no staff, just skilled student volunteers. This thought is further expanded in the attached appendix.

To lose the way would be to abandon the proof that Cal students are capable leaders and young adults. None of us (Bandsmen) want to be the one to break that faith but it is difficult to carry out your duties as a student officer in the face of limited campus support.
As to the alumni, yes there is a legacy. In 1959 when the Band moved from its traditional quarters in what was then called Room 5 Eshleman Hall to its new quarters in the basement of what was then called the Dining Commons, it found bare and lifeless concrete walls. The problem was, how can the life and the spirit of Room 5 be transferred to the new location? The answer was to develop, with strong alumni input, the "Silent Walk" which is described as follows.

In its current format, after the first home football game, the entering Band members are taken on a pilgrimage to "sacred" campus places (Sather Gate, Campanile, Greek Theatre, etc.) and learn of the Band's heritage and the greatness of the University. They are exhorted to "Remember who you are and who you represent," and to "serve the University," to "serve her with love," and to "serve her with gusto!" I often wish the campus administration had full appreciation of this background but it seems to go unnoticed. From time to time, over the years, the Band has suffered at the hands of indifferent administrators and I marvel at the Band's resilience in the face of repeated adversity.

Your question is "right on." The answer also lies in the fact that, with the exception of the Director and an Administrative Assistant, the Band is an entirely volunteer group (no academic credit, no nothing.) If the day ever comes that students for some reason fail to receive sufficient reward...travel, excitement, applause, camaraderie, recognition, respect, etc...they will merely stop volunteering and then we have a major problem. I think very few campus administrators understand this and I shudder sometimes at their failure to come forward in times of the Band's need.

Now, that's a long and complicated answer to your question. I could go on talking about this subject, but you've turned the tables on me! You're interviewing me and I'm supposed to be interviewing you.

Becoming President of the University
I want to harken back to the story that you told about the Straw Hat Band showing up the night it was announced that you would be the new President of the University. What is this that I am showing you?

CLARK KERR AND STRAW HAT BAND
October 1957

At his home the night he was appointed 12th President of the University of California. Drum Major Dan Cheatham shaking his hand.

Photo: Oakland Tribune/Roy Williams
KERR: It's a photograph of myself and my wife, looking much younger and much slimmer than we now do, being greeted by a whole lot of smiling faces of students in their straw hats.

I might say that after that greeting...a little bit of music...I did something that my wife thought was not quite appropriate under the circumstances. I turned around and gave her a great big kiss, (laughter) since I'm usually a fairly reserved person in public...in this case, the spirit of the occasion had some impact upon my performance. [The photograph appeared in the October 19, 1957 issue of the Oakland Tribune. - NHC]

CHEATHAM: Who's the person shaking your hand?

KERR: I see a young person with a big smile shaking my hand and he now looks almost the same as he did then and is now interviewing me. [Referring to Dan Cheatham. - NHC]

Brussels World Fair

CHEATHAM: You were the Chancellor when the Band went to Brussels in the summer of 1957. I'd like to get your "chancellorial" recollections of that. Let's start by asking, what was your first awareness that the Band was going to go to the Brussels World Fair?

KERR: I recollect it very well because somebody from the Band, or two or three people, came in to see me and said they wanted to go to Brussels, and why they wanted to go, and it was going to cost a lot of money, and asked if I could help and as I remember it, I did phone some alumni on their behalf to raise some money. Then of course, they had an extremely successful tour and there were good reports coming back from wherever they went, and then as I remember it...this would have to be checked in the records...there was, early in the Fall, a University meeting and as I remember, the Band played and we gave them some kind of recognition for their Brussels trip and what a great accomplishment it was. [See interview with Hugh Barnett and others.]
MEMORANDUM

DATE:  31 May 2000

TO:    Dan Cheatham

FROM:  Hugh Barnett

SUBJECT: Recollection of Pre-Brussels Meeting with Chancellor Kerr

Early on in the Brussels trip fund-raising campaign, the Band requested a meeting with Chancellor Kerr. Outgoing Senior Manager Dick Coleman, Incoming Senior Manager Hugh Barnett and Cal Band Director Jim Berdahl met with the Chancellor to show him the invitation, the Band’s acceptance of that invitation and the need for funding to make the trip possible. We included Mr. Berdahl in the meeting in order to show his complete support for the project.

