I met Bob Calonico for the first time at Cal Day in 2014, before my freshman year. I was hovering around the Cal Band booth, having just heard the band play Take on Me for the first time. Bob asked me what I played and I told him that I was hoping to play the tuba. He informed me, “We call them basses here,” and encouraged me to audition, despite a few drawbacks to my choice of instrument.

It was obvious to everyone when I joined the band— including Bob—that I was not built to play the bass. When I started college, I barely reached 5’2 and weighed about 90 pounds. My newman year in band was incredibly challenging and I thought about quitting many times during those first few months. What business did someone as small as I have playing the tuba in a college marching band, after all?

I firmly believe that I would have quit, too, had it not been for the intimate community that I found within my section and within the band as a whole—a community that I soon realized had been nurtured for years by Bob himself. My marching and playing my newman year are nothing to be proud of, but Bob never stopped encouraging me to continue bettering myself as a bass player and as a bandsman. Through his guidance, I learned that one needn’t always be the best player or strongest leader to make a difference in band.

As we contemplate Bob’s time as director, people will undoubtedly reflect on all that the Cal Band has accomplished during his tenure: the band’s appearance in the 2016 Super Bowl, the Asia Tour, and over a generation of phenomenal musicians who flourished under his guidance. In my opinion, Bob’s greatest achievement as the director of the Cal Band has been his influence on the social culture observed by the band’s members. During my four years in band, I have found kindness and understanding from both Bob and my peers at every turn, and have learned to value my own contributions to the community that has become my home.

Matt Sadowski marches up with the band at the first football game this year versus UNC.

Bob Calonico Retires...Cal Band Welcomes New Director Matt Sadowski

Kat White, bass ’14

Madison Ma, clarinet ’16

Cal Band loves its traditions. We’ve latched on to this concept of continuity in order to tether ourselves to something stable during these four years of inconsistency and constant questioning. We believed that to fully comprehend the Cal Band experience we had to follow in the footsteps of previous Cal Band performers, using the same proven strategies and principles. These constants gave us a sense of security, so it’s no surprise that when Bob announced his retirement, we needed some time to readjust. He was one of the constants, connecting 28 different newmen classes through the shared experience of working with him, so his retirement and the need to replace him was overwhelming.

When Bob announced his retirement, naturally, I was saddened by the news. I remember feeling frustrated; I was a hapless bystander hearing only fragments of information about finding a new director. I was sad about losing an adult on campus with whom I had a real connection, and I worried about the wrong applicant being hired. Despite these doubts, I also remember feeling excitement and anticipation for the new director and how cool it could be to see this transition firsthand.

By FTP I knew that any concerns I had were completely unwarranted. By FTP I knew that any concerns I had were completely unwarranted. Matt has taken to his time at Berkeley with the same fervor for success as all of the students. He spent all of FTP trying to learn the names of all the bandsmen, a task that I, myself, truthfully haven’t accomplished, despite seeing many of them frequently for over two years. He’s been to a few SHBs just to talk to the students, learning more about us and how we’re coping with our many responsibilities.

The NTE is now online as a blog! From now on, the first place you can see new NTE content will be on our blog. The blog will have some new, 21st century features. We’ve enabled comments through Facebook, so now we can easily start a conversation about articles. All of our articles are also tagged and organized by date and author. Want to find all the articles written by a particular person? Just click on the author’s name. Want to find all interviews? Just click on the “interview” tag. Plus, embedded videos and hyperlinks everywhere! It’s going to be great.

For financial reasons, we’re going to print only one paper edition of the NTE per year. We’ll still be producing the same number of articles, all of which will appear on the blog. However, only a subset of those will be printed in the yearly paper edition.

Thus, if you want to get all of that NTE goodness, please subscribe to our digital distribution methods! The easiest way is to follow the Cal Band Alumni Facebook page, or join the Cal Band Alumni Members Facebook group. Not on Facebook? You can easily join the cbaa-announce e-mail list by sending a blank e-mail to cbaa-announce+subscribe@lists.berkeley.edu.

