INTERVIEW WITH

FORREST TREGEA

Executive Director of Associated Students 1959-1968
Manager of Campus Facilities Administration 1973-85
Honorary Member of the Cal Band (1964)

With appendix material by Bill Colescott, SM '54 and Mike Flier, DM '61
INTERVIEW WITH FORREST TREGEA
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Interviewee: Forrest Tregea: ASUC Executive Director 1959-68,
Manager of Campus Facilities Administration 1973-85
Honorary Member of the Cal Band (1964)

Interviewer: Dan Cheatham: Drum Major 1957

Date: 13 August 1991

Place: Forrest’s Home
3316 Tice Creek Drive #4
Walnut Creek (Rossmoor)
California

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Mrs. Forrest Tregea (Dottie) also did some editing in February 1999.]

Note: Mr. Tregea is deceased and did not have a chance to edit this interview. Mrs. Tregea and I have done our best to maintain Forrest's original thoughts.

Note: Mr. Tregea’s granddaughter, Rachel Merkhofer Stewart, Clarinet ’02, is an alumna of the Cal Band. She now, June 2009, works for the California Alumni Association. It is my hope to do an interview with her too. Forrest’s son, Samuel, played trombone in 1975.

Note: Bound copies will go to Dottie Tregea, his granddaughter Rachel Stewart, the Cal Band, and the Bancroft Library. As I turn up additional material, I will route them to the Bancroft Library.

KEY WORDS: Undergraduate life in the late 1930's, Post game activities, Men's Smokers, Card Stunts, 1939 World's Fair at Treasure Island, purchase of the first Big-10 style band uniforms, transferring athletics from the ASUC to the University, transferring the Band to University jurisdiction, Band trip to Iowa, Bill Ellsworth, Free Speech Movement, Chris Tellefsen, Tellefsen Hall, Cal Band transfer to University administration, Women in the Band

[Editorial notes are attributed thus:
Norden H.(Dan) Cheatham - NHC
Mrs. Dorothy Tregea - DT]
Posing with the Golden Bear, sculpted by Tom Hardy, before its installation in 1980, in lower Sproul Plaza by the class of 1929 on its fiftieth anniversary.
CHEATHAM: This is Dan Cheatham. I was Drum Major of the Cal Band in 1957. We're at Forrest's home in Rossmoor, Walnut Creek.

TREGEA: My class was 1941. This being the 50th anniversary year. I was first employed by the University of California in 1949 in the Purchasing Department. I subsequently, worked in the campus Business Office as Assistant Business Manager and Acting Business Manager for 2 years. Later I became Executive Director of Associated Students between 1959 and 1968. I'm told by some that that's a world's record given the difficulty of that position. I had a brief respite, accepting a position at, pardon the expression, Stanford University...stayed there 4 1/2 years and returned to the University of California, thankfully, in 1973. On my return I was first assigned as assistant to the Chancellor and later as Manager of Facilities Administration. I worked twelve more years before retirement.

CHEATHAM: When was the first time that you were aware there was such a thing called the Cal Band?

TREGEA: That goes back before my student days because I was born and grew up in Berkeley. As a youngster, I found the campus to be a playground. On Saturdays, we would climb up behind the Big C, and sneak over the fence to Tightwad Hill\(^1\) and watch football games. That was fairly good fun but after the game we would follow the Band down the hill, past Bowles Hall to Stephens Student Union [Now called Stevens Hall.] where its headquarters was at Room 5 Eshleman Hall. [Now called Moses Hall.]

There was a group of us kids, age 8 to 11, that followed the Band like the "Pied Piper" and that was the highlight of our week.

CHEATHAM: What else can you tell us about the post-game routine?

TREGEA: Well I really can't recall much detail except Cal Songs...they're all familiar to me from way back. *One More River to Cross* being one of the primary ones.\(^2\) The Bandsmen were friendly to little kids and sort of our heroes. We didn't relate, that I can recall, in any way at all to the football players, but the Bandsmen were good guys and fun to be with. I don't remember now what kind of halftime stunts or shows...I don't think there were many because in the days that I recall, there were...during halftimes..."kids games" from the various...sponsored by one of the automobile companies in Berkeley. Little kids would play football between halves. So I remember mostly just the Band play-

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\(^1\) This refers to the hillside behind and to the east of Memorial Stadium. The vegetation was not as high as it is today and people could watch the football game from there without buying a ticket.

\(^2\) It was routinely played while exiting through the North Tunnel of the stadium after a game.
ing Cal songs in the stands and marching back to [its headquarters at] Room 5 [Eshleman Hall].³

**CHEATHAM:** You mentioned *One More River*, which means that it must have had some sort of impact on you. Describe the goings on when that song was played.

**TREGEA:** Well, I don't think they stopped and called for the coach in the days that I'm recalling now, although I remember when they did, later.⁴ *One More River* just stays in my mind as one that would be played over and over again.

[Historical Note: "One More River" was played endlessly through the North Tunnel as the Band exited the stadium. At that time the Band did not play a post game concert as it does now, which allows time for the tunnel to clear. So, the Band was in the tunnel along with the rest of the crowd, slowly making their way through, all the time playing that song. Trombones, in the front rank, would "blat" out the opening lines to the song and it would echo in the tunnel, so would the drums and the whole Band too, to the delight of all. It would take about 10 minutes to get through and people would arrange it so they could be in there with the Band.

Just before emerging from the tunnel, on a signal from the Drum Major, the Band would switch to the tune of "The One-balled Riley"...referred to as OBR. It was of the Band's favorite songs but it is no longer sung by the Band. The words are probably forgotten.

Today, there is no crowd when the Band is in the tunnel and it goes right through. The routine became much abbreviated and in the 1960's (?) Bob Briggs (?) arranged the two tunes into one musical piece which is still played. I don't believe today's Bandsmen realize that there are two songs involved and that it is part of Cal Band "ancient history" going back at least to the mid 1930's, if not longer.

In the 1940's, and maybe in the 1930's too the Band halted just outside the tunnel to call for the coach. In subsequent years there have been several attempts to revive it but they never caught on. I think that is because the relationship with Pappy was a special one that has never been duplicated with any other coach. [Most recently (1998) a group of rooters calls for Coach Holmoe but the Band is not involved.] [Personal opinion: Others will disagree with me but it is my observation that recent coaches seem to hold themselves above in depth association with the "spirit" aspects of campus life. NHC June 2009]

After emerging from the tunnel, and part way onto the parking lot, the Band would stop and face the balcony and start chanting, "We want Pappy" in a sing-song manner, led by the Sousaphones "blatting" out a low-register "tune" that the assembled rooters followed. In time it would speed up and the Sousaphones, with great difficulty, had to slow it down by starting over it again.

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³ As far as I know, the Band didn't start seriously thinking in terms of halftime shows until the mid 1930's. The pre-game performance seemed to be their big moment. See the Ralph Edwards interview. He played in one of those "kiddie football games" during halftime.

The big event for the Band was its pre-game entrance from North Tunnel to *Hail to California Fanfare* written by Charles Cushing. They would then March as a block band to the south end-zone, do a counter march back to the midfield and face the opposing rooting section, sitting at the 50 yard-line, and play their fight song. The Band would then come to the Cal side and play *Hail to California* while the Rooting Section stood and sang along. In those days, singing *Hail to California* was how all university events began. They ended by standing and singing *All Hail Blue & Gold*. NHC

⁴ During his coaching years, the Band would stop and call for Pappy Waldorf to come out on the balcony after they exited the tunnel. The Band had a very close relationship with Coach Waldorf and he would not come out until the Band was there, even if the rooters got anxious and started calling for him before the Band got there. NHC
Pappy would come out and have a banter with the rooters where he would say a few words and every one would cheer, and he would say a few words, etc. If we won the game he would always bring out a star player for a few words too. If we lost, which wasn't very often in his day, he always came out to face the crowd alone. NHC

CHEATHAM: What was the Band like when you were an enrolled student?

TREGEA: I entered the University in the Fall of 1936 and I remember the Band at football games and at basketball games. I had the need to work to put myself through school and I had a job with the Berkeley Commercial Photo Company, which was nearby the campus. I had a real nice boss who assigned me the job of taking action pictures of football games. So I was on the floor of the stadium doing that each Saturday and getting paid for something that I would have gladly paid to do.

For those that might not realize it, in those years there was no television and easily available photographic records of athletic events like football games...one of the feature things of the company I worked for would be to get some action photos of the game. I would then rush back, develop, print 'em, and put 'em in the window of the shop, which was right on the south side of Bancroft Way, just above Telegraph.\(^\text{5}\) This would attract lots of people who'd come by, and order copies.

In those years, my recollection is that the Band would perform at halftime, although the shows were not the type that is done currently. They were rather pedestrian and wooden, clumsy-type things in terms of reference to what the Band’s done in recent years, but people enjoyed the music...and they played Cal songs. They did very little in the way of stunts, like they do now. My recollection is mostly it would be just moving from one formation to another to spell out letters or something simple. But the Band was fun and people enjoyed it.\(^\text{6}\)

CHEATHAM: What were your impressions of the card stunts of those days?

TREGEA: Card stunts were very disciplined and very enthusiastically engaged-in. Those were the days when the rooting section was all male. Everyone wore white shirts and a rooter's hat, a blue and gold type of beanie.

