ROBERT ARNOT RICE
Chairman of the Berkeley High School Science Department
in his office.
FIRST OF TWO INTERVIEWS WITH ROBERT A. RICE

Version 3.4 (January 2005)

Interviewee: Robert Arnot Rice, Trumpet Player and Drum Major 1931 and 1932
Interviewer: Dan Cheatham, Drum Major 1957
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Transcriber: Carolyn Suratos

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

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CHEATHAM: Give us a self-introduction.

RICE: I am Bob Rice. I entered Cal in the fall of 1929, played trumpet, became assistant drum-major in 1930 and Drum Major for two years (1931-32 and 1932-33). Simultaneously I spent four years in the R.O.T.C. band, three as drum major. Currently I am retired from teaching but spend a great deal of time at the Lawrence Hall of Science on campus, an institution I helped initiate and build.

[February 2004: Bob told me that he is from a California pioneering family. His grandfather was Nathaniel D. Arnot class of 1869, the last class of the College of California, precursor to the University of California. Arnot was one of the student speakers at graduation. Thereafter, the students were graduating]
from the University of California. In 1873-74, Arnot was president of the Alumni Association. NHC

Audition

CHEATHAM: How did you become aware of the Cal Band?

RICE: I came to the campus fully aware of the Band and intended to become a member. Several members were already well known to me, having been in the Berkeley High School band with me. They were also in fraternities, one of which I joined.

CHEATHAM: Tell us about your audition.

RICE: I don't remember auditioning for the Band, but there must have been one. It couldn't have been too rigorous. R.O.T.C. was a required course for freshmen and sophomores, so I auditioned for that band. It was much more pleasant participating with the R.O.T.C. band instead of marching on the field twice a week with the regular R.O.T.C. students. The band only marched for formal reviews and a few practice sessions on the drill field. In essence, it was a "soft" assignment. [Yes. In my day too, the ROTC always needed musicians and used almost anyone who came along. There was overlap with people already in the Cal Band and it was natural for new people to migrate to the Cal Band. NHC]

Professor Glen Hayden was our director.

CHEATHAM: Tell us about Glen Hayden.
Bob Rice in his Berkeley High School band uniform.
18 December 1927
Bob Rice in his Bekeley High School drum major's uniform.  
1929
RICE: Professor Hayden was on the music faculty. He was a pleasant fellow but did not seem to get involved with the U.C. Band. Our only association with him was in connection with the R.O.T.C. band. We rehearsed indoors on those days we were not needed to march on the drill field with the other cadets.

Professor Alloo, also of the music department, took care of the A.S.U.C. Band. He was a very interesting character. He rehearsed the Band during what time was available during football season and the Student Director did most of the conducting in the stands at the games. [These two names come up in some of the other oral histories. I have always wondered what their respective duties were. NHC]

CHEATHAM: Were you a good musician?

RICE: I played trumpet most of the time. Often when the "pep" band was playing I played alto, or peck horn, or a baritone horn. I felt that I was a good musician having placed third in trumpet competition in the annual California state contest for individual instruments and also played solo chair at Berkeley High School.

R.O.T.C. Band

CHEATHAM: What were the relationships between the R.O.T.C. band and the Cal Band?

RICE: Many band members were in both bands, especially as freshmen and sophomores. Being in both bands was a good way to
keep your lip in condition and get academic credit at the same time. [The Cal Band did not, and still does not offer academic credit but the ROTC band did. NHC]

Cal Band Anecdotes/Chris Tellefsen

CHEATHAM: Give us some history of the ASUC Band, as contrasted with the ROTC Band.

RICE: The Cal Band had lots of guidance from Drum Major Earle Rogers (1927, 1928). His interest and support during my years was tremendous. The band uniforms changed during my years. In 1929 and 1930 we had striped blue pants and navy colored coats and looked a bit like the Salvation Army.

In 1931 the Band sported white duck pants and shirts with an interchangeable blue and gold cape. These wool capes were heavy and came in handy on many occasions especially on cold or rainy days. One rainy day the Band was the only rooting section in the stadium. The second string team was playing a game in the rain while the varsity was out of town. [See interview with Madison Devlin. NHC]

The next uniform consisted of the white duck trousers, navy blue coat with a white belt and stripe over the shoulder. [He is describing what is known as a Sam Browne belt. See interview with Fred Barker. NHC]

Later, on our Portland trip to play Washington State, we took both uniforms in order to be prepared for rain. It didn't rain...
so we used our new uniforms.

This was the first trip Chris Tellefsen made with the Band. We took him along because he had been so much help. In the years that followed, the Band became almost his first love. Chris was in charge of receiving supplies for the ASUC store located in the Henry Morse Stephens Memorial Student Union and was also in charge of the caps and gowns. [In those days the ASUC store rented caps and gowns to the graduating students. It was a major operation and Chris would hire Bandsmen to staff the operation at graduation time. See the interview with Betsy Tellefsen O'donnell, Chris' daughter. NHC]

Chris' merchandize-receiving door in Eshleman Court was situated just across from the door to the band room, at Room 5 Eshleman Hall [Now called Moses Hall.], such that we could see him and him. I guess our friendships grew as we used to "shoot the bull" with him and since he had just come from the Yukon, he was full of great stories. [See the interview with his daughter Betsy. NHC] As we became better acquainted, he became our liaison between the Band and the ASUC administration. If we needed something, Chris became our messenger. He could contact people in the ASUC that we needed to reach. So, he was very helpful as well as being a devoted friend. ASUC support was spotty but when we really needed money, the Association usually came through. Most support was for trips and uniforms. [This was during the period when the Band was in the early stages of being administered and funded by the ASUC. NHC]

Trip to Portland
CHEATHAM: Tell me about the Portland trip, in October 1931.

RICE: Mentioned earlier was our trip to play Washington State in Portland, a convenient halfway meeting point. This three-day excursion was very interesting, exciting and exhausting. Our band consisted of 100 members, the financing coming from a "nickel-a-dance" staged in Harmon Gym.