Visit the new blog at https://calbandalumni.berkeley.edu/nte/.
Hello! My name is **Colin Loyd** and I’m a fourth-year Tenor majoring in Legal Studies. I’m also this year’s **Public Relations Director** and I’m super excited for the upcoming season! Before becoming PRD, I was the Fundraising Coordinator on the Public Relations Committee. I also work in SMA and as a tour guide, so I know everything there is to know about Cal. In my free time (what little there is) I enjoy hiking the Fire Trails all the way to Orinda. I’m beyond thrilled to serve as the Public Relations Director this year and can’t wait to work with Matt Sadowski! Go Bears!

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**Hello! I’m Kumi Yanagihara,** the 2018 **Executive Secretary.** I am a mello taking on a double major in Molecular Environmental Biology and Environmental Sciences, as well as minors in Cal Teach and Food Systems. Outside of Cal Band, I can be found somewhere in CNR or serving yogurt at Yogurt Park. I look forward to this next (a.k.a. my last) season with the Cal Band, and as always, Go Bears!

Hey there! My name is **Kat Pittman,** and I am excited and deeply honored to be the **Student Director** this year! I am originally from Santa Clarita, California, but Berkeley has become a wonderfully supportive second home over the last few years. Aside from the usual band business, I study Music and Political Science— with an interest in pursuing a PhD and actually combining the two further down the road! I cannot picture a better way to have spent my years at Cal than with the band, and I cannot wait to round out my time while serving it as StuD!

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He’s always checking in with the band and Ex-Comm, making sure that he’s taking songs at the right tempo, counting us off correctly, and preserving our traditions. He sits back and knows that his role is to empower the students, allowing the pre-existing structure to guide him through his newman year.

Matt has done an excellent job of jumping into the Cal Band culture and letting us continue business as usual, but he still takes the time to put his own unique spin on small things that we used to just take as “tradition.” The thing about tradition is that it leaves room for complacency. Once we find something that works, we will replicate that same process without thinking much about whether or not there’s a better way. When I think of Matt, I am reminded of the third charge of being a Cal bandsman: to meet and surpass the standards set by your predecessors. I think of how he pushes me to surpass the standards of my predecessors, and I think of how hard he is working to surpass the standards of his own, even if it means asking us college students for help. Matt’s humility and character are what make him such a great fit for the band. I truly believe that Matt holds the potential to be yet another incredible director and keep Cal Band Great!
The Cal Band Alumni Association is pleased to announce that Barbara Goodson (mello ’77) is the 2018 recipient of the Tony Martinez Memorial Service Award, which was created by the Cal Band Alumni Association in the mid-1990s to recognize Band Alumni who have made long-term, significant contributions to the Cal Band and/or to band alumni programs. The award is named for Tony Martinez (clarinet ’49, Drum Major ’51), whose lifelong relationship with the Cal Band is credited with helping the Band raise its stature to national significance.

Barbara has never let time or distance prevent her from leading efforts to support the Cal Band, both as an employee and a volunteer. Professionally, she served as the Band’s Development Director, helping initiate the Cal Band Endowment to help stabilize its funding future. As she has done for many years, Barbara continues to volunteer as an end-zone director for countless home and away Cal football games.

As a member of the CBAA Council, Barbara has served as Vice-President and President. Additionally, Barbara has worked on CBAA historyarchiving efforts with the Bancroft Library. She has chaired the CBAA Big Game Reunions; hosted, led and/or participated in multiple Cal Band Ex-Comm leadership workshops; and has chaired the University Relations Committee, supporting Cal Band and CBAA interactions and negotiations with University administrators. She has also been instrumental in the publication of the North Tunnel Echo, writing articles and editing in her spare time. Barbara still plays her mello at Alumni Band Day and at various SHBs.

Barbara Goodson embodies the continued connection and volunteerism to the Cal Band and the CBAA that mirrors the legacy of Tony Martinez.

Barbara will be honored at our biennial reunion dinner and presentation of the Tony Martinez Award, which will be held on the evening of November 16th, the night before Big Game, at Trader Vic’s in Emeryville. All alumni are invited to join in the festivities.