[Historical Note: It resembled the sort of hat that is worn by Navy enlisted personnel. In this case, it could be turned inside out so it showed either blue or gold, according to a colored spot on your seat. The rooting section would form a blue "C" on a gold background. In the second half, they would reverse the colors. Check out old photos and see how spectacular the Rooting Section looked when everyone wore a white shirt. NHC]

\(^{5}\) That would be directly across the street from the south entrance to Sproul Hall. I remember seeing those "proof sheets" posted in the window. You would go to the counter inside and order the prints you wanted. NHC

\(^{6}\) On the field the Band marched a military style. The shows were of simple design but well performed. NHC
The card stunts were a very impressive sight\(^7\), and I can't recall any throwing of cards\(^8\) or efforts to disrupt the stunt by purposely showing the wrong colors. It was something that the Student Body enjoyed doing, and did them very well.

**CHEATHAM:** During your student days there were two things that the students participated in. One of them was the Pajamarino Rallies and the other was the "Men's Smokers." Do you have any recollections of those activities?

**TREGEA:** Yes. I recall both of those activities and participated in each of them. The Band, I recall very clearly, was the excitement that made 'em go. The enthusiasm of the Bandsmen was very contagious and enthusiasm was set-up a number of notches when the Band entered

**CHEATHAM:** What was, a "Pajamarino Rally?"

**TREGEA:** One of the regularly scheduled football bonfire rallies\(^9\) was designated the "Pajamarino Rally." Everybody would wear pajamas and it was in the Greek Theatre. You would sit by class. [Freshman, Sophomore, etc.] There would be a sort of a competition between classes to out-yell the other classes.\(^{10}\) The Freshmen would have the chore of bringing wood and keeping the fire going. I have no recollection of how this Pajamarino event started or what it signified. It was a joyous, fun thing, pretty-well attended by everyone on campus, and looked-forward-to as one of the highlights of the Fall season.

**CHEATHAM:** Tell us about the Men's Smoker.

**TREGEA:** I saw a couple of basketball games in Old Harmon Gym before it burned down, but my time was just when the new Harmon Gym...known to us as the Men's Gym...was opened. Actually I think it was '35 or '36. The Men's Smoker was moved there there from the old Harmon Gym that was located on the approximate "footprint" of Dwinelle Hall. It was for Seniors.

Also, one or two years it was in Stephens Union in the Men's Club Room.\(^{11}\)

The affair was very raunchy...lotta dirty jokes...just not looked upon with favor by the Dean of Students...probably plenty of beer...I'm not too sure about that. Maybe hard liq-

\(^7\) Cal claims to have originated card stunts back in the days of the California field.

\(^8\) In her interview, in the Bancroft Library, Natalie Cohen points out that during the depression years everyone was cost-conscious and realized that the cards were expensive to replace and would dutifully pass them to the aisles. The skill and precision of the stunts were a sight to behold. During my time as water boy for the Cal Band, they were at their peak in Natalie's time and in the late 1940's. In her interview, Natalie talks in detail about the mechanics of doing the card stunts. NHC

\(^9\) In those days, there was a bonfire rally for each home game. Tregea does not mention that this rally gets its name because everyone wore pajamas. I have not come across any good descriptions of this aspect of the rally.

\(^{10}\) See the interview with Ralph Edwards on the Cal Band Alumni Association web site and in the Bancroft Library archives.

\(^{11}\) I am guessing that was while the men's Gym was under construction and there was no place else to hold it. NHC
uor, also. I don't really have any recollection of the Band, at that particular event. They could easily have been there. [...made an appearance.]

[Historical Note: They got the name "Men's Smokers" because they were sponsored by the cigarette companies. (Remember, it was unlady-like to smoke. Sorority girls were not allowed to smoke while standing. They had to be seated. You could always spot a sorority girl at a restaurant, or similar place because they always put their cigarette out, in the ashtray, as they were standing up. NHC) Free sample packs of cigarettes were handed out. What a great marketing device given that tobacco is addicting. It was an attempt at establishing brand loyalty with young, new smokers...similar to efforts today to peddle credit cards to students via discounts and special events. It was the equivalent of a "beer bust" sponsored by a beer company.

The Men's Clubroom was on the third(?) floor of the Stephen's Student Union, opened in 1923, and had leather upholstered furniture (This is the furniture that Forrest refers to later in this interview,) and daily newspapers. I suppose it was an attempt to duplicate a "Gentleman's" club of the era. The Women's Clubroom was one floor higher. NHC]

CHEATHAM: What else do you remember about the Band?

TREGEA: One particularly impressive occasion was in 1939, when the World's Fair on Treasure Island...there was one day that was set aside as "Cal Day". The Band led a parade and put on a concert. Rally Committee had decorated the large Pacifica Statue [the "theme" statue of the Fair] that was the highlight of the fairgrounds, with a Rooter's cap.]

It seems to me that [the fairground] was the closest approximation to Disneyland that I can think of in terms of the excitement of the day...the exceptional enthusiasm and the reception of everyone that was there toward the Band and toward Cal in general, was outstanding.

The Cal Band was "competing" with other musical organizations, such as Benny Goodman's Band, and Kay Kyser\textsuperscript{12} and other [dance] bands of that era, but for that day particularly, "first place" went to the good ol' Golden Bear Cal Band.

[Historical Note: See the oral history by Abe Hankin, Cal Band Senior Manager 1939. He coordinated "Cal Day". He points out that photos of the statue with the Cal rooters cap were all in black and white and when people see those photos today, not being aware of the blue and gold colors, think it is a sailor's hat and fail to link it with Cal.

The Band has a framed commemorative plaque of appreciation for that appearance. NHC]

CHEATHAM: Let's advance the clock and talk about your next official interaction with the Band.

TREGEA: In 1954 I was Assistant Purchasing Agent for the University and processed a requisition for new Cal Band uniforms.\textsuperscript{13} This was an interesting experience for me

\textsuperscript{12} A popular bandleader and radio personality of the 1930s and 1940s.

\textsuperscript{13} These were the first generation of the uniforms currently worn by the Band...the "Big-10" style uniforms. See the Colescott interviews for details on this matter. NHC
because I inter-related with one of the Band officers who was very sure about what he wanted and had already made the decisions.\textsuperscript{14} The typical university purchasing approach would be to get competitive bids and work out specifications and do it in an institutional manner that would be protective of the institution. [i.e., "red tape."]

This was one of the first times I learned a lesson about the uniqueness of the Cal Band's self-government and it's ability to handle its' affairs. The job would have been easier for me if I had known about that in advance.\textsuperscript{15}

In any event, the Band uniforms that were purchased at that time are essentially the ones that are still used. The design was exceptionally well done. My recollection is, the design was done primarily by the students themselves.\textsuperscript{16}

Later, in 1958 when I was acting Campus Business Manager, an effort was initiated by the Chancellor to transfer the ASUC Athletic Department to the campus administration. This didn't actually take place until two years later in 1960\textsuperscript{17}, but during those two years one of my main responsibilities was to work out the division of assets and to try to find an equitable way to put the ASUC in a fair position, relative to having lost authority for the Athletic Department, which was now going to be a department of the University itself. This was a really complicated, long, drawn-out process because of the fact that the ASUC had built a boat house down on the estuary for the crew and contributed substantially to the track facilities at Edward's Field and many other things, going back in their history. It had started the whole concept of revenue-producing from sports while the University concerned itself with academics. From the student perspective, or at least from the ASUC perspective, they had proprietary rights and ownership of many of the University facilities...a percentage of the Berkeley ice rink, the stadium itself, the gymnasiums...they had contributed to the construction of these facilities. But from the Regent's point of view, the buildings were on Regent's land and the ASUC participation had been in terms of the Regent's certified license. So the actual ownership was in dispute. This was eventually worked out in terms of a compromise plan whereby the University, with backing from the state of California, would provide sufficient funds for the ASUC to have its own new building, the "new" Eshleman Hall, on lower Sproul Plaza, and to manage the new student union in exchange for the old Stephens Student Union building and the old Eshleman Hall, which were then converted to academic interests. [Now called Moses and Stevens halls.]

\textsuperscript{14} That would have been Senior Manager Bill Colescott. NHC

\textsuperscript{15} As it happens, he did learn. He subsequently became a staunch supporter of the Band. In his absence, relations with campus administrators have never been the same. This includes Rally Committee too. NHC

\textsuperscript{16} Yes. A great amount of energy went into the design in order to coordinate with the marching style...such things as the white spats and gloves against the dark uniform rather than blue and gold uniforms in a style that would be more suitable to UCLA or USC marching style. The Blue and Gold was relegated to the cape. The original plumes were gold/yellow, later changed to white because of that white against the dark background feature. This was definitely an adult-level enterprise done by an especially motivated and talented group of students. It took time for the campus adults to catch on to this. NHC

\textsuperscript{17} See interview with Glenn Seaborg. Also see book Chancellor at Berkeley published in 1994. His interview is deposited in the Bancroft Library and is also on line at the Cal Band Alumni Association web page. http://calbandalumni.berkeley.edu/history/interviews/seaborg/
During those years, (later-to-become Honorary Life Member of the Cal Band) Arleigh Williams, was the Director of Activities for the ASUC under ASUC Executive Director Bud Hastings.

Hastings' orientation was entirely toward the athletic side of ASUC activities and the threat to him of moving that responsibility from ASUC to the University prompted him to hand in his resignation.

Because I was involved in the transitional work from the campus business office side, I was asked to take on the role, or the job, of ASUC Director in addition to my job as Campus Business Manager. This was on an interim, or acting, basis until definitive decisions could be made in terms of staffing these two jobs. Also, that was when the University promoted Pete Newell from basketball coach to the position of Athletic Director. Pete Newell and I worked very closely trying to make appropriate adjustments between the "old" ASUC structure and the "new" one, which now transferred its location of operation to its "new" Eshleman Hall on lower Sproul Plaza. [See the oral history with Pete Newell.]