A faculty member was assigned to us, but we never saw him. I acted as drum major and yell leader for most of the trip. Former drum major Earle Rogers, who was an Oregonian, preceded us to Portland and arranged for us to play over five radio stations and on the stage of the Orpheum Theater thinking that we needed to publicize the game. So when we got off the train we hit the streets immediately to drum up trade for the game and help defray our expenses in getting to Portland. We marched up and down the streets of Portland from 2 p.m. until dinner time. After dinner we did some more street marching and appeared on the Orpheum theater stage. We were quite well received and were known as the "singing band" because playing and marching for so many hours required that we intersperse some singing to survive. When we quit playing and singing, a noise machine which followed us would fill the air. It was so loud that we kept playing in self defense. [The "noise machine" had things like bells and sirens attached to it. NHC]

After dinner the sousaphone players put towels on their shoulders to ease the pain. We got to bed about 11 p.m. Someone requested us to join the Washington State band downtown the next
day for a pep concert. I refused saying that we were worn out. After breakfast on Saturday we took our instruments to the Armory and rehearsed the stunt for the day and then marched out to the stadium. Cal won the game 13 - 7, one of the touchdowns coming on a rule in effect then that allowed one to pick up a fumble and run.

**Typical football Saturday**

**CHEATHAM:** Tell us about a typical football Saturday in Berkeley.

**RICE:** We assembled at the beginning of the fall semester before the football season started, rehearsed the Cal songs and did some preliminary marching. During the season our only rehearsal time was on Saturday mornings. On game days the halftime stunt had to be learned before going up to the stadium. The Drum Major was responsible for providing what was going to be performed. So we learned our stunts in about two hours (10 a.m. - noon). As a result, our maneuvers were largely line movements (follow the leader), flanking movements and forming school letters. [These are things which can be accomplished with basic military drill maneuvers which each Bandsman already knew from the ROTC. Field performances were composed of various formations developed from these. Also, for a large percentage of the allotted time the Band was parading in a block formation. Today there is no ROTC band so the Cal Band has to, for the most part, train new Bandsmen from scratch. Also, many of our fundamentals are unique to the Cal Band. NHC]

These formations were quite a contrast to those of the
complicated formations of the current band. [He is referring to the introduction of the Big-10, high-stepping, marching style introduced in 1954. See interview with Drum Major Bill Isbell, Senior Manager Bill Colescott, and others. NHC]

Our bands were all-male bands. There was a real esprit-de-corps among the members and we all wanted a precise and good looking band. [A precision military band would have been the model they were striving for. See the accompanying photo of the block band on field. NHC]

Ex-drum major Earle Rogers took pictures of our marching and formations pointing out our mistakes and the members who were out of step or out of line. Today, they use video tapes. The Band numbered about 150 on many occasions. This was a pretty big unit to move around the field. Practice time was very short and we had a limited repertoire of movements compared to today's Band. [They were marching the standard 60" military stride and "guiding to the right", for alignment. Today the Band uses 8 steps for 5 yards which allows a Bandsman to align on a yard line, or some otherwise appropriate spot on the field, for each 8 beats of the music. Thus, he aligns himself to the field itself. NHC]

I used to sit in my philosophy class and mark X's on a paper trying to figure out what maneuvers to use for each game.

**CHEATHAM:** Where were the games played?

**RICE:** When I was a boy, the football field ran from Bancroft to
Allston Way just behind where Sproul Hall now stands. However, once Memorial Stadium was completed in 1924, all the home games have been played there.

The space currently occupied by temporary buildings presently referred to as Hearst Field Annex was used for competitive track events. [He is referring to the space between Hearst gymnasium for Women and Sproul Hall. It was known as the Hearst Athletic Field. This space was a playing field associated with the Women's Physical Education Department. During the late 1930's, 40's and 50's, the Band rehearsed on that field. It is now temporarily occupied by small buildings serving as office space while ordinary campus space is disrupted during earthquake retrofitting of buildings throughout campus. NHC]

The R.O.T.C. Band which was housed, and rehearsed, in the old Morrison Music building [Now called Dwinelle Annex] did its marching mainly on Hilgard Field just west of Hilgard hall. All of the R.O.T.C. cadet reviews took place there too. This area is now covered with several campus buildings, including Mulford Hall and Morgan Hall. Occasionally the R.O.T.C. Band marched in the area that is now the Edward's Track Stadium.

The Morrison building was a brown, wood structure, about 200 feet long and one story. [It is still like that except there is now a second story. NHC]

It would accommodate 40 to 50 instruments. There were also several offices and some practice rooms.
CHEATHAM: Although formally the HQ for the ROTC Band, the present Dwinelle Annex building (former Morrison Music Building) was the informal hangout for those who functioned as the "Cal Band" until the ASUC built a proper band room at Room 5 Eshleman Hall and assumed financial and administrative responsibility for what became known as the ASUC Band. This name was later abandoned in favor of the informal name, "Cal Band".

The Band constitution uses the name "University of California Band". This sets the precedent that it is the University of California band, precluding the name being used by one of the other campuses.

Did you participate in the ground breaking for the Golden Gate Bridge?

Golden Gate Bridge

RICE: One of the Cal Band's experiences of note was parading for the ground breaking ceremonies to build the Golden Gate Bridge. Our band was marching at its usual rapid drum cadence and we had a regular army marching unit behind us in the parade using the normal cadence of a 120 beats per minute. Those poor soldiers didn't know which cadence to follow. The march ended up in the Presidio's Crissy Field but started somewhere on Market Street, a lengthy march. It was a beautiful day for marching but tough on those groups marching near us. [See interview with Fred Barker.]
Rooting sections and post game activities

CHEATHAM: What were the rooting sections and card stunts like?

RICE: The rooting sections were great and were usually full for most games. Both home and visitor rooting sections faced each other across the 50 yard line. The games were big events in the '30s. Today the bay area has so many outdoor entertainments that stadiums are rarely filled. Because of the interest in the games then, card stunts were done at each game. They were really spectacular to see.

CHEATHAM: What did the Band do after the game?

RICE: The Band did not remain after the game to play for the audience as it does today. Following the game the Band assembled on the field and marched out, usually stopping outside the north entrance of Memorial Stadium to listen to the coach tell why we won or lost the game, and then continuing down past Bowles Hall, past the chemistry and physics buildings and on to the band room at Room 5 Eshleman Hall (now Moses Hall).