Please join us in celebrating Barbara while reuniting with old friends and meeting new ones. The Cal Band stops by for an extended performance and has been known to ask previous Student Directors to conduct a song! RSVP at: https://calbandalumni.berkeley.edu/reunion/

## IN MEMORIAM

### Keith Leung

Keith Ken-Wei Leung, clarinet and mello ’02, B.S. Chemical Engineering and Materials Science, died in an automobile accident on May 20, 2018 at age 34.

If there ever was a person who embodied what it meant to be a member of the Cal Band, it would be Keith, and those of us that marched alongside him would agree without hesitation. During his time in the Band, he marched two seasons of clarinet before switching to mellophone, and occasionally played Bass when asked. He was a teaching assistant for his final two years and assisted in charting various field shows. Cal Band was just a small fraction of his dedication to music and performance. He was involved in many different musical communities in the Bay Area and played the variety of instruments that their musical styles required. He played bassoon for the Danville Community Band and was an active member of musical theater groups, such as the Sunnyvale Community Players, Stage 1 Theater, and several others, often playing an entire woodwind section’s worth of instruments for a show. He regularly played with the Awesome Orchestra Collective, a monthly open-session gathering of local musicians in the East Bay. He briefly played saxophone for PianoFight Music Department, currently known as The Californi-corns, a funk and soul band associated with the PianoFight sketch comedy group and theater in San Francisco. Music was clearly his passion, and he amassed an impressive collection of instruments, with the apparent goal of learning to play every instrument invented. Keith would often joke that his day job was merely funding his real career as a musician; it is both appropriate and a small comfort to know that Keith spent his final day and final hours doing what he loved to do: playing music in a production of The Full Monty with Hillbarn Theater in Foster City, CA.

Keith dedicated his life to much more than music. He worked a full-time job as a process engineer and manager at Criterion Catalysts. He tutored local high school students in various technical subjects. He was a fan of escape rooms, was learning to salsa dance, and was an avid traveler, journeying across Europe, Asia, Australia (attending the 2016 Cal Football season opener in Sydney), New Zealand, and parts of the Middle East. Much like his ambition to play every instrument, he wished to travel to all parts of the world at least once. It seemed impossible to fit this much into a normal person’s schedule, but Keith did it all with characteristic nonchalance.

When we’d ask how he was able to do it all, he would often simply respond with a shrug and a laugh. Despite his busy schedule, he never forgot to make time for the people in his life. He cared for his parents, brother, sister-in-law, and nephew. He once drove an extra 7 hours out of his way to Portland after a weekend at Lake Shasta just to grab dinner with an old friend before driving straight back to the Bay Area to make an appointment the next day. When planning a trip through Northern Africa, he included a brief detour to Italy in order to attend a coworker’s wedding because he realized he would be “nearby.”

While traveling through Japan, he added a stop in Osaka in order to reunite and go bowling with some Japanese women he had randomly befriended a couple weeks earlier while traveling through Korea. That was Keith. Time and convenience were never a factor if he wanted to do whatever it was he wanted to do.

We say goodbye to a fellow Bandsman, community member, co-worker, world traveler, and friend. Those of us who met him could wholeheartedly say that we were glad that we did, and that he was truly a shining example of the Spirit of California.

*by Kevin Saavedra, trumpet ’02 and Jason Lee, clarinet ’03*
The North Tunnel Echo

The Cal Band and Alumni Share Their Favorite Bob Stories

A couple months back, I had the fortune of being in the right place at the right time: specifically, the Band Rehearsal Hall during a fire drill. As I left the band lounge (with my ears plugged) alongside other bandsmen, our ever-stoic Bob strolled down the hall to greet us, casual as ever. Not pleased with the ejection from his office, he asked me (since I was 21) to grab a drink—an hour before one of my classes. But who in their right mind would turn down a chance to throw back a beer with Bob? So Bob and I took off to a local bar at 3 pm. We sat down, ordered two dark beers, and kept on talking about everything from classes and family to life after college. Soon enough, we weren’t just talking about my post-Cal career, but his. Though he didn’t totally let slip that this was THE year (maybe he didn’t even realize yet that it would be), he talked with gravity about his inevitable retirement from the band, his bandsmen, and his time both marching and directing. To some, it may seem that our simple college marching band doesn’t matter much in the grand scheme. But speaking with Bob in that bar, it felt like the only thing that mattered. Not just the search for a new director, but the past and progress of the band, and the members that make it whole. Purely in the way he spoke, it was obvious he cared about it all.