The transfer of the Athletic Department created a different type of ASUC from what it had been in all of the years past. It no longer administered athletics, only student recreational and student out-of-classroom activities...all kinds including various activities, clubs and groups. The primary, well-established groups were the Cal Band, the Glee clubs and the other spirit groups, including; Rally Committee, Oski, etc.18

At this time I became very active in a relationship with the Band by helping it develop budgets. Also, one of the problems to be solved related to the frame of reference and mindset of the, then-current, student government officers who were losing interest in the traditional undergraduate experience and increasingly becoming interested in non campus issues like civil rights, the draft, and the Viet Nam war. (During the 1960's)

The ASUC governing body, then-called The Executive Committee, was transforming into the ASUC Senate that we know today.

[Historical Note: The old Executive Committee consisted of the elected student officers such as the Student Body President, 1st and 2nd Vice Presidents, Representatives-at-Large, and ex officio members representing the various categories of student activities such as Student Publications, Women's Athletic Council, Musical Groups, and the Intra-fraternity Council. See the various Blue & Gold yearbooks for details. Long-term continuity was provided by an adult Executive Director hired by the ASUC student government. Examples are Bill Monahan, Bud Hastings, Gregg Englehard, Arleigh Williams, and Forrest Tregea. These men performed admirably in this post doing all they could to make the ASUC a strong and significant organization. [NHC]

Over the years, the adult administrators were heavily involved with corporate-level administration of athletics which was, in those years, successful enough to generate surplus funds to cover the expenses of "traditional" student activities, like the Band.

18 The Pom Pom girls too. Also, the book store and the Bears Lair in the ground floor of the new student union.
The constantly-changing student officers spent their administrative energies with these student-level activities rather than corporate management which required the year-to-year attention of the adult managers. [The ASUC Executive Committee however, functioned as a board of directors to which the Executive Director answered. NHC]

Under the new circumstances, one of my goals was to get the student governing board more knowledgeable about corporate business practices such as professional level budgeting. That included adequate funding for the Band, one of the ASUC's largest budget items, in a new era of limited revenue.\(^{19}\)

The University although relying on the Band, and other groups, to participate in University events, was very reluctant, or perhaps unable, to do very much in terms of financial support.\(^{20}\) So the Band was between a rock and a hard place where they would have hardly any support from the University and none from student government either, yet it was still a major student activity contributing to the benefit of the greater good of the University.\(^{21}\)

One of my major tasks was to try to interpret to the University administration, which had historically depended on the student organized ASUC, what student organizations were all about and how they operated and the value that they were to the total university. I was reasonably successful in doing this and had many sessions with Chancellor Glen Seaborg.\(^{22}\) He became a substantial supporter of the Band and influenced significantly the type of cooperation and assistance that the University could provide, although it was not too much financially. In this way I had some support in my effort, to quote, if you will, "sell" the need for the Band and other student groups to have support from their student constituents and the ASUC.\(^{23}\)

**CHEATHAM:** What was the nature of the Cal Band Executive Committee at this time and the job they were doing?

**TREGEA:** Jim Berdahl, as Director of the Cal Band had a difficult role to play. He was a professional, full-time employee, but responded to a student-governing board...the Band Executive Committee.\(^{24}\) It was necessary many times for him to subordinate his

\(^{19}\) Subsequent to the Free Speed Movement the ASUC found itself in a financial crisis and had to reorganization its present structure. This also included shifting the Band and the other spirit groups from the ASUC jurisdiction to the Chancellor's chain of command. See interview with Chancellor Roger Heyns, still in progress. NHC

\(^{20}\) Up to this point the University had never provided any financial support for the Band, because it was an ASUC activity, except to occasionally cover expenses during events such as Charter Day or All-University Weekend. Under this arrangement it was now faced with a desperately under-funded band. I think the Chancellor did the right thing but his administrators had no knowledge of the Band's history of student management and was woefully unprepared to cope with it. Many stressful times have ensued and, in my opinion, still occur. NHC

\(^{21}\) Ibid.

\(^{22}\) See interview with Chancellor Seaborg.

\(^{23}\) This included football and basketball games which were now financed by the campus. The Band and Rally Committee, etc., were expected to appear but no one wanted to pay the expenses. NHC

\(^{24}\) Although at this time I believe he was he was being paid by the Chancellor's office rather the ASUC which had abandoned the student musical groups. NHC
own personal needs for professional recognition in order to work with the student
groups in a constructive way and make the Band a successful on-going enterprise.\textsuperscript{25}

In general, the Band officers acted in a responsible way but often were impatient and
not easily convinced that there were other aspects to the problems at hand.\textsuperscript{26} They had
trouble seeing the University's point of view in terms of whatever restrictions might exist
in financial and administrative support. Things worked out generally pretty well. I think
that I helped ameliorate many of those conflicts.

I have high regard for Berdahl's efforts throughout this period when confusion often
reigned and responsibilities were often unclear.\textsuperscript{27} The Band officers were spirited and
fought hard for maintaining the Band's "place in the sun", often to the exasperation of
the adults involved. This often included lack of respect of Band officers toward ASUC
officers and vice versa.\textsuperscript{28}

One major help in this matter was that George Link was elected Student Body President
in 1960-61.\textsuperscript{29} George was a member of the Band that went to the Brussels World Fair in
1958 and had the understanding and support for the general thrust of what Band was
trying to do. He was able to communicate with fellow ASUC officers. That good, solid
base in 1960-61 was effective in getting better support from ASUC for the Cal Band.

\textbf{CHEATHAM:} Somewhere in the era after George Link, the Band took a trip to Iowa,
 isn't that correct?

\textbf{TREGEA:} Generally speaking, had the Band not been a "squeaky wheel" and without
an eventual crisis recognition that it was the depository of the "California Spirit", it would
gradually have found itself unfunded and would have faded away.\textsuperscript{30}

The saving grace was strong support from well-placed, influential campus officials, Tre-
gea and Arleigh Williams, who were Cal grads and who intuitively understood the role of
the "undergraduate experience" and that of the Band. Couple this with a succession of

\textsuperscript{25} This something the campus administration has never caught on to and causes stress even to the present day.
NHC

\textsuperscript{26} I differ with Forrest on this point. I think student leadership gets great credit for its understanding and adult-like
manner in which it conducted itself. I feel there were times when its attention to administrative duty out-shown that of
the adult leadership. NHC

\textsuperscript{27} During this period I believe he had the title Director of Student Musical Groups and that included the choral groups
as well. NHC

\textsuperscript{28} I am finding some confusion here. This was a period in which both the ASUC and the Administration were in play
and I suspect that some of Forrest's remarks bounce back and forth between both administrations.

\textsuperscript{29} As I recall George was the first student body president to serve in the new Eshleman Hall. Also, bare in mind that
this was the period just before the Free Speech Movement burst into full bloom, bringing with It many new problems.
NHC

\textsuperscript{30} I concur. Had it not been for the outstanding leadership qualities available in the Band, the outcome would have
been much different. These young men are truly heros in my mind. Their administrative skill level was far in advance
of the age level of ordinary students and recent alumni. NHC
capable [Band] student officers\textsuperscript{31} who succeeded in creating Cal Band performances that were truly high quality.

During that period I believe the Cal Band could truly claim the title of "The Pacesetter of College Marching Bands" and it felt that it was at a place were it might be able to favorably "compete" with Big-10 bands which had been the traditional pacesetters as the home of the origins of the American college marching band.\textsuperscript{32}

It was not a case of low regard for the Band, it was more a case that no one wanted to fund it out of their own meager funds. The ASUC was having it's own identity/funding crisis having to do with the transition of the Athletic Department to University control and, the University had never before funded the Band or the other spirit groups.\textsuperscript{33} It had no idea what to do with these groups.\textsuperscript{34}

The 1961 football schedule included a game with the University of Iowa at its home campus. A proposal was made by Cal Band Ex-Comm that they go to this game and put on a halftime show to demonstrate to a Midwest audience that the Cal Band could stand toe-to-toe with with Big-10 bands.

[Historical Note: Remember that the Cal Band made a poor showing in the three Pappy Waldorf Rose Bowls resulting in a change of Cal Band Directors (Cushing to Berdahl) and adoption by the Band of the Big-10 marching style and uniform style. (These were the uniforms that Tregea helped to buy when he was campus business manager.) The Band was highly motivated to redeem itself at our next Rose Bowl in 1959, marching against another Big-10 band. We put on a show that included among other things, a waving American flag moving down the field, a fountain pen that dipped into an ink well and then spelled out KERR in honor of our then-new UC President, and the famous Times Square sign\textsuperscript{35} that spelled out the half-time score of the game. The gimmick was that we had to spontaneously form that score because we could not predict it during rehearsal. To our chagrin we never practiced a score of Cal - 0 and we had to improvise that score on the field. But we all knew the design concept so well that we pulled it off. We did redeem ourselves and the morale boost was palpable.

The show also included a pre-game stunt where the Band formed a flower pot and "grew" the stem of a plant that entered the bottom of the rooting section whereupon the card stunt section made a rose bloom at the end of the stem. [Note: See the photo on page 37 of the Cal Band centennial history book, The Pride of California. It is also on the movie/compact disk of the 1959 Rose Bowl show.]