We played an occasional tune on the way down. [Both Bob Rice and Madison Devlin do not remember playing One More River while exiting North Tunnel. It was the song associated with the Junior class. See interviews with Ralph Edwards and with Alcide Marin.]

(Off tape the 1930 Blue & Gold was consulted leading to the following remarks.)
**RICE:** When I first joined the Band, we rehearsed in the Men's Club Room of Stephens Union, which wasn't too bad a situation. ([He is referring to what could be described as a "gentlemen's lounge." It was located downstairs (under) from the Women's Club Room on the third (?) floor. NHC]) Prior to the 1931 football season, Bill Ingram, the football coach, came to a rehearsal and gave the Band a pep talk on its importance to the team. He gave us a talk in a typical coach's "firing-up-the-team style" and asked us to play the "Stars and Stripes Forever." We responded and I've never heard it played with such enthusiasm before or since.

**Concert Band**

**CHEATHAM:** Tell us about the Cal Band in its concert band mode.

**RICE:** In the spring the Cal Band met only on Saturdays and was smaller than the fall bands. It was a voluntary band with Professor Alloo developing our musical numbers for presentation at the Spring concert in the Greek Theater.

Playing a concert outdoors is a challenge as each instrument is more readily heard. Our audiences did not fill the theater but the occasions were very pleasant. ([See interviews with Charles Richardson and Fred Barker.])(Comments derived from the 1931 Blue & Gold.)

**RICE:** Cal bonfire rallies in the Greek Theater were noisy, inspiring, emotional events. The Band was on stage and played a
great deal. It was always a pick up group...like the Straw Hat band in size. The team and coaches were there. Dean O’Brien of the Engineering Department and campus faculty representative to the Pacific Coast Athletic Conference always addressed the students and the students loved him.

Our student director, Madison Devlin, was one of the Student Directors who had real opportunities to direct and lead the Band. He left Cal and became the music director at Lowell High School in San Francisco. Later he became involved in many of Lowell school activities and became an administrator. [See separate interview with Madison Devlin.]

(Comments derived from the 1932 Blue and Gold.)

**RICE:** Most of the pictures of the Band in this Blue and Gold were taken by Earle Rogers, referred to earlier. The 'W' was one of those memories mentioned earlier requiring a lot of movement to get into position to march into the formation. The Band marched 10 wide and 15 deep. We had a drum major in front and one in the rear in order to relay signals. Time prevented designing and learning to execute designated movements at specified places in the music as is done in current bands. [See earlier remarks in this interview.]

Along this line, an amusing incident occurred at the Big Game when Stanford was using a pistol to give commands. Their band was marching north in the stadium and the pistol failed to go off, resulting in the Stanford band collapsing on the north wall. [See second interview with Bob Rice. NHC]
The front picture of the Blue & Gold shows the Band opening an alley for the team to enter the stadium. We didn't run out on to the field as current bands do [I think he is referring to the present North Tunnel entrance. NHC], but rather provided this channel to usher the team on to the field.

Room 5 Eshleman Hall

CHEATHAM: Tell us about Room 5 Eshleman Hall.

RICE: The Cal Band finally had a home of its own when we moved into Eshleman Hall in 1931. [...from the building now called Dwinelle Annex, which at the time was the home of the ROTC Band. See earlier comments in this interview. NHC] It provided lots of room and was close to the ASUC bookstore, ASUC administrative offices, and Chris Tellefsen, as mentioned before. Being in the center of student activities next to the creek made it very pleasant. It provided the fellows, we had no girls in the Band then, a place to congregate, practice, study and play cards. [From the windows of Room 5, you could look out over the before mentioned Hearst Athletic Field because there was no vegetation in the way. NHC]

(Comments derived from the 1933 Blue and Gold.)

RICE: In 1932 I was elected drum major for the second year. The Manager, Al Gommo, was the best man at my wedding in 1936. Ted Williams, the Student Director, was an excellent trumpet player. Pictures in the Blue and Gold show bands from both schools on
the field playing the "Star Spangled Banner" before the games started. It was a very nice gesture which is no longer observed.

I added the idea of a drum corps to give more variety to some of our halftime performances. Page 217 of the 1933 Blue and Gold shows a photo of the drum corps.

It was a great year.

For the Big Game of 1932, we were at Stanford. The Cal Band had purchased white sweaters with a lyre on the front. On this very cold day we took off our coats at half time and performed in our new uniforms.

(From the 1934 Blue & Gold.)

RICE: The Cal drum major for 1933 was Herbert Fairchild, who also followed me at Berkeley High School as drum major. I continued as R.O.T.C. drum major.

Afterthoughts

CHEATHAM: What are your thoughts now that you look back on those years?

RICE: In my first year at Cal I played trumpet. We traveled to Los Angeles for the USC game which we lost. [See interview with Madison Devlin. NHC]

As a sophomore, I became assistant drum major to Herbert
Blaisdale. I went to his home during the week to plan band maneuvers for each game.

For the years 1931 and 1932 I continued as the drum major. In those days two drum majors were used in order to relay orders as was described earlier. My assistant was Charles Hayward, a great guy.

Today's drum majors do the planning but are much more decoration than directors of the movements [...referring to the traditional role of a drum major as giving whistle and baton signals in order to move a band from place to place. Today each Bandsman learns to "march his spot" and takes his/her cue from given points in the music rather than traditional baton signals from the drum major. In fact, once the downbeat was given the show would go on even if the Drum Major was not on the field. The necessary cues come from the Director's baton.

I must add however that, as it was in Bob’s day, the drum major is the responsible officer for training the Band as well as plotting and teaching the stunts. The drum major’s job is done by the time he or she gets his one moment of glory a the pregame entrance. A drum major should properly by judged by the quality of the marching performance of the Band not by the showmanship of his entrance. NHC].

The current bands practice several times a week, in contrast to our practices only on Saturdays from 10 a.m. - 12 noon.