He went on to ask about my life and thoughts on our changing band. To top it all off, Bob paid for my drink, and I ran off to class with my day made.

Ben Pridonoff, percussion ’14

Bob was always a master diplomat. This was never more evident than during the 2006 LA trip. As a newcomer, it was a weekend full of firsts for me: first LA trip, first visit to USC, first time in the Coliseum, and first time witnessing the atrocity behavior of $C fans. As the buses pulled into the parking lot and band members began shuffling out, the tailgating fans began to heckle us, scream at us, and berate us. This was not at all surprising for everyone else, but we newcomers found it harder to ignore the grown men and women behaving like this. We were just a bunch of band kids! As we retrieved our instruments from beneath the buses, Bob walked over to the rabid fans and introduced himself. After shaking hands and exchanging some laughs, Bob was suddenly posing for pictures with his new friends. He had tamed the lion in a matter of seconds, and while that was only the first of many several reprehensible actions that $C fans directed at the Cal Band that day, Bob had managed to bring these people back down to earth and restore just a little bit of humanity, at least for a moment.

Jon Vickers, trumpet ’06

I was watching the movie Fargo with Nami, who hadn’t seen it, and Bob walked in and said “did you get to the woodchipper yet?” which is a spoiler, but we just started laughing because of the way he said it. Bob is the only person who could spoil a movie who I wouldn’t get mad at because he is the sweetest man alive.

Gina Levine, percussion ’16

At the end of one of the first Game Days my senior year, Bob searched me out for the final playing of Fight for the day. Bob then took the wheel and provided the fingerings while I played. As most woodwind players would be eager to play a brass instrument, this quickly became our tradition for the rest of the season. There are hundreds of bandsmen every year, but Bob always knew how to connect with all of us. Between his daily advice at practice and our frequent visits to Jupiter for his “lecture” (aka gossip) series, there’s nobody who provided more mentorship to me during my time at Cal. Congrats on a great career Bob, the next round of Quasars are on me.

Raj Thanabal, trumpet ’11

When I was a senior in 2008, we took BART to the city for Big Game week SHB’s. On the way home, we were waiting for the BART train underground and I had set my clarinet down on its bell to fix my hair. A

BART train sped by and the wind from the train knocked over my clarinet (I know, I know, it shouldn’t have been standing up like that...). The plastic clarinet broke cleanly in half. I was really mad at myself, and started getting sad, but Bob lifted my mood by finding some joy in the moment. Bob told me it still worked fine and held the two pieces of my clarinet together and encouraged me to play “Sons.” It made me laugh when all I wanted to do was cry.

Tara Castro, clarinet ’05, PRD ’08

When I first auditioned for Cal Band, Bob sent us an e-mail if we passed the music test and which part we got if our section had more than one part. So I got an e-mail from Bob saying something like “congratulations, you have been placed on trumpet 1” and some other information that was phrased very formally. I e-mailed him back and said, “Dear Mr. Calonico. Is it possible for me to switch to trumpet 2 or 3? I am not sure if I am comfortable playing 1st trumpet in my freshman year”. He didn’t reply “Yes” or “No” or “sure, Kyra.” Instead, he copied pasted the exact same formal e-mail he sent me initially, but just changed the number 1 to a 2. First impressions last forever, and I knew from the start that Bob was going to be a great guy to work with: that type of laid back, no questions asked guy. And he ended up being exactly that type of person, but also a very caring and thoughtful teacher who loves his work.

Kyra Uramoto, trumpet ’16

Mary MiJares, alto ’17

As a first-year in band, it was amazing to see how Bob was so easy-going, as if he were a student himself. From the few conversations I’ve had with him, it’s apparent how much he loved what he did and how much he cared for the students who also made everything come together. As a part of the last newman class to have you, we’ll make sure to carry on the same kind of California spirit you had as well. Thank you for everything, Bob!

calband.berkeley.edu
My Cal Band Story: How ’80 became ’08

Patricia Cañada, clarinet ’08

It was another ho hum commute in the Altamont Pass traffic, heading to work at the office one morning in 2006, when that magical commercial came on KCBS, the one that changed my life. Cal was offering a way for anyone with a high school diploma to take classes on line or at the campus through the UC Berkeley Extension school. 