\textsuperscript{31} Except for these oral histories, little is known of how much the Band owes to these Band officers. NHC

\textsuperscript{32} The Band had truly regained its self-respect in the aftermath of its poor showing during Pappy Waldorf's three Rose Bowls. Do not misunderstand this statement. The context is that the Big-10 bands had developed a marching style totally new to us on the west coast who had never seen a Big-10 band March until that 1949 Rose Bowl. It was not so much that Cal Band put on poor shows, it was that it was "old fashioned'. Remember, there was no television cross country travel was by railroad and on two-lane roads instead of freeways. NHC

\textsuperscript{33} Also, Tregea is speaking of the period when the Free Speech Movement was gaining momentum and drawing a large amount of administrative energy from campus "normal" activities. NHC

\textsuperscript{34} See interviews with Bill Colescott, Pete Newell, Glen Seaborg, Jim Berdahl, et al. for additional insight.

\textsuperscript{35} This stunt has never been repeated. Be sure and see the films of this show. As someone who performed in that show I can say with confidence that the Band only rarely been able to equal that skill level. NHC
That performance was spectacular removing all doubt that the Band had recovered from its lack luster days of the earlier Rose Bowl performances.

Now, here was chance to show that same skill in the heart of Big-10 country. The Band was highly motivated to do so and it was Tregea who searched out the necessary funds. Drawing from the film of the 1959 Rose Bowl, the Band took Iowa’s own show and perfected parts of it and then performed it on their own home field. The audience reacted with wild enthusiasm. See the excerpts from Mike Flier’s oral history in the appendix to this document. The was the first and only time that the Band has appeared in the Midwest. It was also, I think, the first time the "Full-Field Spread" was performed. NHC]

Cost of this particular trip was between $30-40,000 and this seemed very difficult to obtain from the ASUC. I was able to persuade the ASUC Ex-Comm that this was a sound investment in terms of long range future for the Band and in terms of the ASUC having a showcase, or focal point, beyond and different from athletics that they lost control over to the campus administration.

The Band took the trip that included a stop and performance at Coe College which was the alma mater of Cal’s then-football coach Marv Levy, a performance on the steps of state capital at Ames, reception by the governor who presented the Band with a key. They also participated in a parade and performed at game itself. The negative thing was that it was snowing and the performance was put on with some difficulty. The performance was successful in spite of the weather and a long-standing ovation from the full stadium including Iowa bandsmen. The University and ASUC officials that were along saw the evidence that the trip itself had been the right thing to do and with the dollars expended. (See Mike Flyer’s comments in the attached appendix.)

CHEATHAM: Here is my perspective on the significance of this show. You have to remember that there was a series of three consecutive Rose Bowls that Pappy Waldorf got us to: Northwestern (1949), Ohio State (1950) and University of Michigan (1951). Ohio State and Michigan had the premier marching bands in the nation. The Cal Band was just plain out-"marched" and there were a lot of negative feelings about it on campus.

But, I must point out that these were years when the Band was still recovering from a period when the Band had dwindled to as few as thirty-five members during the war years when there were very few male students and campus. It was not a case of a poor performance. It was a case of and outmoded style against stunning performances by the other bands. See the interview with Bud Barlow and others.

After the third, and final, of those Rose Bowls, a bunch of Bandsmen, with Tony Martinez in the lead with support from Bill Ellsworth, decided, "Hey, this is enough, we're gonna stop this nonsense." This eventually led to the Band marching in it's new uniforms in the 1954 season. That was the point when the new Cal Band was born and made its' first performance along the lines of the Big-10 style marching and began honing its skills. See oral histories with Bill Colescott and Bill Isbell36.

36 Bill Isbell’s oral history is on file at the Bancroft Library and on the Cal Band Alumni Association website. http://calbandalumni.berkeley.edu/history/interviews/isbell/isbell.pdf
The next time the Band appeared in a Rose Bowl was 1959\(^{37}\) when the Golden Bears played the University of Iowa. By this time the Cal Band had polished its skills and put on an outstanding pregame and halftime show competitive with any Big-10 band in the nation.

So, in 1961, the triumphant moment came for the Band to march in Big-10 territory using Big-10 style of marching. The additional significance of this, is that this is the last time the Cal Band has met face-to-face with a Big-10 band and here it is...as I'm recording this, it's August, 1991 which means it's been 30 years since the Cal Band has squared off face-to-face with a Big-10 band.\(^{38}\)

[Back to the interview.] There's one person Forrest, that we have to talk about. That is a well-known and famous Bandsman...who I am sorry to report to you...memory is fading in the Cal Band tradition about this man...and that's Bill Ellsworth.

**TREGEA:** I first became acquainted with Bill Ellsworth when I took over the job as Executive Director of the ASUC. At that time the ASUC was located in the Stephens Student Union\(^{39}\). The lower floors were occupied by the ASUC store. There was a small sundries counter. This was Bill's work station in his capacity as clerk. \(^{40}\)

One afternoon the bookstore manager informed me that one of his employees was absent, and felt that he was going to dismiss this employee. That employee was Bill who I knew but didn't know much about. So, I decided that I would talk to Bill.

When I was able to locate him, he came into my office and we had a conversation in which he said that something important was happening in the Cal Band which he was needed for and he didn't see why someone was getting upset. I explained that people don't pay wages to someone for doing something different then their duties require. I don't think I ever got through to Bill on this issue.\(^{41}\)

We gave him another chance and I became very familiar with him and learned of his great love for the Cal Band and for the California Spirit. When we moved the ASUC operations from Stephens Union to the new Eshleman Hall on Bancroft Way, after having completed separation of athletics from the ASUC and consolidating other ASUC func

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\(^{37}\) As I write this 50 years later, in 2009, we still have not back to a Rose Bowl since. NHC

\(^{38}\) Note: Cal played Iowa again in the first Alamo Bowl, in San Antonio, Texas, in 1993. They did a traditional, bang-up pregame but reverted to a "Corps style" show for half time. They were bigger than the Cal Band and it made a difference, but the Cal Band held their own and stood up to them. NHC

\(^{39}\) Now called Stephens Hall, after the student union moved the Sproul Plaza area.

\(^{40}\) By this time Bill graduated and took any job he could so he could stay on campus and be near the Band. NHC

\(^{41}\) One has to have known Bill to understand how this naivete was consistent with Bill's personality. This is just a guess, but I wonder if part of his rationale might have been that he was contributing to a campus activity, so what was all the excitement about? NHC
tions, it became clear to me that we needed a person to coordinate these very different student groups and I thought Bill would be just the person.

I explained my thought and made an offer by asking if he would do this. He said it was all he wanted to do with his life.

One other thing about this, students are busy during the day with classes so they met in the evening or odd hours. Bill was quite willing to attend any and all meetings where students could talk to him and tell him of their plans. He would do this by getting a few hours of sleep primarily in the morning with afternoons and evenings dedicated to the student groups.

In all honesty, Bill was somewhat irresponsible in trying to conform in terms of a budget, or advise students in financial matters. But he contributed to their activities and was a real spirit and inspiration that was invaluable. He provided an energy that no one else could.

One of his weaknesses was fiscal control. [There are stories of his Band friends gathering in his apartment in panic sessions to get his income taxes filled on time.]

[Historical note: In his oral history, Paul Bostwick says, "I can remember an April day one year (maybe 1961) when Bill and several of us may have gone to the movies together. Afterward we gathered at Ellsworth's apartment. One of us brought a Shelley Berman record, and we were sitting around listening to it. Berman was a stand-up comic who had made a long-playing record. Comedians had begun to do so during the late 50's I believe. Shelley Berman's record was extremely popular. Suddenly, it occurred to Bill Ellsworth that it was April 15th at almost 10 PM and he had not yet prepared his income taxes. The whole bunch of us went straight to work. As a committee we went through all of Bill Ellsworth's papers and added up all the figures and helped him figure out his taxes rushed to the Post Office in time for the midnight deadline. Bill Ellsworth was very irresponsible in certain areas, and, apparently, preparing his tax return was one of those areas. So what we did was save him from the tax man, you might say."]

Bill had such a love for the University that he had difficulty understanding people who did not have the same degree of dedication that he had.

Each year at budget sessions of the ASUC I had to defend his [employment] position and found it difficult to articulate the contributions that he made to the University, the Band, and the students.

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42 Tregea is referring to the traditional spirit groups, minus the Cal Band which was under the Chancellor. NHC

43 Again, this is totally consistent with his personality. Bill was the classic sophomore who never grew up. His whole life was the Cal Band and campus tradition and spirit. He had an apartment on the north side of campus but basically "lived" on campus. See other oral histories. NHC

44 This is a point that escapes the attention of most adult administrators who, understandably, rush home at 5:00 and are not available to interact with the students during their evening meetings. The resulting disconnect is easy to observe. NHC

45 "Inspiration" and "energy" are the operative words here versus the footnote above. NHC
Bill never forgave me for eventually accepting the position at, pardon the expression, Stanford.

While we kind of joked about it, I came to know he was very disappointed in me or any person who would leave Cal under any circumstances but particularly to leave Cal for Stanford. Later he forgave me and I did return to Cal. We had a couple of years relationship before he died and I had the privilege of presenting the eulogy at his funeral service.

[Tape side change]

CHEATHAM: Forrest I agree with you that Bill Ellsworth was an absolutely unique individual and we hear about him in other oral histories.

My first recollection of Bill was during game days when I was a water boy for the Cal Band starting in the football season of 1947, which was Pappy Waldorf's first year as coach. I was 11 years old at that time.

At that time the predominate influence on campus, was the large numbers of returning service men from the just concluded WWII. They were of advanced age to be in college by virtue of fact that they had basically spent their college-age years involved with the war and had missed out on the undergraduate experience. The GI Bill allowed them to go to college in large numbers.