For me the Band provided an interesting participatory activity
which was lots of fun. The Band always met returning teams, especially returning Olympic teams (Cal crews of 1928 and 1932). The Berkeley High Band often joined the parade in welcoming our teams home. Campus spirit was maintained using our band for rallies and special occasions. For example, the "Big C" Society held a vaudeville show called the "Big C Sirkus" every four years. This involved a march through Berkeley with the Band leading.¹

On another occasion we went to play USC, traveling by train. We had two cars with no seats and two cars of coeds. [Coed is an olden term for a woman student. NHC] It was fun dancing (bouncing) up and down the cars with some jazz music from a few of our members. [The cars with no seats were purposely included to serve as "dance floors". NHC]

At the game we had planned to leave large cards saying "Cal Bears" on the field as we marched off. Unfortunately, when we left the train at Burbank to continue the trip by bus, we left the cards on the train. However, our stunt went over better than USC. USC used a slowly developing stunt which lost its punch because it took too long to develop. USC started with someone in an Indian costume on the 50 yard line dancing and carrying on like an Indian medicine man. Eventually a hole opened up and the USC band came out single file...too long to assemble the band. Thus we outshone them that day. [February 2004: Bob confirmed that they exited from some sort of a tunnel under the playing field. NHC]

¹ See page 114 of the book Centennial record of the University of California.
After Graduation

CHEATHAM: Tell us about your career after you graduated.

RICE: After graduation, I left Cal and taught science, coached sports and became principal of the Geyserville Union High School. Later I returned to Berkeley High School as a teacher, coach in track and basketball, and chairman of the science department.

By the way, the school in Geyserville did not have a band. A year later the school board wanted one and assigned me to develop it and gave me the money to buy instruments and music. It was quite an experience teaching the students to play on a variety of instruments and starting from scratch. The result was very gratifying.

After 6 years in Geyserville, I returned to Berkeley High School as head of the science department. I was responsible for all the science classes at Berkeley High as well as at Garfield and Willard junior high schools.

The Standard Oil Company of California, now Chevron, instigated, in the early 1950's, a regional science fair for schools grades 7-12 and made me the director for 6 years. Then Cal wanted to upgrade science teacher skills, so I became the director of a National Science Foundation summer institutes. From this first institute I eventually ended up supervising a whole host of programs. In 1960 I became President of the National Science Teachers Association assisting in membership and was able to...
dedication

Mr. Robert Arnot Rice

In sincere appreciation of his helpful guidance and instruction in athletics, the members of the student body gratefully dedicate this sixteenth edition of the 1936 Geyser.

Geyserville Union High School
Yearbook 1936
May 9, 1941

Mr. Robert A. Rice
Geyersville High School
Geyersville, California

Dear Mr. Rice:

I had hoped to be able to see you following the program Wednesday and to extend my congratulations on the fine playing of your band. The intonation, tone quality, and balance was noticeably very good. You have every reason to be very proud of your efforts and that of your youngsters. May I even go so far as to say that the larger high schools could well benefit by the example set by your group.

Sincerely yours,

R. Cantu, Chairman
Music Department
travel around our country. Following this experience, I became a member of the Lawrence Hall of Science (on campus) staff and assisted in building this institution and starting some of its classes and programs.

I have been fortunate and received many awards. One notable one is the Benjamin Ide Wheeler Award given biannually by the service clubs of Berkeley and the University (Berkeley's Most Useful Citizen). One contributing factor in this award was my efforts to revive the Berkeley high school marching band. I utilized some Cal Bandsmen in this effort.

In my school days I played in the Willard Junior High School Band before going on to Berkeley High. My neighbor, Mr. Morton was the music instructor at BHS.

The Lawrence Hall of Science held a celebration for my 50 years in education. The Berkeley High School Band came and played and UC President Dave Gardner spoke. He was in my chemistry class when I was teaching at BHS.

Another special award is a Citation from the National Science Teachers Association for my contribution to science education. [These points are further explained in the second interview. NHC]

In closing I feel the Band contributed a great deal to my education and opportunity to work with other people no matter what sex, race or age. The Band reunions also make it possible to continue to this mix through the medium of music.
CHEATHAM: Bob, thank you very much for taking time out of your busy day to talk with me.
**UC Band** card stunt. Band in the stands. Band on the field, USC band in satin shirts and trousers? Note Auxiliary bleachers filled.
Band on the field in a Block C formation.  
1931 or 1932.  
Notice the auxiliary bleachers at the top of the Stadium.
Block Band at the St. Mary's game.
1931 or 1932
Block band on the field.
1931 or 1932
Note the young trees on Tightwad Hill.
Block **W** formation.
Note auxiliary bleachers on the Stadium rim.
A Flying-O formation in honor of the Olympic Club team.

1 September 1932

Note the auxiliary bleachers at the top of the Stadium.
Team leaving the practice field.
1931 or 32
Drum Major Bob Rice in parade honoring the Cal Crew returning from the 1932 Olympics. At corner of Bancroft and Telegraph?
15 August 1932
Pep rally for 1932 Olympic Crew (?). Facing the steps of the Campanile with Campanile Way extending into the background. Wheeler Hall on the
CHEATHAM: You have the unique position of being the only person I know who was around when the Band first moved into Room 5 Eshleman Hall, now called Moses Hall.

(I must mention here that Bob remembers it as Room 4. In contrast, during my years it is definitely Room 5 and it currently has a numeral 5 posted on it.)

What do you remember?

RICE: When I was first joined the Band in 1929 we held rehearsals in the Men’s Club Room in the Stephens Union and since we only met usually once a week on Saturday morning, that was the major rendezvous for all of the musicians. The Band staff, the Manager and the Drum Major and so on, more or less did their own activities alone and mainly gathered together on Saturdays.

After the move, Room 5 became our headquarters so we did get together during the week to make future plans. Also Room 5 was,
of course, rather barren but it did give us a space unto ourselves and a lot of the fellows used to accumulate in the afternoons outdoors right along the creek just outside the stairway, because that was a nice place to gather. We didn't use the interior too much except for dressing and storing of the bigger instruments, the drums and so forth. It gave us a place to start making an archive by putting some pictures on the wall and putting some materials in a few drawers. Not too much was done in those early days because we weren't together often enough to get into the card-playing and other types of activities. Mainly we were there in the early fall before the football season started.

In addition to rehearsing in the Men's Clubroom in the Stephens Union, we sometimes rehearsed in an adjoining room to Room 5. We entered that room through an exterior door on the loading dock adjacent to the stairs leading to the door at Room 5.