My mind drifted to the past. I had not been to the Berkeley campus in almost 30 years. The last time I remembered was in 1977 when my high school band participated in High School Band Day. I was a sophomore and played clarinet with the American High School band of Fremont in the bottom of the “L” that day in a massive CAL formation filled in by all the various bands there. My father, who had driven me there, passed away six months later from cardiac arrest. As I neared graduation in 1980, my mom informed me that she would not be able to help me financially with college, so I was on my own to pay for it. I figured that I would end up at Ohlone College in Fremont, where tuition was $2 per quarter at the time. Going to UC Berkeley was way out of my budget, but I managed to hear about auditions to win four $400 scholarships at Cal State University at Hayward. I was able to win one of the scholarships with my clarinet playing ability, and that money paid for a whole year’s tuition. Intent on becoming a music teacher, I had fun taking all of the music classes I could that freshman year at CSUH. My job at Burger King did not pay enough for me to continue my education there, so I dropped out in the middle of my sophomore year and continued to work for the next 24 years, eventually ending up in office work.

I woke out of my daydream as I pulled into the parking lot of my office. I couldn’t wait until lunchtime so that I could go to the website that KCBS had given to sign up for the UC Berkeley Extension school. On my lunch break, I signed up to take a real estate class that was starting in September of 2006. I also saw accounting courses and became excited about the possibility of earning a certificate in accounting to help me be better equipped at my job.

As I worked through my real estate class, I decided to attend a Cal football game with my two kids for fun. At half time, we watched the band, and I explained to my kids that I had been down on that field about 30 years ago, marching right there like the Cal Band was. At the end of the game, we decided to stay and listen to the Cal Band play, and then we followed them as they marched out. Oh, to only be in a marching band again, I thought. My kids and I marched next to the band going down the hill, almost as if we were a part of it. The clarinet player we were next to was very focused and looking straight ahead the whole time. She didn’t seem to be bothered by us or notice us having so much fun.

After I finished my real estate class with an “A” on my report card in 2007, I explored the Cal Band website on one of my lunch breaks. I saw a phrase that the Cal Band was open to any student. What? Even UC Berkeley Extension school? I wondered. Could I be eligible? I thought about that off and on for about a year.

In early 2008, I decided to get up the courage to call Bob Calonico, the Cal Band director, and asked him if I was eligible to try out for the Cal Band. He was very nice and told me that he would check with the dean of the university since I was a different kind of student, but he agreed that it didn’t say that UC Berkeley Extension students were excluded. After a month, I checked back with Bob and he said he hadn’t heard from the dean yet, so he would e-mail him again. Another month passed, and I still didn’t hear back from Bob, so I called him one more time and left a message. He called me back and told me that he still had not heard an answer back from the dean, so since the dean hadn’t answered him, he was going to assume that my student status was acceptable, and he set up an audition time with me. My audition went well, and Bob asked me if I would be happy playing second clarinet parts. I told him that would be great because I like playing lower harmonies. He told me that the only other thing I had to do was pass FTP, which could be challenging for a 46 year old. Ready to do whatever it took, I started jogging on my lunch breaks at work to build up my endurance until FTP arrived. I could see how pleased Bob was when I made it into the Cal Band for the next three years as I worked on my accounting classes. I asked him during my first year in band if he had ever heard back from the dean. He said that no, he hadn’t, but even if he had, it didn’t matter, because I was already in, and we both smiled.

I believe this was the second chance of a lifetime, and I’m thrilled that I can continue the experience thanks to the opportunity to be a part of the Cal Alumni Band. A big thanks to Bob Calonico for allowing a lost band member meant for ’80 to finally become a band member in ’08.
On Weekdays He’s the Parking Man...The Legendary Pete Alvarez Rap

Jim “Stretch” Armstrong, trombone ’85

Consider The Wizard of Oz. In the movie, the person playing the Guard at the gates of the Emerald City appears again in a different scene just moments later, this time as the Great and Powerful Oz himself.