In 1945 the student body went from 15,000 in the spring to 25,000 in the fall. I think it even got larger in 1946 and 47.\footnote{Student housing was a real problem. Faculty member Clark Kerr was fully aware of this. As the first Chancellor of the Berkeley Campus, he was deeply involved with the building of the current dormitories. See chapter seven of Kerr's book, *The Blue and Gold; volume one.*} It must also be noted that the size of the student body returned to "normal" after this cohort went through.

The average age of the male students suddenly went to the mid 20's even though there were also students right out of high school.

Among the veteran's other characteristics was an intense interest in getting their education and moving on with life. They weren't necessarily there to fool around and have fun, but nevertheless in appropriate moments...have fun they did. There was a feeling of when to work and when to play. I mention this merely to establish the point that this was also the predominate mood within the Band because there was a large number of these same veterans. Among them, was Bill Ellsworth.

Bill Ellsworth was raised in Compton, California. He learned to play the Saxophone in the school system down there. During his war service he was originally trained as an army medic. Bill Ellsworth was not one of the most dexterous persons in the world and he used to tell stories, and I believed them, about how one of his tasks was to give inoculation shots and I'm sure the poor soldiers that had him on the other end of the syringe had an agonizing time of it.
Well, Bill didn't have much appetite for it either and knew that he wasn't cut out to be a medic.

His army career took him to the South Pacific Theater and into the New Guinea arena and to a place called Goodenough Island. Somewhere in that period, he made the right connections and was able to finally get himself transferred to an Army band. So he spent the rest of his army career playing saxophone and eventually ended up in the Philippines when those islands were liberated. There are photos of these years and others in the Ellsworth scrapbook located at Tellefsen Hall, or perhaps in the University Archives if TH has lost interest in it.

He certainly was one of the major spirits behind the conviviality of the Band. But, in spite of this he was a loner and his whole life was devoted to the Cal Band and later to the campus.

In those days when there was a football game in Southern California, at USC or at UCLA, the student rooters, and there were many of them, would travel en masse down to Los Angeles on railroad cars chartered from the Southern Pacific Railroad. It was called a Rooters' Train. The Band was on board and would play as small combos throughout the train during the never-ending conviviality of the trip south. [See interview by Bob Desky and others. NHC]

I remember seeing a photograph of Bill playing his saxophone in the aisle of a railroad car, maybe it was one of the cars that had no seats in it...a baggage car used for dancing. In this photograph he was doing his famous soft-shoe dance to the tune of "Tea for Two." This consisted of a soft-shoe shuffle with him performing alone, playing the saxophone at the same time, usually off key. This came to be Bill's signature stunt...if you will.

Years later when I was an active Bandsman and a Band officer in the 1950's, and even later, I can remember that Bill was still doing this signature stunt to everyone's delight. When there would be a gathering of Bandsmen on a street corner or in a restaurant when the Band was on a trip, or any other convenient location, the Band would start humming "Tea for Two," and Bill knew it was time for him to do his performance. However, I suspect in the final years, Bill started getting a little tired of it because I think the newer Bandsmen overdid it. They didn't understand Bill as well as those of us who knew him in his earlier days or were undergraduates with him, and expected him to perform on demand, in a loose sense, like a trained monkey. Bill would go along with it but I sensed that it was no longer fun for him.

Forrest, just for the record I'd like to acknowledge what an important role you played in this whole Ellsworth story. I'm referring to your willingness to create the position that Bill held as the advisor to the spirit groups and your willingness and success in supporting him throughout those years. Everyone benefited from his unique contributions to the campus. I suspect it was he who kept up the morale of the spirit groups and the Cal Band during those hard fiscal times in the 1960's. It was also a time when school spirit was beginning to wane and the popularity and the support for school spirit was loosing out to issues involving the Free Speech Movement.
So, I just want to close off Forrest, by giving you my personal appreciation for being a very insightful person and effective enough to hold things together during your tenure as ASUC Executive Director. I think I can accurately say that after you left that position is when many problems began to creep into the quality of school spirit. I don't think spirit on campus has been the same since your days with the ASUC and those of Bill Ellsworth.47

There's a lot more to tell about Ellsworth, but I think that I'll leave it for some other time. Those were just some memories that were sparked by being here with Forrest.

It's time to move on and talk some more with Forrest.

Any thoughts you want to leave us with before we go on to the next era in this interview?

TREGEA: During my many interactions with the Cal Band and it's officers, I came to know that there was a dedication to the University, which was extremely important. It was a very consistent characteristic, at least to the student officers that I knew, and I think generally, of the whole Band. As times got more difficult on campus during the 60's, the Band was steadfast in it's support to the institution and to various ways they could assist in counter-acting destructive aspects of campus' mass demonstrations and riotous behavior. It's my belief that, while this loyalty was, I think, a natural and honest feeling by the Bandsman, that some of it was a result of the efforts of Bill Ellsworth in maintaining the values of the California Spirit itself.48

CHEATHAM: Let's talk about Chris Tellefsen and the beginnings of Tellefsen Hall.

TREGEA: I remember Chris from way back. I thought of him as...kind of the custodian of instruments and the father-confessor to the Bandsmen. He was the one adult that was around on a non-musical basis. I'm talking about my student days and...continuing after I came back to the University...Chris still had the same role. I don't know what else he did, he may have worked for the ASUC store in addition, but he was the one who took care of the Band's uniforms and their equipment49...and when Bandsmen needed counseling and fatherly advice, or knowledge about how to treat girls, etc.50

CHEATHAM: In the days when mass graduation ceremonies were held in Memorial Stadium, students rented their cap and gown from the ASUC. It was Chris' job to admin-

47 That statement holds true even to today. But I must add that the current executive director of what now is called the ASUC Auxiliary is Nad Permaul. Nad was a student who spent a lot of time with Bill and the undergraduate spirit. It is my judgement that Nad could not be a more perfect individual to hold that position at this time, when things are in a state of disarray. June 2009. NHC

48 In deed there is great truth to this statement. NHC, 2010

49 After his retirement, of course, the Band now maintains its own uniform room managed by a student staff.

50 Chris was friendly and approachable. He was the receiving clerk for the ASUC store. His working space was directly across the courtyard from the doorway to Room 5 Eshleman Hall. See the oral history with his daughter Betsy, on deposit at the Bancroft Library, on Bob Calonico's book shelf, and on the Cal Band Alumni web page. NHC
ister that. The storage of the caps and gowns was physically close to the spaces used to store the band uniforms in the basement of what is now called Moses Hall. This added to the interaction between Chris and the Band. He would hire students in the Band to distribute the caps and gowns during the graduation season.

TREGEA: In 1960 or 1961 the Band decided on creating a residence hall for Band members and I'm not sure whether they named it at first but it is now called Tellefsen Hall...I think was from the beginning. At the same time the ASUC was about to move from "old" Stephens Union and "old" Eshleman Hall to the "new" Student Union which came with new furniture and new interior decorating so there was a surplus of furniture and equipment from the old spaces. I had been asked to see what I might do to help in the initial effort to get Tellefsen Hall established.

It was a bootstrap operation without much money and originally was a small house south of campus, 2421 Prospect Street, directly across from the Skull and Keys Tomb, for those who might identify with that structure. There were other groups, including some student politicians, who were also interested in the furniture but it was necessary to get some for the Band too. We had to do this on a "moonlight requisition" basis, which some of us had learned in our service days.51

So we started Tellefsen Hall with couches, easy chairs, some casual-type tables and most of the living room type furniture from old Stephens Union. I recall particularly one ASUC student officer that came in to ask me what happened to the inventory of the furniture in Stephens. They weren't there when he went to get them. Of course I was "innocent". I think the student later became student body president and I think I'll decline to name him at this time.

As a recognition of my efforts to help on the furniture, I was asked to serve on the Board of Directors at Tellefsen and did for quite a number of years. Both at the original site and later when we acquired and purchased the much larger and better home on the north side of campus...the Lambda Chi Alpha House, which Dan tells me, was Ellsworth's fraternity, something that I hadn't known until today.52

CHEATHAM: Who were some of the people who helped start Tellefsen hall?

TREGEA: People on the Board of Directors in those early days included Bob Desky, Jim Berdahl, Abe Hankin, Bill Colescott, and Bill Dalporto. The house manager in the first year of operation was Larry Josephson.53

CHEATHAM: Do you have any anecdotes that you would like to share?

TREGEA: One recollection I have was a consistent situation each year. The house manager was a student and generally found it to be a tough job trying to manage a

51 That is a World War II expression that means they removed the furniture after dark without proper authorization. NHC

52 That former Lambda Chi Alpha house is still in use today as Tellefsen Hall. NHC, June 2010.

53 If I remember correctly, Larry later went on to become involved with National Public Radio, in New York City I believe. NHC
house of energetic Bandsmen while at the same time having the Board of Directors, on a monthly basis, look over his shoulder or second guess some of the things that the board felt should have been done. Particularly, there were problems always with slow payment of delinquent accounts.

The younger members of the board...recent students... were very impatient with the house manager and were not willing to recognize the difficulty of the job. As one of the older members of the board...we would always have to have a long session trying to ameliorate the problems between board members and house managers.

**CHEATHAM:** This is also about the time of the Free Speech Movement. What effect did it have on the Band?

**TREGEA:** Well, like any other group the Cal Band is not homogenous in its' attitudes and approach toward all subjects. There were some Band members who were a little more sympathetic to the Free Speech movement than others, but in general the Band was dedicated to the institution of the University of California and resented things that would appear to detract from that institution.