**CHEATHAM:** The adjoining room Bob is referring to is now occupied by the Library for the Institute of Governmental Studies. The doorway is now the middle of three windows facing on that former exterior loading dock. The wall formerly separating Room 5 from Room 4 has been removed combining both rooms into one larger one serving the library. The door to Room 5, at the top of the exterior stairs, still exists in its unaltered form and is often seen propped open to provide access for the employees on the inside.

When I first knew Room 5 in 1947 there was a line of lockers against that now nonexistent, partitioning wall. I think those are the same lockers which now occupy the present band quarters in what is now called the César E. Chavez Student Center. You can catch glimpses of these lockers in various snapshots of the interior of Room 5.

When I came to the Band as a water boy in 1947, the adjacent Room 4 was divided into offices, studio, and darkroom for Ed Kirwan, the ASUC photographer. Part of it was shared with the ASUC Art Bureau. The Art Bureau was a loosely organized group of students who used their artistic skill to produce posters and
signs advertising campus events. I think they charged a small fee for their services to earn "pocket money". Their doorway was the one referred to above that opened onto the loading dock.

There was a shower room built into the bathroom area at the West end of Room 5, which in my day, never seemed to be used. Was it used in your day?

**RICE:** I don't have any particular recollection that they used the bathroom and shower room to a very large extent, but they did sometimes play their instruments in there and enjoy the reverberations and extra reflections of sound. As I recall now, they did play quite a bit in Room 5 itself for tuning up for rehearsal, while at the same time making as much noise as possible.

**CHEATHAM:** There's something about band musicians, and I guess Cal Bandsmen in particular. They like to make a lot of noise. I can remember, even in my day that it was a popular thing to go into the bathroom/shower room and blast away on the horns, or more particularly in my case, the drum section, and bounce sound around on those tile walls. I wonder how many bandsmen have had their hearing impaired just because of that.

**Big Game Night**

What else can you tell us about Room 5?

**RICE:** Room 5, of course, was adjacent to the girls' athletic field near Hearst Gym and so it provided a close-by location for our field practices prior to going up to the stadium to perform on Saturdays.

I recall the use of this playing field particularly on the Saturday following the night before the Big Game. In order to get these bandsmen to know which way they should march and so on, we had to do counter marches for quite a little while just to get in the mood of performing.

**CHEATHAM:** My guess is we could substitute the words "sober up".
Did you guys stay out very late on Big Game night?

RICE: Yes and I guess it is still done. The Band was usually divided in two parts and we toured the class reunions at the San Francisco hotels. I recall that the partygoers were doing a lot of drinking and handing drinks to any Bandsman who might want one. Those that were at the end of the Band, or in the rear ranks, usually got more drinks than those up front. I remember coming out of a hotel and the sousaphone players often had to empty their horns of drinks and broken glass. I don't know if the stuff was thrown in them by partygoers or if the sousaphone players were throwing the stuff in there after they finished the drinks that were handed to them. [Starting about the year 2001, the campus is trying to create a tradition of having a "Homecoming and Parents Day" during the football season. This is when they are encouraging class reunion dinners and luncheons rather than on the night before Big Game as it was when Bob and I were students. In those days there were class reunions scattered around in all the major banquet rooms in San Francisco. It is my observation that subsequent to the Free Speech Movement, the classes of the 1960's just don't have enough class spirit to organize a large class reunion in the traditional sense. The new approach is the administration's way of dealing with the new reality by providing a different form of traditional campus activity. In 2004 for instance, the reunions of the "5-year classes" (5th, 10th, etc.) were combined into one composite reunion dinner held in a large tent setup on campus. NHC]

The other thing that I remember following some of these sessions, was trying to walk the Band in formation down Mason Street in San Francisco, which is a pretty steep hill in the vicinity of the downtown hotel district. That was always fun in a youthful and enthusiastic sort of way.

We were up pretty late because there were so many reunions to go to in the city. School spirit was high and the Big Game brought people from near and far. It was a highlight of each football season.
So the next day, obviously, getting ready for our Big Game performance was a tough job on the "morning after".

Men's Clubroom

CHEATHAM: Earlier in this conversation Bob made reference to the area of the Stephens Union known as the "Men's Clubroom". There was also the "Women's Clubroom," which was on the floor above. Inside the Men's clubroom, as I remember from the '40's and '50's, were some nice, soft leather, couches and chairs. There were always newspapers around for leisure reading. This was the place where the male students could go and lounge. I presume the same was going on upstairs in the Women's Club Room in its own way. It was like a holdover of the years when there were private clubs and similar groups for the gentlemanly class.

Also in the Men's clubroom at the Student Union was a place called the Tap Room. This was an actual bar on the terrace/porch overlooking Faculty Glade.

Nether Bob nor I recall seeing the bar in use during our perspective years. During my years it seemed abandoned.

That porch-like space still exists and an observer today would not recognize it for what it was because after the ASUC moved to the lower Sproul Plaza area, the interior clubroom space has been converted into offices and there are no remaining clues of its former use.

There is a photo of the Tap Room in full use on an unnumbered page in the front of the *Golden Book of California* edited by Robert Sibley and published by the California Alumni Association, 1936.

In my day the Band was rehearsing in the Men's Clubroom too, at 4 or 5 o'clock, I forget. The Band would arrive in the Men's Clubroom and push the lounge chairs around, and the couches too, to make a semicircle. People would sit in these lounging chairs, as well as on the backs and the arms of the chairs, while Mr.
Berdahl was conducting the rehearsal. Even though we had a locker facility at Room 5, there was no formal rehearsal facility and we had to use whatever space we could make arrangements for. I am sure the lounge furniture prevented proper posture while playing and probably suffered extra wear and tear.

Chris Tellefsen

Tell me more about Chris Tellefsen.

RICE: Chris really became the father of the Cal Band...to the members...because he enjoyed telling stories of his Yukon experiences and he was there standing in his corner of the Student Union observing all that went forth. It became a congregating spot and Chris of course, being the kind of fellow he was, attracted all types. He administered the caps and gowns concession as was one of his major chores as well as receiving parcel deliveries for the student union. He simply was the contact for the Band members, whether they were officers or just any member of the Band.