Undergraduates don’t immediately realize institutions are made of living people as much as history and granite. To me, a person representing an institution took on the authority and gravitas of the institution itself and thus possessed almost god-like qualities. It didn’t occur to such people had names and personalities, balanced jobs and hobbies, and actually dwelled among us mortals.

Hence my fascination when I became aware that this person I kept seeing in two separate institutional roles could in fact be the same guy, a guy named Pete Alvarez.

Some oldmen probably knew Pete personally from time they overlapped in band, or at least through common friends. So if I got a ride to Friday Band practice and the other folks in the car acknowledged the guy in the booth of the ASUC parking garage by name, fine, it wasn’t so crazy that a guy in Parking Services might actually know one of us.

But the next day I would look up and see the same guy standing on a ladder during the Saturday morning rehearsal, having ascended into the pantheon of Band godhood, in a uniform not unlike that of Bob Briggs himself. This did not seem possible.

In reality I’m sure he was 25 and partying like a rock star in the City every night, little caring about his double strand in the fabric of University life, but to a 17 year old, well, that’s half a lifetime. Pete seemed larger than life.

Anyway, there was some absurdity in there somewhere, and I ended up making a song about it. Or, more specifically, a rap. Rap was very new to the masses in the mid-80s. Very few acts represented the new art form, but the sound was revolutionary and it was everywhere. For the first time, instead of humming an idea that came into your head, you might rap it instead.

The North Tunnel Echo

The chorus practically wrote itself. The name was perfect. Pete. Pete Alvarez. Then, the fundamental riddle of the man:

On weekdays he’s the parking man
On weekends he directs the band.

Adding verses to this chorus became an amusing pastime for a few witty souls in band that fall, and after a while there was quite a bit of material associated with the rap. One day Bill McConalhy (bass ’82) and I set about creating a recorded version of it.

Bill was a local, going to Cal, but still living in the same house he grew up in on Marin Avenue near the Albany/Berkeley border. In his garage he had set up a mini recording studio. Bill imagined he might like to be a record producer someday. He had not just a four-track mixing board but a synthesizer, drums, and his true love, an Ibanez “Flying V” electric guitar plugged into a stack of Marshall amplifiers. This was truly the classic look and sound of hard rock in the 80s. (It should be noted Bill himself completed the look with a majestic mane of red hair, no wig props required. I tried playing his guitar but could never achieve this look, any more than a praying mantis could imitate a Minotaur.)

When I first came over to Bill’s house, the main excitement was just turning on the amp and playing a single chord at arena sound levels. But eventually (to the neighbours’ relief, I’m sure) we settled in and began the work of finalizing the verses and laying down the various tracks that Bill would use to produce the final recording.

There’s a whole separate story about cultural appropriation that goes along with all this, but suffice it to say that originally I wanted to sound like what was on the radio. Of course the idea of a privileged kid from Palo Alto trying to evoke the street culture of New York was preposterous. Ultimately we decided to embrace this cognitive dissonance by using a pretty “square” elocution instead. Imagine Mama Said Knock You Out meets She Blinded me with Science.

And really, what could be more square than lyrics such as

If you’re marchin’
Back and forth
If you lose the beat
Just look to the North.
Don’t look in the air
Don’t look on the ground
Pete’s got the beat
And he’s Gonna Lay it Down.

Oh we tossed in several nods to the popular rap gestures of the day, certainly. LL Cool J’s anthem Rock the Bells opens with that classic crunchy metal guitar sample punctuating certain words, as in, “I L Cool J is hard as *hell* [chord] * etc. So we dutifully interrupted our rap with a virtually identical break:

Pete Alta *rex* [chord] is hot as *hell* [chord]

Bill, producer impresario that he was, can be credited with this and many other inspirations that kept the recording lively. In one verse we deliberately abandoned both meter and rhyme, veering into bathos:

On weekdays he wears a uniform
On weekends he wears one too /

The abrupt ending left a hole that cried out for a vaudevillian gag, so we inserted Bill himself into the gap, giving voice to the listener’s puzzlement and incredulity

/ What?

This may fall in the category of “you had to be there,” but trust me, not even the “Doonggg” of a jaw harp could have improved on the sense of slapstick.