I cautioned the Band on many occasions that it would be unwise to politicize itself in any way by taking stands publicly in a non-win situation. But there did develop during those times a cadre of Bandsmen and Band leaders who felt so strongly about things that they wanted to organize an anti-FSM if possible. For a period of a couple of years, they did this. This was not specifically or officially a Band activity, but was participated in by Bandsmen. Their ability to govern themselves and their ability to recognize leadership and to organize projects, came in handy in this endeavor.

During the Free Speech Movement there were always large signs, "FSM" or things of that sort. One of the things that the informal groups of Bandsmen did was to establish another group with the initials, "SFC", meaning "Students for Cal". And mysteriously on some mornings there would be big banners at the top of the Campanile, or banners on top of the FSM banners on Stiles Hall, or in the student union, and there would be efforts to take down signs that were terribly negative and instead replace them with something a little more positive.

To the best of my knowledge the FSM group...the radical group, didn't know how this came about and never identified it in any way with the Band. The press knew about it, in fact we made sure that they did know about it when they came to the campus to take pictures of these things, but we didn't get as much in the papers as we would want or as the other side was getting. But we did have some success in leveling this down to some degree.

[Historical Note: One reason the press didn't do much coverage of this countermovement was because the demonstrations, instigated by FSM leaders, were timed for the lunch]

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54 Later, when I did the interview with Lloyd Amborn, I learned that Forrest had a direct, *sub rosa*, role in this event. NHC

55 By "it", I think Forrest is referring to the existence of students who did not agree with the FSM. The press was spending its energy "reporting" on dissonance and riots, not on the presence and influence of pro-University energy. NHC
hour in order to make an impact on the campus lunch crowds. The press would show up about 11:45, hang around waiting for the action to start, get their TV footage at Sproul Plaza, and then rush back to their studios in San Francisco. This became a regular, and predictable routine which didn't include being on campus in the early morning to see the stuff Forrest is talking about...or later in the day when the agitators left the scene and campus returned to a near-normal state. NHC]

One particular Band officer that I would like to identify is a fellow named Lloyd Amborn. He now commands a ship in the United States Navy, but at that time he was the Drum Major and in typical drum major fashion he was able to organize various kinds of skirmishes in the evening or whatever was necessary to try to get some of this counteraction going.56

**CHEATHAM:** It is my observation that with all the attention necessary to deal with the Free Speech Movement and it's aftermath, all aspects of school spirit slipped from the attention of the University administrators and the California Spirit was left to drift on its own. The result of this is felt even today by virtue of fact that the spirit groups are just not functioning as smoothly as they did prior to the Free Speech movement. A lot of their "institutional memory" was lost during this period.57

The dominant student interest shifted away from internal, undergraduate, on-campus affairs to external, off-campus affairs (anti-draft for instance) leaving those interested in school spirit to drift. Budgetary and administrative support for the Rally Committee, Yell Leaders, Band, etc. dried up because campus unrest required the total attention of campus resources.

I characterize it as if administration of all these school-spirit groups were, like rubber bands, being stretched, and stretched, and stretched until these rubber bands would begin to break, one by one, and then in later years when these groups, such as the Rally Committee and Oski Committee, and other spirit groups, began to get themselves together again, it never quite melded. By this time there had been so much turn over of students, as well as administrators, that the "institutional memory" had been lost and new attitudes toward the "undergraduate experience" were in place...attitudes that seemed, to me, to be governed more by administrative convenience instead of long-standing tradition.

56 Lloyd retired from the Navy with the rank of Captain after an exciting career. Here is an excerpt from his oral history, still in progress. NHC, 2010.

   Forrest was one of the people in my life who taught me important life lessons. Once I complained to him about an ASUC employee who was making life somewhat difficult for us in the Band and he did two things in response. One was that he took appropriate action regarding the employee, but the other was actually more important. He said something to me that I have always remembered and repeated many times over the years to my children, junior officers in the Navy, etc. Forrest counseled me that just as he was certain that I would not be critical of someone with only one arm who could not perform tasks equivalent to those I might perform, I also should not be critical of a person who performed at a lesser level because that person did not have the same intellectual capacity I was fortunate to have. I have always felt extremely fortunate to have received this sage advice from Forrest.

57 But I need to point out that enough time has now passed that a "new" institutional memory has now built up. This is especially true in the Band and Rally Committee which remain managed by student leadership. Other groups such as the Pom Pom Girls, as they were known when they were first created in 1956-57, and the Yell Leaders, now known as "Mike Men", seem to have little knowledge of their historical origins, but operate on current institutional memory. NHC June 2009
On the other hand, the Cal Band's rubber band got stretched, and stretched, and stretched, but never broke. As a result, I think the Band of today still has connections with its roots. It survived battered and damaged but basically intact.\textsuperscript{58}

In my mind, this is a point worth thinking about. Where would we be today in the arena of school spirit if the Cal Band's rubber band had stretched to the breaking point.

My guess is that, yes, the Band would still be present but as an extension of adult administrators. Being student administered, the Band is a daily workshop in leadership training and student-initiated energy. It would be less so under such a new scenario.

Well, I don't know how good of an allegory this is, but maybe you have some observations along these same lines.

\textbf{TREGEA:} I thoroughly agree with you. I think you've analyzed that very well.

I might make reference to another comparison that would support that same point of view...not a spirit group, but another musical group. The long-term tradition of the Glee Club and Treble Clef Society\textsuperscript{59} for many years was similar to the Cal Band in terms of student activities, student self-government, and participation in many campus events supportive of the administration and it's ceremony, etc. But the rubber band as you call it, didn't hold in the case of the choral groups. One reason may have been the fact that their internal student government was more fiction than fact, and for many years they were managed by a professional, and student input was of a more token nature.

\textbf{CHEATHAM:} Let's proceed to the next big event. The Cal Band was now at the point when it changed from an ASUC activity and came formally under the administration of the Chancellor's office. Give us some insight about this.

\textbf{TREGEA:} In 1968 or '69, and as a consequence of the disruption caused on campus by the Free Speech Movement, the University reluctantly accepted the Cal Band as a University-sponsored activity because the ASUC had cast it adrift.\textsuperscript{60} The Chancellor at this time was Roger Heyns. The move was really necessitated by the fact that the student government officers no longer would vote money to financially support the Band, nor any of the other spirit groups.

The University was not eager to take on additional financial responsibilities, but it did recognize the value of the Band and did not want to see it disappear. So, it did agree to take responsibility. This created a problem in that there was nobody within the University administrative structure who had a specific responsibility for this new task. The Band as

\textsuperscript{58}I think a lot of this is due to the large size of its student membership compared, say, to the yell leaders or the Pom Pom Girls. In those cases, when those few participants graduate and scatter into the adult world, opportunities to pass along the knowledge and lore are minimized. Contrast this to the Band where, not only is there good talent to step into changing leadership positions, but there is also a vast pool of local alumni present to help as needed. Rally Comm has a similar story. NHC June 2009

\textsuperscript{59}That was the name for the women's equivalent of the glee club.

\textsuperscript{60}It is a similar story for Rally Committee. NHC
an organizational group, didn't fit anywhere within the then existing administrative structure.

There was some effort to make it a part of the Inter-collegiate Athletic Department, which was now a University department, having left the ASUC when Glen Seaborg became Chancellor, but there was complete reluctance on the part of Athletics to burden itself with the additional financial needs of the Band. The Dean of Student's office [Arleigh Williams] was also suggested, and I think that's where they eventually wound up.

This had a particularly difficult effect, especially in budgeting and in planning, because no one in the Administration could understand, nor work with the situation that involved the student government the likes of the Cal Band.61

The typical university line of reporting would be from the Department Head to the Budget Officer and so on down the line. But the Band was/is unique and student officers don't fit into that structure and many problems arose. This created a problem for Jim Berdahl who would try to, and who needed to, interpret policy and needs in both directions, the University to the students and the students to the University.

This was similar to the role that I once had in the ASUC [as Executive Director] where a governing board of elected students changing each year contributes to a very difficult interaction with typical organizational patterns in the campus administration. The inevitable result was one in which the Band suffered both in terms of understanding and financial support. The University could just not administratively find a way to interact with the Band and its traditional student government.62

CHEATHAM: This is also about the time the Band became integrated and women were allowed to march for the first time. How did that came about?

TREGEA: The University of California, like many other major universities, had federal research grants and a strong dependence on federal financial support. This created a problem when Title IX of 1972 Higher Education Act relating to discrimination against women, became an outstanding influence on campus life. The University was in a position where federal auditors said, unless you eliminate all forms of sexual discrimination, you will no longer receive federal grants or funds of any kind.

This was not unique to the University of California and it did not relate just to the Cal Band. The federal auditors determined that if the Band continued to be restrictive, in terms of male-only participation, this was definitely a violation of Title IX regulations and would put the University at risk for continued federal dollars. There were some other groups also that had the same problem to work out.63

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61 I suggest that this situation still exists. NHC June 2009 and August 2010.

62 Sorry to “over-burden” the point, but that situation continues even until today. Although we do have some friends who try hard to assist whenever possible, the absence of understanding people like Executive Director of the ASUC Forrest Tregea, Dean of Students Arleigh Williams, Coach and Athletic Director Pete Newell, Dean of Students Hurford Stone, and others with special insights into undergraduate life is a great loss. NHC June 2009

63 There was even a separate Men's and Women's Rally Committee and separate rooting sections. See the interview with Natalie Cohen. NHC
This happened at the time I returned to the University of California after a sojourn at Stanford and my first assignment as an assistant to Chancellor Bowker was to work with the Band leadership to resolve the problem.