He became so involved with us that when we planned our trips to either Los Angeles or Portland or Seattle, he became enough of a vital partner that we invited him to go along on those trips. [See first interview with Bob Rice. Also, see interview with Betsy Tellefsen, Chris' daughter. NHC]

He went on the trip to Portland, of course, where we met Washington State instead of going all the way to the town of Pullman. Portland was a good half way point for both schools. This trip was one of the highlights of my career.

This was the trip where Earle Rogers...from the '28-'29 drum major leadership... Apparently he was a Portland resident at one time so, knowing that we had to go through this process of nickel dance on campus in order to get to Portland, he went up in advance and took his uniform along with him. He arranged for us to play over several radio stations as well as in the Orpheum theater. I think I talked about this earlier, we had the noise
parade. Fortunately he was along. Our base drummer got inebriated and we had to substitute Earle for him. The Band really took over the city of Portland...the downtown area. We worked from the time we got off the train at 2 o'clock until 11 at night. Between singing and playing, we put on quite an act and really took over the town. We then, the next day, practiced for the game at the Armory, without our instruments, and then marched out to the stadium to perform. The game was won that day on a recovery of a fumble which was run to the goal, which is no longer allowed.

CHEATHAM: The picture you're painting is of Chris being the receiving agent for shipment of goods to the ASUC store as well as all-around handyman for the ASUC. Students, perhaps most of them being Bandsmen, would just hang around and chat with him in his space. Is that correct?

RICE: Yes, as I indicated, Chris would stand in his doorway and he was sort of like flies after honey. If you saw him, you would be welcomed with open arms because he didn't seem to be that busy sometimes, and so he was always willing to have you come and join him and be able to give you one of his yarns about the Yukon, of which he had many.

RICE: Let's shift subjects here to the Greek Theatre bonfire rallies. Someone by the name of Dean O'Brien was apparently a very motivating speaker at these Greek Theater bonfire rallies. Tell us more about Dean O'Brien?

RICE: Dean O'Brien has a building named after him on the campus. He was the Dean of the College of Engineering and the university representative to the Pacific Coast Conference. When we had the big rallies in the Greek Theater, which were really good excitement for us kids, we filled the place. It had a bonfire that lasted a long time and the Band was always up on stage. When O'Brien spoke he seemed to have...I guess most students didn't feel that a Dean of Engineering would be very much of an entertainer...but he had a way with the kids and he
always got them all fired up and they felt that they were being given support by the university faculty in good fashion. So he was really a nice representative and with the presence of the Band we did a lot to help Cal spirit.

CHEATHAM: Tell me more about the Rallies. Did the students march into the Greek Theatre by class? [See interview with Ralph Edwards. NHC]

RICE: No. My memory is that the place was already filed when we got there. [I presume the procession of the classes was earlier in the evening. See interview with Ralph Edwards. NHC]

Pregame performance blunder

CHEATHAM: In our first interview you made brief reference to the Band marching north on the field, and drum major Bob Rice turning to march east but the Band kept marching north with a pending disaster of sorts. Would you be willing to elaborate on that scene?

RICE: The Cal Band in my day, practiced only one day a week, which was Saturday. Movements on the field were executed by signal from the drum major. That was standard practice for marching bands in those days. [The basic concept was a band on parade, using the football field as a parade ground with the drum major in front. While parading on this parade ground there would be something appropriate for the setting, such as changing direction or forming a letter. The cues would come from baton and whistle signals from the drum major. The football band as we know it today came out of the Big-10 conference and came into our collective conscience during the three Rose Bowl games during the Coach Pappy Waldorf era. Based on these Rose Bowl games, the style was adopted by the Cal Band in 1954 under drum major Bill Isbell. At this point, the yard lines on the field became a grid from which an individual Bandsman’s progress throughout the whole show is plotted. His position on the grid is reckoned by certain points in the music not by whistle signals from the drum major. NHC]
We had a band of 150 players so we had two drum majors. One marching in front of the block, which was my position, and the other, Charles Hayward, marched in the rear. He had a whistle to alert those in the rear that might not catch my signal in front, or to be available for changes of direction and so forth.

So one day we were marching north, on the field, and I gave a signal for a column right turn to face the Cal rooting section. I twirled my baton and pointed to the right, in proper drum major fashion, but the front line didn't catch the message. So I started toward the Cal section all by myself and the Band was still marching north. Chuck was able to run up in front and get them turned. We probably missed the column movement to face the rooting section by 10 or 15 yards, but that's the only error I seemed to have run into in that regard.

But I do recall a Big Game in which the Stanford band was using a gun for their command, a pistol. They were marching north also and they were supposed to make a turn or some other maneuver, but their pistol didn't go off. The band just kept right on marching past the drum major right up to the north rim of the stadium and that's the only thing that stopped them.

**CHEATHAM:** I have an image of you on the field performing in the classic military drum major sense, using the classic baton and whistle signals that would be used in a military band. [Bob is nodding his head up and down in agreement.]

You have another interesting story to tell about drum majoring.

**WW II Military Band**

**RICE:** In World War II, while I was serving as a weather officer, at Chico near the end of the war years, we still had military reviews. The Post Commander had disbanded the bands and some of the players were made clerks, and so forth. But on occasion those bandsmen who were left, and anybody else who could play an instrument, would be assembled to perform at a formal Pass-in-Review. One time I was drum majoring for one and I started to do a few twirls with my baton. Our commanding
officer, being a West Point graduate, got a hold of me after the event and said "Now just who told you to do all of that twirling? You know, this isn't what you do in the service." But I got away with it all right because it was just a pickup band. The military doesn't expect you to do any twirling.

Modeste Alloo and Glen Haydon

CHEATHAM: Give us some insights into the administrative style and circumstances of Modeste Alloo?

RICE: Modeste Alloo was really a typical Frenchman but he knew when to get rough and to give us a chance. He was always around for rehearsals in the early fall, to get the Band in shape, with the marches and the Cal songs. These rehearsals required a skill level higher than than what the Student Director could muster. But his most important role was when we would have the spring concert in the Greek Theatre. He would do all the conducting but would include a number for the Student Director to conduct. [See interviews with Charles Richardson and Fred Barker. NHC]

But in the fall he was around to make sure things were going all right. He had nothing to do with the ROTC band, he simply worked with the ASUC band.