We had a preliminary budget, on the order of $70 to $80K as I recall, and discussed that with him. He appeared receptive to the idea and agreed to make some contacts with alumni who might be able to help us financially. I believe one of the first persons he contacted was President Sproul, who - I think - gave us an early donation of $1000.

After our return from Brussels and sometime during the fall semester, there was a University meeting in Dwinelle Plaza during which the Band was recognized for its performance accomplishments and for its fine representation of the University of California in Europe. I don’t recall our receiving any special certificate or plaque, but we were recognized verbally at that time.

Later, in that academic year, there was a subsequent University meeting at which time the NCAA champion basketball team was saluted and also the Straw Hat Band. At that time I made a few remarks concerning our involvement and support at the Louisville playoff games. (This story is told in other interviews including the one with Coach Pete Newell. NHC)

CHEATHAM: What was the nature of some of the correspondence that was coming your way?

KERR: We got letters from places that the Band had been, saying what good representatives of the United States they’d been and how they were very pleasant and friendly
and well-behaved group of individuals. It was all entirely laudatory. The thing that surprised me, as I remember it, was the number of letters we got. Also quite a lot of alumni of ours in Europe and others would send...a lot more press coverage in Europe than I would have expected. In other words, it turned out to be a much bigger set of events in terms of recognition in Europe than I would have imagined. I mean after all...a band coming to San Francisco and marching down the street...a few people would applaud and that would be that that. Maybe San Francisco is a lot more blasé but it was treated as an event of more importance in Europe than I would have expected and than what I think would have happened if say, a similar band had come from some place in Europe to San Francisco.

I never quite understood that but that's the major impression I carry.

When I was first asked to give support and did, I thought more in terms of well, “Gee it would be a great thing for the members of the Band to have a chance to see Europe and have an experience together” and I did not look upon it at all as a kind of an event of importance beyond that...a group of young Americans going over there and being kind of, sort of, heroes where they went. I thought it was just another trip by a touring group that would enjoy the benefit from it. [See the Brussels Band scrapbooks.]

CHEATHAM: I'll give you my interpretation of that. As you know, the Cal Band's present marching style is derived from the football marching bands of the Big-10 athletic conference. The style originated there. We march at a very fast pace, lifting our feet, and dressing in a uniform designed to enhance this marching style, white gloves and spats for instance. Europe had never seen this before. It is strictly American, which is why the State Department invited us to represent the U.S. at the fair.

The European tradition is a military band (much smaller in size than the Cal Band) marching at 120 beats per minute. We, on the other hand, march between 140 and 160 beats per minute, depending on how energetic we feel at the moment and, by comparison, put out a huge sound.
The Europeans had never seen anything like us before. They were overwhelmed with our enthusiasm, sound, and size. Our whole tradition is one of being a pep band and that is not in the staid European tradition.

**KERR:** At Charter Day banquets, the final event before the program *[Referring to the Alumni Association Charter Day Banquet in San Francisco. - NHC]* was concluded, was always to have the Cal Band come in. Everybody of course would rise up and clap and sing along with them.

I also saw that happen on nights before the Big Game on many occasions. I'd be attending, you know, several class reunions *[as Chancellor]* and my strategy was...since the big event of each reunion was the arrival of the Cal Band...to try to find a reunion I could be at when the Cal Band came. Of course the Cal Band broke into several...I don't know how many...smaller groups in order to cover each of the reunions that took place but in each case the Cal Band coming in and performing was the highlight.

**The new Student Union**

**CHEATHAM:** As I mentioned earlier, one of the major events in the history of the Cal Band is the move from the old Room 5, Eshleman Hall *[Now called Moses Hall]*, to its current quarters in the basement of the Golden Bear Center. *[Now called César E. Chavez Student Center.]* Can you help set the scene why it happened? What transpired that made it necessary to move from the old ASUC center of activity at Stephen's Union *[Now called Stephens Hall.]* to the lower Sproul Plaza area?