CHEATHAM: Does this mean that you were the first university employee to bring the news to the Band or had they heard about this from someone else?

TREGEA: Well, I thought that I might have been the first person but I learned that they had already known about it and there was a strong well-organized resistance already in place trying to find ways to circumvent the ruling.

I asked for a meeting with the student Executive Committee and they agreed. I explained the need to change the all-male policy. At that meeting...I do not recall the names of all of the officers, but I do know that in addition to Jim Berdahl there was Bill Colescott and Jerry Taylor, possibly Rick Mart. I was told that because of it's long tradition as an all male organization, the Band would not survive the change. It would no longer be able to maintain its traditions and excellence.64

We had many long discussions and arguments, some caucusing, and some efforts behind the scenes to get people to see the need for the change. The University did not wish to put itself in the position of dictating a new policy, but on the other hand they had to get a decision to change the Band in this significant way or risk losing large sums of money, even aside from the moral question.

CHEATHAM: Knowing about your history and your involvement with the University, in general, there probably couldn't have been a more perfect person (with the possible exception of Arleigh Williams) to be stuck with this very difficult assignment. Anyone else in the administration would have had absolutely no understanding of the Cal Band political issues involved and would have immediately stirred up a hornet's nest. Am I correct in this assessment?

TREGEA: I think I may have been uniquely qualified for that particular assignment. After one or two weeks of effort and without complete success, I was given a deadline by the University and was finally able to get action by the Band's Executive Committee to arrange for the necessary to change the Band's Constitution.65

It was very satisfying and appeared to be a successful effort but I had not anticipated some of the shenanigans that were to go on. For example: One of the Band recruiting techniques was to get a printout of all entering freshman who answered a questionnaire indicating interests in band and indicating experience in high school marching band, and

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64 The all-male tradition was a natural outgrowth of the all-male Corps of Cadets at the turn of the century and is not as onerous as it may sound on the surface. However, over the years, traditions had developed that are best seen in an all-male environment. The most notable being the singing of bawdy ballads. NHC

65 The 1954 version of the Cal Band constitution, as amended in 1956 reads... "Article IV Membership: Membership in the Band is open to any male student who meets A.S.U.C. Requirements and applies to the Band Executive Committee. Upon approval of the new applicant's musical qualifications by the Director, the Director shall submit said applicant's name to the Band Executive Committee, and Executive Committee shall place the applicant's name in it's minutes as a member."
so forth. From this printout they then sent invitations to incoming freshman to try out for the Cal Band.

This procedure was time-consuming and prior to many of the automatic printing devices that are now available so it took some manual effort to get this done. The Band leadership volunteered to do this work.

I thought this was great but this turned out to be a big mistake. When the list of those invited to try out was made available to me, I discovered there was only one female name on the list and actually it was a mistake. It was a young lady named Leslie. So I felt that I had been treated badly by the student group and with dishonestly in one sense, and felt particularly upset because I had basked in the glory of having accomplished something prematurely. I had a subsequent meeting with the Band leadership and was able to identify those who were responsible for this uncalled for selectivity.

I then took over the administrative function of trying to get this accomplished completely separate from the Band and had another office group without it's own agenda to re-mail from the original list. Consequently all those females who were interested in the Band did receive an invitation to tryout. A group of approximately fifteen were in that first initial year and did extremely well, although there was still some vestige left of male chauvinism and those who felt that the Band was ruined because of the presence of young ladies.66

[Tape side change]

CHEATHAM: Based on the comments below, it would seem that there were lingering animosities.

I'm standing in Forrest's study in the Rossmoor community in Walnut Creek and there are two plaques on the wall that I want to make a part of the record.

The first has nice calligraphy on a parchment-like paper. It says:

"In Recognition of Continuing and Enthusiastic Contributions to the University of California Band and in Recognition of Continuing Friendship to Both the Band and the Bandsmen and in Honor of the Patience and Understanding With Which These Contributions and This Friendship Have Been Given...

Be it Known That Forrest E. Tregea is Henceforth an Honorary Member of the University of California Band With All the Rights and Privileges Thereto Pertaining.

Given This Thirteenth Day of February, 1964."

It is signed by the student officers of that year, Martin Parker, Lloyd Amborn, and others.

66 That has all changed subsequent to this interview. Enough time has passed that there is no current day memory in the Band of the all-male days and women are now full participants. See interviews by some of that first class of women. (Still in progress) NHC
In recognition of continuing and enthusiastic contributions to the University of California Band, and in recognition of continuing friendship to both the Band and the Bandsmen and in honor of the patience and understanding with which these contributions & this friendship have been given, be it known that:

Forrest E. Tregea

is henceforth an honorary member of the University of California Band

with all the rights & privileges thereon pertaining.

Given this 13th day of February, 1964.

[Signatures]

Photo by Dan Cheatham
Also hanging on the wall is a full-sized bass drum head, with the Cal Band symbol of the chubby bear painted on it, mounted in a very attractive way on a wood background. On a small, but easily read plaque at the bottom is the following inscription (referring to the bass drum head).

"I Have Traveled With the University of California Band to Iowa, Utah, Washington and Oregon and Around the United States, Canada and California and am Now Presented to Forrest E. Tregea, Finest Friend of the California Band. Whose Faith and Support of the Students Has Enabled the Band to Commence it's Development as the Pace Setter of College Marching Bands and it's Bandsmen as Productive Members of the Community."

It is dated June 1, 1968.

So, Forrest, as a final action for this interview, here is an opportunity to say a few final words and to ad-lib anything else that you'd like to say for the record?

**TREGEA:** I don't have anything to add, I have appreciated the opportunity to relate to the Band and to know of its' great commitment to the University. To observe the things its done to help the institution and particularly to observe and to take pride in the young leaders of the Band who have developed and gone on to productive lives and productive citizenship.

**CHEATHAM:** Thank you very much Forrest.

This ends this interview.
Appendix I
1954 Senior Manager Bill Colescott
Regarding the 1954 uniform purchase

Colescott: So 1953 was primarily a year of political decisions and stuff but an important part of that was the idea of performance and Bill Isbell, a very strong individual, Air Force, ROTC, and I became friends and he said he wanted to be Drum Major and I said great, I want to be Manager. We thought that was a mutual acceptable agreement (laughs) and then we got together with Earl Jack. I think Louie Kahn had a part in that and so then the Student Director was a fellow by the name of Tom Miller and Tom was sort of viewed as sort of our teddy bear on our Committee -- nice guy, but wasn't particularly intellectual about things -- much more, "go out there and pound on them" type of person so the three primary intellectual leaders in the group was myself, Isbell and Earl Jack with Louie, being sort of mentor to everybody, although I don't think Isbell would accept being mentored by anybody, then or today. So out of all this, there was these political things we talked about but underlying it of course and the thing that Tony felt all his life, was the performance aspect and so Tony was working with us about how the Band should be done differently and so primarily, in '53, with the idea that this group was going to come into power, that we were going to defeat the "old", that there was a new constitution that now put the performing offices on a par with the non-performing offices, that means that student director and Drum Major had a vote in a five-man executive committee rather than just the manager and the rep-at-large and the Director and this again, I think, a profound salutary effect on the Band. It made it much more democratic, it gave you a reasonable sized body for deliberation, whereas the old three member committee, two people could meet in the hall and there was a meeting and that led to all kinds of abuses so this group. 1953, really started [a major change in Cal Band organizational structure]. I, of course, vowed on becoming Manager and started focusing on the managerial things and Bill started focusing on the Drum Major type things but there were some [other] things that were part of our campaign. [We decided] that this Band was going to be a [show] performance band but we could also have a good time and perform well. That was the "battle cry".

[Band Director Charles Cushing favored concert-quality performances. Football appearances were important for school spirit but his heart was really with the Spring semester concert band.] The old guard [...the WW II veterans] said, we're here to have a good time. We, younger students said, we can have a good time and we can be the best "football" on the coast.

That was the thing -- the best on the coast was our objective and to that end, we [made a lot of administrative changes]. There were budgetary items and organizational items and Room 5 and all that...libraries and music and all that support, field facilities, a PA system for the Drum Major to use at rehearsals, rehearsal facilities that we could count on, committees to set the fields up, the take them down, committees to do the poop sheets, a Stunt Committee that really functioned as a committee, design stunts instead of being done ad hoc a week before the whole season should be planned; uniforms -- if you're going to have a new style we need new uniforms. [Poop sheets are a collection of charts allowing a Bandsman to follow his place in the show. Prior to that, each Saturday morning, the Drum Major, and assistants would individually place each Bandsman
from a single master chart. This is not as silly as it sounds by today's standards. There were only a few formations, for example, the letters of the opposing school. The *National Anthem* was done in a block band. It was this simplicity that led to the episode of being outclassed by the Big-10 bands in Pappy Waldorf's three Rose Bowl games. NHC July 2010

Louie Kahn and Tony Martinez and people had become effective enough administrators, that the idea of moving to a new uniform was acceptable. So, as I recall, we got $12,000 for new uniforms and of course, we bought new uniforms.

We did everything wrong. Those uniforms we bought in 1954...we just did the same old thing you know. Roos Brothers [clothing store that used to occupy the footprint of what is now the footprint of the Martin Luther King Student Union had supplied them before, so said well we should buy the uniforms from Roos Brothers again. Of course, Roos Brothers didn't manufacture them. They used another supplier. It was a fiasco but what we did do is we introduced a Michigan band style. Basically we took a look at the pictures from Life Magazine [*There was a feature story on the Michigan Band. NHC*] and said that's what we want.