CHEATHAM: There's one other adult who had a major presence, that's Glen Haydon. Tell us about him.

RICE: Glen Haydon was responsible for the ROTC Band, and of course most of what we did with him was to learn the marches that we were going to utilize out on the drill field. He was good for us but he seemed not to fit with the fellows as much as Alloo did...a little more distant. He eventually moved on to North Carolina where he took on another music assignment. The two men, Alloo and Haydon, simply did their own respective jobs as far as the bands were concerned. The ROTC band, of course, performed on an area with a soccer field, and so forth, where many of the current buildings are now in existence. We would have been over in Hilgard field which later was taken over by greenhouses...between Hilgard Hall and Oxford Street.
An ROTC Pass-in-Review was a big event in those days and the ROTC band was an important part and we used to really get a workout. [In 1912 Robert Gordon Sproul was Drum Major of the Cadet Band. See additional remarks in Bob Rice's first interview. NHC]

CHEATHAM: The area of campus that Bob is referring to was known as Hilgard Field. It had that name because when you came out the main door of Hilgard hall, you were then facing and looking out on this field. The greenhouses he was referring to were in the extreme northwest corner of campus, backing up against Hearst Avenue and Oxford Street. This general space is now occupied by Morgan Hall, Kashland Hall and the other buildings in that region of campus.

Do you have any observations regarding the differences in conducting style between these two men toward their assignment, the ASUC on the one hand and the ROTC on the other hand?

RICE: Both instructors were interested in making sure we had good bands, but one must realize that in those days the amount of time available by them for working with the bands was quite limited. The ROTC band, for example, only had the one hour two times a week, either on the drill field or in the rehearsal hall learning a few new marches that we could utilize. We had practically no time to practice marching but it was almost automatic because basic marching fundamentals were standard knowledge to people who played in marching bands in high school. The Cal Band, by contrast, only had its Saturday morning marching rehearsals.

When the Cal Band got together at 10 o'clock on Saturdays to learn their stunt and pick up the music and practice the songs of the day, time was short. So, at no time did either of these bands, or the instructors, have any chance to do much in the way of individual musical instruction. [During the Spring semester the Music Department taught a regular course called Concert Band. It was open to all students but as a practical matter, many of the students were members of the Cal Band who took their
Also, those two bands, the Cal Band and the ROTC band...what esprit de corps they developed had to come only from those times they were together in practice or in performance. We occasionally had pickup bands, similar to straw hat bands of today. Whoever might be around would play...for example when the Cal Crew came home from the Olympics in '28 and when they came home in '32. Whatever band people were around were assembled. I happened to be leading the Berkeley high school band when the '28 team came back and we followed the Cal Band through town. In '32 again, I had about 30 fellows and we marched around down at Shattuck Avenue and up Dwight Way and back up Telegraph Avenue to the Campanile. But again, these were impromptu things.

These pep band-type things occurred though out the year, but they were pickup bands. By contrast, the current Band is together a great deal of the time camaraderie is obviously much higher now.

I don't mean to say we didn't have good spirit, but I don't think we had the intimacy that is currently present.

CHEATHAM: The first recipient of the Cal Band's Bell Award for the most valuable Bandsman was Donald M. Hatfield. Is that a name you remember?

RICE: I don't remember the award particularly, but Don played baritone horn and he was always on hand. A really good person. He went on in the field of education and came back to the University and worked in the Teacher Education Department eventually. I believe Don's parents were somehow involved as faculty people but I'm not certain. Don was a good friend of mine and he went on to get a Ph.D. in zoology at Cal.

They lived in a house directly across from the entrance to what is now known as the Clark Kerr campus.

WW II
CHEATHAM: Let’s talk a little about WW II. How did you first hear about Pearl Harbor?

RICE: As a side issue, let me first mention that my wife and I were in Honolulu in 1938 for a vacation. We also had an introduction to a friend of a friend who lived on the island of Maui. On our visit there he showed us the unique engineering solutions to irrigating the sugar plantations.²

On December 6th I was in San Francisco having dinner at the Fort Mason Officer’s Club with John Baldwin (later a U.S. Representative to Congress, now deceased). He said they were on "Red Alert". The next day, December 7th, we heard about the Pearl Harbor attack on the radio.

CHEATHAM: How did you enter the service?

RICE: I volunteered because I had to go sooner or later. Rather than be drafted I chose the Army Air Corps, now called the U.S. Air Force. I was teaching at Berkeley High School and at the end of the fall semester I received notice to report to San Francisco on a certain Saturday in January 1942. I was to be trained as a meteorology instructor.

I had to finish the semester and make out the grades for my students. I also had to have my draft status changed from 3A to 1A. As a high school teacher I had a 3A deferment from the draft.

My draft board was in Healdsberg, California. I tried to visit the Board but there was bad weather and I couldn't get there. I returned home and telephoned the secretary of the Board. He was also the secretary for my school board. He said he would change my draft status.

So, I reported and was sent to the Army facility in Monterey

² Bob is probably referring to a particular, and famous, type of well known as the "Mau: Well". It was designed to skim the subterranean fresh water lens "floating" on top of the salty ground water seeping in from the surrounding sea. By "skimming" this fresh water via horizontal tunnels, you avoided overdraining this lens and getting salt water as you might if you drilled straight into the supply. There were also vast engineering works tapping the surface water supply.
2nd Lt. Robert Arnot Rice
Grand Rapids, Michigan
1942
where I spent two weeks cracking eggs in the mess hall for the entire post and sweeping the street while they figured out what to do with me. Eventually I got my orders and traveled to Grand Rapids, Michigan. [This is parallel to the experience Fred Barker had at Monterey. See his interview. NHC]

On arrival in Grand Rapids I went to the Pantland Hotel where they said I didn't belong, so I went down he street to Hotel Howe. They put me up for the night but in the morning they sent me back to the Pantland Hotel. It was huge. There was a large number of training units there.

I was the oldest, 30 years being their limit. They took me anyway for I was 31 years old.