When we felt we had the sound about right, we subjected the finished product to the Volkswagen test. Bill believed the surest way to know if you got the mix right was to put it on a cassette and play it while driving around Berkeley in his Volkswagon Beetle. Today, a typical “Sound Package” option on even the humblest car delivers perfect fidelity, but this was more like playing a kazoo while riding in a shopping cart. To our ears, the road test sounded perfect.

We played the resulting cassette tape for anyone who would listen. Pete himself eventually got wind of it and we may have even arranged to play it for him in person once. Pre-internet, the only way to hear the actual recording was via random encounters with someone’s “boom box” or perhaps when it got slipped into the mix at a Tellefsen Hall party. It surfaced at an Alumni Band Day reception a few years later, possibly allowing other generations a glimpse. But ultimately it receded into pure legend. Is it possible the recording still survives? Bill looked through his old four-track masters recently and found some tantalizing clues indicating the originals may yet exist on some unlabeled tape in a box somewhere. I know I used to have a cassette with this and other sonic mementos of my time at Cal. If I was smart, I destroyed it. The thought of my kids discovering the other material on that tape makes me blanch. I have moved houses a couple times since those days and I don’t know if I could put my hands on it without a major excavation effort. But if it turns up, perhaps I will gingerly fast forward to the Pete Alvarez Rap and produce a digital audio file for all to share.

As a musical artifact, it is probably not worth a long search. But as a snapshot of a moment in time, perhaps it has value to a small few. And as an ode to Pete, well, why not? Is it so bad if the Great and Powerful Pete Alvarez lives forever in song?
CBAA Council Information

The CBAA Council is the governing body of the Cal Band Alumni Association. Its members are elected annually for terms of three (3) years. General meetings of the Council are held quarterly and are open to all Band Alumni. For more information about Council meetings, contact the President. For minutes of the CBAA Council meetings, please contact the Secretary or visit calbandalumni.berkeley.edu. The CBAA can be reached by phone at (510) 698-9225.

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CBAA Council Members

Terms expiring 2019:
Norman Chong ‘74
Bryan Connell ‘79
Richard Flier ‘67
Andy LaBatt ‘90
Devarh Lawver ‘99
Chris Martinez ‘10
Phillip Parent ‘05
Dorothy Proudfoot ‘92
Erin Proudfoot ‘92
Douglas Roberts ‘74

Terms expiring 2020:
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Juliette Bettencourt ‘76
Matt Bjork ‘87
Tara Castro ‘05
Eric Dezendorf ‘05
Kiran Permaul ‘10
Alec Stewart ‘01
Jerry Taylor ‘66
Ashley Whittaker ‘09
Wade Williams ‘77

Terms expiring 2021:
Pete Alvarez, Jr. ‘71
Elizabeth Campos ‘07
Patricia Cañada ‘08
Andrew Capule ‘95
Jason Clark ‘99
Nitzya Cuevas-Macías ‘04
Colin Downs-Razouk ‘05
Barbara Goodson ‘77
Tori Hirata ‘06
Eric Mart ‘66

Ex-Officio Members:
Matt Sadowski
Cal Band Director
Damon Anderson ’15
Cal Band Senior Manager

CBAA Financial Report

CBAA is required to publish a financial report once a year per our bylaws. Please visit https://calbandalumni.berkeley.edu/nte-archives/financials2017 for the report and direct any questions to the CBAA Treasurer at cbaa-treasurer@calband.berkeley.edu.
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<th>Date</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday, Nov. 3</td>
<td>Northern California Benefit</td>
<td>University Club, Berkeley</td>
</tr>
<tr>
<td>Friday, Nov. 16</td>
<td>Big Game Reunion</td>
<td>Trader Vic’s, Emeryville</td>
</tr>
<tr>
<td>Saturday, Dec. 1</td>
<td>CBAA Council Meeting</td>
<td>BRH, Berkeley</td>
</tr>
</tbody>
</table>

For additional information, write to the above mailing address or bandalumni@calband.berkeley.edu, or go to:
Cal Band web page: calband.berkeley.edu
CBAA web page: calbandalumni.berkeley.edu