So there was a whole bunch of changes that had to take place including the new marching style - the 8 steps for 5 yards that we learned from the film of the Ohio State Band that Coach Pappy Waldorf gave us in 1953(?). There was also something else. We instituted a rehearsal on Wednesday - heaven forbid that there would be a rehearsal on Wednesday. Now what we did is we cut back Tuesdays and Thursdays a little bit so people weren't spending any more time but we really realized, you know, that what we did was add another rehearsal on Wednesday. It was shorter and it eventually grew, but more important than that, we started out saying, when we rehearse we're going to work. And, for the first time to my knowledge within the Cal Band, when we had rehearsals, the Executive Committee...everybody was supporting the Drum Major and we were going to go out and work during rehearsals just as hard as we would as on a Saturday morning.

So uniforms were one part of this total program that we had been developing since 1950 and 1951 Rose Bowls with Tony Martinez, Louie Kahn and Wayne Henderson.

But the uniforms, after about a year, faded from blue to purple almost. There wasn't anything about that whole process that worked very well. The only thing that I think was good about that process was that I was told by Greg Englehant, the Executive Director of the ASUC that the University needed to handle the purchase order and sent me down to Sproul Hall to talk with the purchasing agent and I went in and this young Purchasing Agent by the name of Forrest Tregea [Later an Honorary Life Member of the Band. See his interview. NHC]

That was the first time that I'd come in contact with Forrest Tregea and indeed he had helped us pin down a number of loosey goosey things that Roos Brothers was trying to get us. Unfortunately, it was the Purchasing Agent that was the problem. He just didn't know what the hell we were doing and how to buy a uniform, but it was standard dark blue, you know, cross belts, cape and a hat and basically that.
Cheatham: You discussed with us some of the process by which uniforms were acquired. Could you give us some insights as to the group thinking with regards to the design of the uniform.

Colescott: Yeah. It was very simple. Tony Martinez said that we should get uniforms like the Michigan Band and we said, that sounds fine and we copied the Michigan uniform. I think that Tony was one who for two or three years had been pursuing this style, had convinced everybody...Mr. Berdahl and all of us...that it was the right thing to do and so the truth is we didn't analyze at all the components...as we did for the second generation uniform. We just said, oh, that's what...now Tony obviously could cite reasons as to why it was good...this, that, spats show the feet and stuff like that, but the sophistication about what you do about uniforms and what the factors are didn't come until the next time around and the reason it did was because we realized after this purchase that it was the wrong way to do it but we didn't know anything about uniform design. We didn't know anything about controlling the supplier; we trusted them and we got ripped off. I made after about a year or so after, I made up my mind the next time we got the uniforms, I wasn't going to make the same mistake.

Cheatham: You say that we got ripped off on those uniforms.

Colescott: I mean every aspect of the uniform was sub quality in terms of the material. The material itself started fading, it didn't keep its form, it turned purple as I indicated. The spats started... all the buttons started coming off, the gloves that we got wouldn't last hardly through a season, the lining of the jacket shrunk, the threads in the jackets started rotting. There wasn't anything about those uniforms that had any quality. And, of course, the other issue is that it became clear to me after a while that although we copied the Michigan Band, we didn't understand the "why" of some of these things.

Cheatham: So in 1954 we introduced a brand new Cal Band. This brand new Cal Band consisted of the uniform which you described, in spite of its flaws. It consisted of a brand new marching style which among other things included what we referred to as 8 steps for 5 yards, done in a precisely executed high stepping style. How was this introduction received by the campus.

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Second interview: Relative to a second encounter with Forrest Tregea.

Colescott: Hugh Barnett and I went down and met with the Dean of Students Hurford Stone. He had an individual at the time who he knew was going to become the Executive Director of the ASUC. We didn't know that at the time. It turned out to be the guy who had helped us purchase the 1954 uniforms, by the name of Forrest Tregea. And so Forrest, Dean Stone and I and the Senior Manager sat there, spent a couple, three hours talking.

It was memorable in that it was the University of California and all the feelings we had about it and everything...across generations there... and it really clicked.

I didn't realize it then, that that's when the Dean really saw and felt that there was really something serious about the Band what it could do.
Now we were ready to start this tremendous year and we had an extra incentive. The second game of the year was going to be played in Iowa City. I mean, how could we top everything we were doing other than having a Cal Band performance right in the middle of Big Ten territory? Would this be possible? And, quite different in those days, the University had some money. Not only were they able to put aside money for brand new set of uniforms, which must have run $30,000, but they were also willing to fund a trip all the way back to Iowa for the Cal Band. Forrest Tregea absolutely was right in the middle of that, he was a great Band supporter.

So we had a show planned for Iowa. You can see this was very early in the season when the Band is normally still in a training mode. Yet we wanted to do something spectacular.

I will never forget, of course, the first game, which was the Texas game. We were going to introduce the new version of the uniform. We planned a magnificent entrance, the first flying wedge. It is the first formation out of the tunnel. It is shaped like a wedge, with a saxophone player at the "point of the wedge." [This is formation is still used as recently as 2009 and there are no plans to change it.] We had a special way of introducing the uniform that was going to show off the difference between the white vest in front and the cape in the back. We called it the "Cape Flash" or the "Color Flash."

So came the day of the game...we're all excited...we march up to the stadium as usual...we come bursting out of North Tunnel...and of course from my drum major's perspective, everything was wonderful. Everything's going well. What I don't realize is that, I believe it was Lloyd Amborn at trombone, who was leading the first line out to form the wedge. Well, major, major error on the Band's part: we never, ever practiced in Memorial Stadium because we had our own rehearsal field, Edward's Field, that gave us the full football field length. Up until then we'd always practiced on rehearsal fields that were maybe fifty, sixty yards long, we never had the full length because fields are scarce on campus. [Later the field at Edwards Track Stadium was reconfigured and once again the Band has no full-sized field to practice on, to the detriment of the Band's performances. 1998]

So Edward's Track Stadium that year became our rehearsal field, and we had it all to ourselves, we could make everything exact, just the way it would be the day of the game. So we never practiced at Memorial Stadium: we didn't have to. What Lloyd didn't know was that year, for some
reason, they decided to paint goal lines in the back of the end zone gold instead of white. So Lloyd was looking for a white line, thinking that the gold was something else, and he marched right by it. It took him five or ten yards off, so that the whole right side of the wedge was ten yards in advance of the other side. The whole wedge was completely malformed. And then, of course, the next stunt, which was to show off the new uniform, lead from that.

So here you saw this mass of Bandsmen, some lines packed all together, others straggling, it was a terribly inauspicious beginning to what was supposed to be a much more precise season. Ellsworth, the announcer, had this patter going back and forth with the Band, it was very much a Music Man kind of thing, showing your stuff, and the Band would yell back and forth. I mean, it was okay, but we were just devastated.

Lloyd, of course, was beside himself thinking that he was the one who caused it all. But, somehow we survived.

Then we had a tremendous show planned for the Iowa game. And we flew back to Iowa, we had a tour of the state. I remember giving concerts in Ames, on the Capitol steps in Des Moines with the governor, and then on to Iowa City, where we rehearsed in a pavilion off to the side. (Duncan is the name of the guy...Sherwood Duncan. He's the one who helped me write the fanfare).

It was a rather overcast day. The stadium was packed. The Iowa Band, as always a Big-Ten band looked very good, The Cal Band came in. We did our new fanfare...marched down the field (this time the wedge formed correctly) and got a tremendous ovation. We formed this IOWA with huge "I" and "A" and smaller "o" and "w" and then played what I found out later was their favorite song.

See, we'd played the wrong song in the Rose Bowl in 1959 when we saluted them as our opponent. They had two songs: one was "Roll on Iowa", which was a later song written by Meredith Wilson, and they played that, but their favorite song is "On Iowa" and that's the one they play after every touchdown, and that sort of thing.

Well, I found that out in the interim because of our experience in the Rose Bowl, so that when we formed the Iowa formation, we played "On Iowa", and did the kind of turns that the Iowa Band was famous for, as well. The whole stadium stood up applauding, chanting along, and they were having a great time, and we obviously, really wowed them with that pregame. In fact, Fred Ebbs (sp?) the director, said "it's rare that I ever see the audience react to another band that way."

For half time we had some special things planned. As I recall, we did "It's Going to be a Great Day" in four fronts going down the field. We did a steam locomotive...we used the old Iowa choo choo train from the Rose
Bowl...their choo choo train. We turned it around so it was coming from California back to Iowa and we did "Chattanooga Choo Choo" to it. And we had our train going down the field; it was like we were bringing their stunt back to them and showing them we could do it better. Because we had steam coming out of it [from fire extinguishers], and all that...a dance step for the wheels, which they didn't do. Our wheels rotated as the train went down the field. It brought down the house. And then we did a very clever musical arrangement, together with a stunt. It was a reenactment of the Civil War that was written by Larry Austin, with the "Battle Hymn of the Republic" fighting against "Dixie". And then, for the grand finale, we did "Battle Hymn of the Republic" spreading out over the entire field of Iowa Stadium and I have to tell you that that stadium absolutely shook, because we used this sort of Mormon Tabernacle Choir arrangement. The stadium absolutely shook, and the director later...he said he'd never seen a reaction like that from the Iowa crowd toward any band other than the Michigan Band. So we were just in seventh heaven.

I won't talk about the football game; that was the usual story, but the Band, I think undoubtedly, if we had tied Iowa, let's say, in the 1959 Rose Bowl, we certainly beat the Iowa Band in their home territory. It was a great day for the Cal Band.

67 This was the beginning of the what we now call the "Full-Field Spread" NHC 2010