**KERR:** The history of that development is briefly this: At the end of World War II, a lot of veterans arrived on the campus as students supported by the GI Bill. They flooded onto the campus in hundreds and thousands. A lot of them had been at other institutions and they came into a place which was quite crowded and had, as compared with where they'd been before, very few student facilities. Stephens Union had the offices for the ASUC and the book store while Eshleman Hall housed the Daily Cal, and other student publications, but there was no modern student union at all.
ollowed, but that was a major breakthrough in the attitude of the Regents and the administration and the faculty toward providing facilities for a more total life for the student body. So, the Band was a small part of that much bigger development [That helps explain why, up until that point, the fraternities and sororities were so popular and why the whole area south of campus was full of boarding houses. The only dormitories then provided by the University were Bowles Hall and Stern Hall...and later the Smyth-Fernwald dorms at Hillside and Dwight Way. - NHC].

**CHEATHAM:** With regard to the move to the new facilities at the Sproul Plaza area, did you realize that one of the important players, Student Body President George Link, was a Cal Bandsman?

**KERR:** I knew George very well but I knew him as President of the ASUC and not as a Cal Bandsman. I didn't realize that anybody could undertake two such heavy responsibilities of being president of the ASUC and undertaking all those performances and training sessions with the Cal Band. That was a heavy load.

**CHEATHAM:** That is an astute observation, but George did leave the Band in order to become Student Body President.

We remarked earlier in this tape of having seen each other just last Saturday in the press box, but that press box wasn't always there. Could you give us a description of the preceding facility?

**KERR:** There was no preceding press box. There was a press shack, a rather flimsy thing up on top of the stadium wall on the 50 yard line. [You got to it by working your way up through the stands. NHC] It was only big enough to accommodate the press and they were all crowded together and there was bedlam. As a consequence, as Chancellor, or President, I always sat in the stands and if I had guests, I had them sit with me there because the press box was very uncomfortable and very busy and very noisy. Through the generosity and interest of the Haas family, some very modern facilities were built I might say it's a lot easier and more comfortable to sit in the modern press
Also I might say, there were no modern residence halls and very few intramural sport fields. Anyway, there was a lot of griping by the GIs. I heard it because I was a young professor then and knew a lot of them and they would talk with me about their gripes. It came to a head when after a losing football game, there was a bonfire in the stands of Memorial Stadium where rooters took paper and tore up some benches and had a bonfire. *[This bonfire is a well-publicized event after a football loss under Coach Wickhorst and this event has been discussed in other oral histories. See, among others, the interview with Ludy Langer. NHC]* That brought the problem to the attention of the alumni and there was a committee set up under Jean Witter of the Dean Witter family. Jean was a very powerful alumna and important person in San Francisco and a University Regent. The committee listened to the comments of these returned GIs and made a recommendation that we ought to modernize the facilities for students. There was really no good place for them to eat on campus and it was hard for them to find places to live, no intramural sports fields and then a losing football team. So when I became Chancellor, I took the Witter Report as my marching orders in student affairs. *[See Kerr’s memoirs.]* It called for the creation of a student union building, a cafeteria building which came to be known as the Golden Bear Center, Zellerbach Hall with the little theater for dramatic and cultural performances, the present Student Union, and the Student Office Building [the present Eshleman Hall]. The planning of it took an awful lot of effort and I might say, I was very heavily involved in raising the money for this cause...it was private money and also had some student fees in it. The Band was factored in as one of the groups that ought to be accommodated better and that’s how all that took place.

Could I just add that the major shift in attitude toward provision for student facilities in the whole history of the University was...at that period of time...where the University went from being a kind of German type university...students found their own lodging, took care of themselves, the University supplied the classrooms and the laboratories...to becoming more a British type...more residential with more general facilities. This had happened earlier in the Big-10 universities which also came out of the German-style university...made it more like the Ivy League. Then when Berkeley broke through on residence halls and modern student unions and so forth, the whole University then fol-
box but I would have to add that I never felt bad sitting down there in the crowd because there was kind of more going on...people yelling back and forth to each other, more jumping up and down...there's a lot more decorum in these modern press boxes than there was when you were sitting there with the rest of a mass of people. [August 2005: The press box he is describing no longer exists and the one that is there is only temporary. NHC]

**CHEATHAM:** Give us some insight as to either your proudest moments with the Cal Band or your least proudest moments with the Cal Band.