After spending the winter, spring, and summer there, we were commissioned and sent to three central locations (Montgomery, Alabama, Randolph Air Base in Texas, and Santa Ana, California). I had my choice on arrival at Santa Ana and chose Chico, California.

On arrival, I found housing in a private home.

I taught four or five groups until the base changed from basic to advance training. I then taught two or three refresher courses to already commissioned officers.

Then the staff changed and I was appointed Civilian Personnel Officer. My payroll was $1.5 million and I had 23 people working for me, one man and the rest were women.

The Command eventually broke up the military band and assigned the players to other duties. I was sometimes called upon to be drum major and I also played my trumpet and sometimes other brass instruments, baritone horn or tuba, for parades and reviews. One time when I was drum major, I twirled the baton and the Commanding Officer called me for reprimand. He was a West Point graduate and didn't feel it was a military-like thing to do.
Sputnik Helped Teachers Of Science, Leader Says

America's science teachers were "pushing forward" before Sputnik, but weren't being "recognized," the head of their 18,000 membership said here last night.

Dr. Robert A. Rice, president of the National Science Teachers Association of the National Education Association, is in Cincinnati on a tour of the country to talk to and get ideas from the men and women who teach classroom sciences. He will be a guest of the Cincinnati public schools today.

While science personnel were alert to curriculum needs in the subject before Sputnik came along, Dr. Rice said, that "focused attention on the program and we were able to accomplish many things that would otherwise have taken years."

He cited the amount of money given in grants and other projects to further science and the fact "science teachers are allowed to speak their piece" noon and have a little more influence on the over-all curriculum.

ONE OF the really important factors in the last five years, he said, is that literally millions of dollars have been provided for research, study and experiments in biology, chemistry, physics, mathematics and the earth sciences.

With these "in full bloom" and continuing, he added, they are having a national impact in changing and improving instructional methods in those fields.

He pointed to the summer institutes for teachers in various scientific fields which "virtually every university" is conducting as one of the big things that is upgrading science instruction. He said industry has done, and still is doing its share, in contributing funds for promoting better science study.

There is a need for more adequately prepared to come up with a national science curriculum that would set a pattern for all schools throughout the country.

"There is a wide diversity in the types of science taught in schools and some are just across the river from each other," he commented.

As to how early children should be exposed to science instruction, Dr. Rice said it should "start in the home." Parents can help, he suggested, by taking children on nature trips, examining trees and rocks, visiting museums or directing toward good science-oriented television programs.

Then, defending today's schools in general, Dr. Rice observed, "People don't realize just how much the modern high school is expected to do. It's a miracle we get done all we have to do. The product isn't as bad as some people think."
Science Teacher Leader Explores Local Museum

Robert Rice, of Berkeley, Calif., national president of the National Science Teachers Association visited in Oak Ridge during the past weekend.

Rice was particularly interested in the American Museum of Atomic Energy here. He was on an exploratory mission for the group planning to establish the Lawrence Hall of Science on the University of California campus at Berkeley.

This will be a memorial to the late E. O. Lawrence, distinguished nuclear scientist from the university who was closely associated with early work here in Oak Ridge.

Rice said he found the local museum most informative and helpful in planning for the Berkeley exhibit which will be considerably larger than the museum here. It will emphasize atomic energy, particularly its various applications in other fields of science.

Rice is director at Berkeley of a summer institute for science teachers under the auspices of the National Science Foundation. This is much like the teachers institute held here each summer by Oak Ridge Institute of Nuclear Studies.

Rice, who is chairman of the science department at Berkeley High School as well as being affiliated with the university, conferred here with Charles Wilder, local museum director, and also L. P. Cushman, superintendent of schools.

In his role as head of the national science teachers group, Rice expresses the opinion that it is junior high school science teaching that currently needs most attention. He also said he feels that great progress in science teaching has been made, particularly since public interest was aroused by the launching of the first Russian satellite. However, he said that there was considerable progress before although not as widely noticed.

On his current trip Rice had checked science exhibits in Boston, New York and Philadelphia before coming to Oak Ridge. He said that the local museum compares favorably with exhibits in those other cities.

While in Oak Ridge Rice and his wife stayed with Mr. and Mrs. Fred W. Ford, of 104 Glosy La. The Fords are distant relatives of the Rice and became acquainted as a result of Mr. Ford's recent research into Ford family genealogy.
Berkeleyan to Head Science Exhibition

Robert A. Rice, director of National Science Foundation programs for University of California Extension and head of the Berkeley High School Science Department, has been named coordinator of science exhibits for the “Century 21 Exposition” to be held in Seattle during the summer of 1962.

Rice, who lives with his wife Frances at 1125 Colusa Ave., is past president of the National Science Teachers Association, and former director of the Bay Area Science Fair. The Berkeley educator has received wide recognition for his activities aimed at improving the quality of science teaching. He is serving on a national study program to develop materials for high school chemistry courses, and is a member of many other science committees.

Rice left this week for Denver, where he will meet with the exposition advisory committee. He will spend the summer in Washington, D.C., where he will coordinate the science program for the exposition. He will take up residence in Seattle this fall.
CHEATHAM: That was a very interesting story.

Bob, thanks very much for once again giving me some of your time to record these thoughts. They’re definitely very valuable parts of the larger whole that goes together to make the Cal Band history.

More stuff:

Regarding the Lawrence Hall of Science, overlooking the campus...I designed the arrangement of the chemistry and physics labs and part of the biology laboratory. I started the NSF programs for science and math teachers that U.C. Berkeley did from 1957 to 1979 (some 208). We served teachers and students from all of the U.S.

For 50 years I was given credit for starting and running the San Francisco Bay Area Science Fair for high school and the Junior Science and Humanities Symposium now sponsored by the Defense Department (Army, Navy, Air Force) with college scholarships ranging up to $20,000.

I am currently emeritus for all of these programs and still have an office at the Lawrence Hall of Science.

At the 70th reunion of my class, 1933, the Chancellor, President and the Executive Director of the Alumni Association, the Men's Glee Club, and the Cal Band all came to honor the class. We presented an endowed chair for the biological sciences.

And, to my great enjoyment, I was asked to conduct the Band in "Big C".