**KERR:** Cal Band always carried itself off to perfection so I always felt proud of it, you know, happy to see it participate. I just never, never saw any episode with which I disagreed and I find it pretty hard to say the same thing about some other student organizations.

**CHEATHAM:** I have used up a lot of your time this afternoon. Thank you for participating in this activity. It's especially interesting to get the perspective of a Chancellor and a President of the University. Thank you very much.

[Note: The interviews with Bill Colescott are a very informative inside look at the era covered by this interview.]
(This statement was prepared as an illustration of the present structure of the Cal Band. It may or may not be 100% accurate on every account, but it serves to illustrate the point that the Band fills a unique niche in campus life of today. This administrative model has its roots starting in 1923 when the ASUC undertook responsibility for funding a rag-tag band of die-hard ROTC musicians steadfastly supporting Cal athletic teams and campus tradition. The bass drum head which read UNIVERSITY OF CALIFORNIA BAND was changed to read UNIVERSITY OF CALIFORNIA ASUC BAND.)

26 June 1995

FOOTBALL TEAM a la CAL BAND

If the football team were organized and administered like the Cal Band:

General…

…the football players would…

1. …have a key role in the hiring of their own coach as the single adult presence (Director of the Cal Band), except for the administrative secretary.

2. …annually appoint one of their own as the team’s Chief Executive Officer to oversee the day-to-day running of the the team. (Senior Manager)

3. …annually elect two of their own to act as assistant coaches preparing the team in basic skills and preparation for each game. (Drum Major & Student Director)

4. …annually elect one of their own to handle publicity for the team. (Public Relations Director)

5. Together, the above constitute the Team’s policy-making, board of directors made up of four football players and the Coach.

6. …provide their own staffing, from players on the team, providing for day-to-day administration of each of the basic functions mentioned above.

During the season…

…the football players would…

1. …purchase and maintain their own uniforms and equipment.

2. …train one another in preparation for each game.
3. …write an entirely new play book before each game and then teach one another the new plays in time for each new game. They would also run their own pre-season training camp.

4. …handle their own transportation and lodging for each out-of-town game and go to these games by long bus rides, and sleep four-to-a-room and two-to-a-bed.

5. …put on their own annual awards banquet.

On a continuing basis…

…the football players would…

1. …raise ~4/5 of their own budget by putting on short-notice demonstration scrimmages all over the Bay Area as well as soliciting donations from friends and supporters because campus funds pay only the salaries of the coach, and an administrative assistant.

2. …put on demonstration scrimmages at University-related functions such as Charter Day and the Charter Banquet, Fall Convocation, Bonfire Rallies, Class Reunions, etc.

3. …plan, train for, and execute a full-length football game once in the spring off-season.

4. …show up on a steady and regular basis, and root for competitions by basketball, baseball and other athletic teams, frequently traveling long distances, crowded into vans and paying for lodging, meals and gas out of their own pockets. (To our knowledge, the Straw Hat Band has not missed an away basketball game since 198(?), with roots of this traveling-streak starting in the late 1950’s.)(In 1996 this was changed to bus transportation to accommodate campus insurance requirements.)

5. …do all their own recruiting.

On top of all this…

…the football players would…

1. …actually play in each game.

2. …carry a full academic load. (The Cal Band has a higher retention rate than the student body as a whole. You are more likely to graduate if you join the band than if you don’t.)
NOTICE

The University Archives have the following items on file.

1. A 16 mm movie of the Cal Band performance at the Brussels World Fair.

2. A 16 mm movie of the Cal Band performance at the 1959 Rose Bowl in which a stunt dedicated to incoming University President Clark Kerr is performed. This show has several unique features and is well worth viewing as an example of the Cal Band at its best. There is a video tape conversion of this movie and may also be on deposit at the Archives.

3. The scrapbooks of the Brussels trip are also on deposit and contain interesting insight.